

Tr

book of projects 2009

Training
Programme

TorinoFilmLab

In 2008, the specific aspects of the so-called "cinema system" rooted within Torino and Piedmont - characterised by numbers of successful initiatives such as *Film Commission Torino Piemonte*, the *National Cinema Museum*, the *Torino Film Festival*, *Script&Pitch Workshops* - represented a strong basis for the creation of a permanent international laboratory, TorinoFilmLab, destined to accompany talents for a reasonable amount of time through different steps: starting from when the film's story and structure are first thought of, following through the development stage, up to the process of financing and possibly rewarding some of the selected projects with a production grant.

Thanks to the support of the Italian *Ministero per i Beni e le Attività Culturali*, the *Regione Piemonte* and *Città di Torino* we have found the necessary resources to start our activities.

Promoted by *Museo Nazionale del Cinema* and *Film Commission Torino Piemonte*, TorinoFilmLab has now entered its second year, proud of announcing that 4 out of 5 films that received a Production Award in 2008 have been or are going to be shot within 2009. We look forward to welcoming *Agua Fria de Mar* by Paz Fabrega, *Le Quattro Volte* by Michelangelo Frammartino - now in post-production, *High Society* by Aditya Assarat - shooting in November, *Red Cross* by Hugo Vieira da Silva - shooting in November, and *The Man Who Hides the Forest* by Bertrand Mandico - in development.

Alberto Barbera, Advisory Board Chairman

TorinoFilmLab invites filmmakers to enter a collaborative process throughout the whole path that brings a story from the intimacy of the artist's mind to the possibility of sharing it with the public.

At every step, there are chances to explore, to doubt, to change, to improve, and at every step, there is someone that can listen, help, bring advice. There is a whole bunch of people out there that can make a filmmakers' life, if not easier, at least richer in opportunities, and this mostly *before* the film is made. People who share a passion for stories, and are willing to help creating the right context so that stories can travel far: scriptwriters, story editors, directors, directors of photography, sound designers, producers, sales agents, distributors, financiers. TorinoFilmLab works to facilitate these encounters, each one at the right time.

The first, most important step, is working together with fellow filmmakers from other countries. TorinoFilmLab is open to talents from all over the world, and will continue to scout in territories with a less developed audiovisual industry. As an example, in 2010 a new training programme realized in partnership with the Dubai International Film Festival and EAVE, *Interchange*, will aim at building cooperation between film professionals from Europe and the Arab World, in particular from the Gulf countries and selected countries of the Middle East (Bahrain, Iraq, Jordan, Kuwait, Lebanon, Oman, Palestinian Territories, Qatar, Saudi Arabia, United Arab Emirates, Yemen).
Welcome to the TFL community!

Savina Neirotti, Director
Franz Rodenkirchen, Head of Selection



internet media
partner



Script&Pitch Workshops

Script&Pitch Workshops / TorinoFilmLab Training is an advanced scriptwriting and development course for writers and story editors from all over the world that unfolds over the course of 11 months, with the aim to advance and sharpen writers' and story editors' professional skills.

In 2009 we selected 25 international participants (20 scriptwriters and 5 story editors) who took part in an integrated process, being trained through the development and pitching of their projects, strengthening the universality and personal voices of their stories. The training and script development process culminates with a focus on networking at our pitch-event, which enables participants to find potential international production and co-production opportunities.

Since 2008 Script&Pitch has had a close collaboration with TorinoFilmLab, offering projects by 1st or 2nd time directors a chance to win a Development Award and thereby gain access to the possibility of winning a Production Award. Six projects were chosen last year and are now pitching for the second time: this time for the Production Award. We wish all our projects a good pitch-experience this year and will await the Development Awards 2009 with excitement.

We are proud of providing this additional opportunity to our participants, as it represents a step towards the actual production of their projects: besides the focus on training, our aim is also to create a vibrant network and strengthen our ties to the film industry. We therefore connect Script&Pitch with festivals, like the Torino Film Festival, and industry-events, seeking producers and partners who wish to invest their time in writers and the development process. Our vision is to develop *people* with projects, rather than projects with people attached, always supporting the independent talent.



Our tutors are experienced and well connected professionals, both in their countries and on an international level. Working from the assumption that every story needs its own individual approach and that form is determined by content, they guide participants in the group work process through 3 weeklong workshops and 2 on-line sessions. Story editors have their own coach, and group-sessions focusing on their role in the development. We combine this intensive process with lectures on for example dramaturgy and script- and film analysis. Master classes and one-to-one meetings with industry professionals are also an integral part of the course.

Inspirational lessons from the course and essays by our Alumni and guests from the film world are shared through a periodic publication: *Script&Pitch Insights*, supporting our passion and goal to shed light and dignity on the scriptwriting and story editing professions. *Insights*, presenting its second volume this year, includes three contributions from former participants, with whom we also stay in touch through our yearly Alumni meeting: an ideal occasion for gathering not only former participants, but also tutors, guests and for creating an informal forum for making new contacts and sharing our passion for stories.

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

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



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Tutors

Antoine Le Bos - France

scriptwriter & story editor



Antoine Le Bos is a French screenwriter and script consultant. After a first life as a sailor and an interrupted PhD in Philosophy at the Sorbonne, he graduated from the CEEA in Paris (the French Conservatoire for Filmwriting) in 1996.

He directed the short films *Ex-Voto*, *Parts* and *Compulsion* (together selected in more than 60 international festivals and awarded in more than a dozen), and directed on-stage experiments (theater, contemporary opera in Paris and Prague). For TV, he co-created the 3D animation series *Ratz*, broadcast in more than 20 countries, and created the *ciné-écritures* workshops in Paris. Soon he developed a deep (obsessive?) taste for dramaturgy, looking at it as a fascinating extension of the human body and soul. Since 1996, he delivered more than 25 feature scripts under contract as a writer or co-writer. He won the Gan Foundation Prize as a writer in 2005, and works with among others the Afghani director and Prix Goncourt winner Atiq Rahimi, with whom he developed *E.T. and the Taliban*.

He recently co-wrote Nicolas Hulot's *Syndrôme du Titanic*, released in October 2009, and has become Artistic Director of Le Groupe Ouest, a new Film Lab in Brittany (France). As a script-consultant, he followed over a hundred feature projects, worked for the Moulin d'Andé (CECI, France), tutoring their 2005, 2006 & 2007 rewriting sessions, as well as European Short Pitch 2007 to 2010 sessions.

Franz Rodenkirchen - Germany

story editor



Franz is working internationally as script editor and tutor.

He is Head of Selection for TorinoFilmLab. As script advisor he regularly works for the Binger FilmLab, Amsterdam; European Script&Pitch Workshops programme; CineLink, the co-production market of the Sarajevo Film Festival, and the Berlinale Talent Campus, Berlin. He is a partner in Berlin-based script development company Script House. He co-wrote four feature films with director Jörg Buttgerit and helped in bringing them to the screen.

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

Gino Ventriglia - Italy

scriptwriter & story editor



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

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

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

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

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

Marietta von Hauswolff von Baumgarten - Sweden

scriptwriter & story editor



Script Consultant and Screenwriter connected to BingerFilmLab, TorinoFilmLab, various independent Film companies (like: Svensk Filmindustri (SF), HeppFilm /Drakfilm, Most Film, Buena Vista, Third Man Film, Memphis, Yellow Bird); and international institutes (like Swedish Film Institute, Balkan Film Fund, Talent Campus Sarajevo and Berlinale, Rutger Hauer Masterclass, Irish Film Board).

Head of MotherofSons (MOS) Dev/Film production company based in Stockholm. Background/related areas: journalism, publishing, art and music, production, theatre and Drama Television (as writer, script editor and as commissioning editor).

Film Director/Acting/Writer training Tisch SoA, N.Y.C and the New School, N.Y.C. as well as Cinema Studies, Stockholm. In European development network since 1994 (North by Northwest, Sources, Pilots, Arista etc).

Member Swedish Drama Union since 1997. Citizen of the NSK State since 1999. Minister of Persuasion for the Kingdoms of Elgaland-Vargaland (KREV) since 1996.

Tutors

Anita Voorham - Netherlands

story editor



Based in Amsterdam, the Netherlands.

Anita worked as a script-editor and a producer on several comedy and drama series.

Currently works as a script editor for the Dutch public broadcast company NPS and as an independent script consultant for TorinoFilmlab and Binger Filmlab. Recent projects include the art-house film *Little Sister Katia* (dir. Mijke de Jong, Locarno 2008, Toronto 2008, Best Screenplay, Dutch Film Festival 2008), and *Life In One Day* (dir. Mark de Cloe), which is largely told in split-screen. For NPS, Anita is particularly involved in developing single plays with up and coming filmmakers.

One of these single plays: *Ooit* (dir. Jaap van Heusden) was nominated for Best TV-film at the Dutch Film Festival 2008 and was sold internationally. Anita also works as a freelance writer for the popular award-winning drama series *Gooische Vrouwen*, which has sold to the UK, France and Germany, and she is part of the selection committee for CineMart, Rotterdam.

Scouting

Matthieu Darras - France



Matthieu Darras graduated in Political Sciences and Sociology. Still he spent most of his studying time planning travels abroad, such as a reportage on Hong Kong cinema or an investigation on Buraku people in Japan. Since 1999 he has been writing for the French monthly film magazine *Positif* and contributing to various publications, such as the Larousse Dictionary of Cinema.

A one-year university programme in Amsterdam was a turning point towards the foundation, in 2001, of NISI MASA, a European network of young cinema enthusiasts. The range of the network's activities is wide: from documentary workshops to scriptwriting seminars passing by film journalism training.

As the director of the association, Matthieu Darras has been coordinating more than 60 film events in more than 20 countries in Europe and beyond. NISI MASA has been co-organising Script&Pitch Workshops since its very beginning.

Since 2005 Matthieu has been working as programmer for the Semaine de la Critique in Cannes. He's also the artistic co-director of Alba International Film Festival, Italy. In 2009 he was appointed Artistic Director of the International Film Festival Bratislava in Slovakia.

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Training Projects

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Petit'Argentina

Pablo Agüero
Argentina / France

intention

Whenever I tell people that Lisandro is going to construct a house in the middle of Paris all by himself, on a vacant lot, using recycled material, Europeans imagine that this film will be done in a fantasy genre.

However, this type of adventure is very common in poor countries; I myself have helped to build just such an improvised house. On the other hand, the Europeans are completely right: it is an impossibility, because this type of house could collapse at any moment. But in most cases, such buildings manage to stay standing, as if by some miracle. This, in essence, is the tragicomedy of Lisandro.

Watching this film we can allow ourselves to be seduced by the spirit of Lisandro. Forget about the bureaucratic procedures and preventive measures, believe that everything is possible, use everything that comes within reach, build miniature castles out of the leftovers of a meal, weave together a giant tent out of plastic bags, start a family with a girl that you just met in the street, a girl who speaks a totally foreign language...

A homeless architect wants to rebuild the center of Paris. It's impossible, but he'll do it.



synopsis

Lisandro, an Argentine architecture student, is moody and hyperactive. He comes to Paris for a graduation trip and he submits a project proposal in a competition for the reconstruction of the city center.

He is determined to win, although he does not even have the right to participate. In fact, he does not have a residency permit to live in Europe, doesn't know anyone in France and he has never built anything. But what he does have, is a logic all of his own: where the rest of us see walls, Lisandro sees doors. He manages to grab even the most unusual opportunities and he allows himself to get carried away by anything that catches his fancy.

He bounces back and forth between luxury and squalor, he meets the love of his life in a revolving door and loses her the very next day. He constructs a real home with found items, and he attains his impossible goal in a way that would surprise everyone, including himself.



Pablo Agüero

Pablo Agüero was born in 1977. He grew up in a small town in Patagonia. He has lived in Mendoza, Buenos Aires, Madrid, Barcelona, Fez and Paris.

His works include the shorts *Más allá de las puertas*, First Prize at the Bienal de Art Patagónico, *Lejos del sol*, Award of the Cork Festival and Prize for Best Short Film at Festival Internacional de Buenos Aires -BAFICI 2005, and *Primera nieve*, Jury Prize at Festival de Cannes 2006 - Official Competition and First Prize at Festival of Gijón; the TV feature film *Salamandra*, selected for the Quinzaine des Réalisateurs at Cannes 2008; and the feature film *77 doronship*, Prize for Best Director at BAFICI 2009.

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production notes

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producer
Elise Jalladeau

production status
financing stage

total production budget
€ 2.000.000



Darkness at Noon

Massoud Bakhshi

Iran

intention

Over one million Iranian were killed as a result of the 1980 imposed war with Iraq, the majority of which were below the age of 18. Today, Iran is the second youngest country in the world, with more than 70 percent of its population below the age of 30. One cannot understand Iran and the role it plays in the Middle East and the world at large, without understanding this generation and the events of the past 30 years.

Darkness at Noon is the story of my country in the 1980s, surrounded by war, religious propaganda and promotion of the spirit of martyrdom, and the story of those corrupted men of power who made their fame and wealth over the blood of martyrs.

This is an untold story from Iran that needs to be told for what I perceive to be the following important reasons: it's a story based on my own personal experience of growing up in Iran, the repercussions of which I will take with me to the grave; it's a film about misinterpretation and misunderstanding of religious beliefs, impact of superstitions, lies and make-beliefs in the Iranian culture and the origins of these in the upbringing by families, schools and society as a whole; it will serve as a record for understanding and judging the most important of times in Iran's modern history, as well as one of the most important events of world history.

Everything you
always wanted
to know about
Islamic Iran,
but were afraid
to ask. A modern
"Abel and Cain".

synopsis

1981, Teheran, beginning of Iran-Iraq war. Saeed (7) lives in a traditional religious family. His dad is responsible for distributing subsidized goods. He hoards the products in his basement in hopes of profiteering.

Saeed's mother and his brother Amir (15) fight against him. He beats both of them. Amir leaves the house. He is martyred in the war front. Amir's death pushes Saeed's mother into a severe depression, she ends up being hospitalized in a psychiatric ward.

Saeed's dad brings home his second wife and Saeed's step brother, Jafar (7). They invade the house. Saeed fights against them, but in vain. He escapes the home and goes to the hospital. A year later his mother sends him to France with the help of her aunt.

2009, Teheran. Saeed's dad and Jafar are very rich and in power. They find out that Saeed disclosed their corruption in his films. Jafar goes to France with his men in order to bring back Saeed. They kidnap and torture Saeed.

Saeed dies. Jafar brings back his dead body to Teheran.

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production notes

original title
Tariki-e-Rouz

director
Massoud Bakhshi

production company
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producer
Mohammad Afarideh

production status
seeking co-producers

total production budget
€ 950.000

current financial need
€ 550.000



Massoud Bakhshi

Born in Teheran, Iran, Massoud Bakhshi earned his high school diploma in photography and cinema (1990) and his BS in Agriculture Engineering (1995). He later studied filmmaking in Italy (1999) and Cultural Finance in France (2005).

He worked as a film critic, screenwriter and producer from 1990 to 1998. Then he made 10 documentaries and short films, and a 3-documentary series, which won national and international prizes.

His feature 35 mm documentary film *Teheran Has No More Pomegranates* was selected in more than 30 international festivals, received 3 Best Director prizes and 2 Best Film prizes, and was nominated for Cinema Eye prize as the Best Documentary of the year at IFC in NY 2009.

This film had a successful theatrical release in US, Canada, Poland and finally in Iran. His last short film *Bag Dad Bar Ber* (35mm, 2008) was screened at Locarno, Rotterdam, Clermont-Ferrand and won the Best Fiction prize at 2009 Tampere Int'l Film Festival in Finland.

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A Politician's Wife

Jan Bonny

Germany

intention

Eva leads us through this film. We're with her in moments before and after cameras turn on normally. What is the character of a politician's wife? On the one hand we know a lot about these people, politicians of all levels of power and relevance, their spouses – and on the other hand – hardly anything. It is very interesting how these relationships or love lives can become matters of state or at least matters of a city or any political or social entity. What is private? What is public? How can you politically exploit your own relationship, your wife, your children, your family? How can you defend it, how can you be private in the eye of constantly increasing public interest? Antonioni once said his films would be about "private matters in public spaces". What about today, when private matters become increasingly public and also our own way of perception changes?

The film is about that part of our society that actually really holds power. Conflicts develop differently here. There's not much that isn't undoable. *A Politician's Wife* takes place in such a world, but it is a very private story. Power and its abuse should be visible in the mutations of the people and in the traces it leaves in their actions. In that sense, the film is also very much about Eva's body as opposed to the abstraction of politics, bureaucracy and power.

A politician's wife cheats on her husband. This threatens to end their public and his political life in Brussels.



synopsis

Eva and her husband Josef have just moved to Brussels, Josef to work as a delegate in the European Parliament, Eva as his wife. The scandalous end of a colleague's promising political career makes room for Josef to finally fight himself into high office in the European Union. Eva is in her early thirties, Josef is almost ten years older.

Their public appearance as an ideal couple is perfect, but more and more she is reduced to only being part of his and the party's conservative politics and strategy. She slowly comes to the realization that she is not much more than just a whore to everybody's interest. The atmosphere in the city is nervous, as the parliament is about to pass one of the most important human rights bills in European Union history. When they attend a drunken dinner with some Chinese dissidents and Josef's party secretary Petra Schleyer, Eva witnesses the nervous breakdown of Petra's husband.

Eva fears this incident foreshadows her own future. In a reflex she leaves the road leading up to her husband's election and to her new even more regulated life. At a red traffic light she gets out of the dark limousine and runs away. But this cannot be tolerated, after all she is "a politician's wife".

The events now unstoppable unfold, endangering his political career and their private lives.

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production notes

original title
Die Frau des Politikers

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producer
Bettina Brokemper

production status
in development;
looking for co-producer,
possible Belgian or French



Jan Bonny

Born in Düsseldorf in April 1979, Jan Bonny has lived and worked in the U.S., the Netherlands and Germany.

He received a degree in Media Arts at the Kunsthochschule für Medien Köln and directed the short film *2nd and A* as well as numerous commercials.

Gegenüber (international title: *Counterparts*), his first feature as writer and director, premiered in 2007 at Cannes Quinzaine des Réalistes, where it received an honorable mention.

It was nominated for the 2007 European Film Awards (Discovery) and for the Deutscher Filmpreis 2008 (Best Female and Male Lead).



The Second Half of the Season

Franco Dipietro

Italy

intention

I'm not a supporter, I do not watch football on TV, I have always kept my distance from this world until the "Calciopoli" scandal broke out in 2006 and highlighted a topic I always coped with.

Moving down from the fact that I've never been really interested in football, I think you may know that I collected several interviews with Juventus and Torino teams retired Ultras. They're all been very kind with me and very happy to tell their stories. Many of the episodes told in my script are taken from their talks.

I've discovered nothing about the real reasons that lead the most radical ones to do what they do. I think there aren't only few. Maybe for some of them it's just a way of being someone.

"Passion beyond any reason" is a paramount theme in my works. Passion is an energy that exists in any system and shows up randomly in various ways. The second half of the season is the story of a man who suffers for being taken away from his passions. Of course corruption is also an issue. Keep in mind that making a movie about soccer in Italy has the same meaning as making a movie about politics. Only for the bravest: in the story I keep the real name of the people involved in the scandal.

An ex hooligan
is about to discover
that the worst
violence in football
doesn't take place
on the terraces,
but in managers'
offices.



synopsis

Turin, 2006: the year and the place of the all-time biggest scandal in the world of sports. Stefano is a 32-year-old Ultras (Italian for hooligan) who has just come out of prison and now wants to get something good out of his life.

He has found a good business: a very young player with no contract that can make his fortune. Stefano can lean on the help of Marco, a friend of his who is associated with the Managers' Association.

The more Stefano gets into negotiation for the young player, the more he stresses the thin line that separates him from exploding into violence. He splits up with his girlfriend, he denounces his father as guilty of having caused him "emotional distress" when he was young. Stefano gets all the things he needs to close the deal, but the Managers' Federation refuses his application request.

This is the point when the anger of Stefano breaks out, taking his violence at a higher level. Immediately after this transformation, the football scandal falls upon the whole system, putting almost any football manager in Italy under trial.



Franco Dipietro

Franco Dipietro was born in Imperia, on the Italian Riviera, in 1978. He moved to Turin at the age of 18; he attended Alessandro Baricco's Scuola Holden, where he approached narration techniques and he started loving cinema.

After his studies he moved to Rome to attend the Mediaset School of Scriptwriting, where he started to collaborate with the Roman film-industry. Three years later, the growing cinema atmosphere called him back in Turin where he began to work as copywriter, writer and director for commercials.

In 2005 Franco founded an agency called Due Monete, specialized in low-budget production for advertising, with the intention of redirecting part of the money raised into cinema production.

To date, Due Monete has produced a short film in 16 mm called *Il resto*, and the short video *The bogiaman*, selected for the Biennale of young Artists of the Mediterrean 2008 (BJCM), both written and directed by Franco. *The Second Half of the Season* is his first feature project.

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production notes

original title
Il girone di ritorno

director
Franco Dipietro

production status
seeking production

Tr

יריחו

أريحا

Jericho

ים המלח

البحر الميت

Dead Sea

Dead Sea

Ihab Jadallah

Palestine / France

intention

In *Dead Sea* I want to point out the fact that there are many urban legends and contradictions told by the Palestinians around their history, exodus, sacrifices and resistance. Most of these stories end up as legends or myths.

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

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

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

A bittersweet
Palestinian legend
revolving around a
mysterious coffin
traveling towards
Jerusalem.

synopsis

In a coffee-shop in the center of Ramallah among the crowd of customers there are Khaled, a nostalgic reporter, Abed, a Taxi driver that spends his time playing Parchis, and the cynical Raed, a passionate reader who dreams of being a writer.

It's the first Anniversary of the death of Pr. Arafat, 2005, in Ramallah. Khaled starts telling a secret story of Morad and Firas, two old bodyguards of Arafat, who carried out the mission to make the body rest in Jerusalem, as Arafat always dreamt. The three friends in the coffee-shop discuss the details of the operation.

Each one of them fights for his right of holding the truth.

The discussion gains the attention of the customers and the story becomes a public issue. Was the body in a coffin, smuggled through a tunnel? Was it in a concrete block supposed to be part of the wall? Heroes, Losers, did Firas succeed or fail? Did he stay alive or was he shot dead?

Some say Firas was seen alive. Others say that the body of Firas was seen floating on the waters of the Dead Sea, as nothing can stay long under its murky and salty waters.

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production notes

original title

Al Bahr Al Mayet

director

Ihab Jadallah

production company

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co-producer

Ihab Jadallah

production status

in development;
seeking co-producers

total production budget

€ 900.000

current financial need

€ 900.000



Ihab Jadallah

Palestinian filmmaker, Ihab Jadallah was born and raised in a small village called Beit Safafa, near Jerusalem, Palestine, in 1980.

He moved to the Spanish city of Valencia to study for a B.A. in Audiovisual Communication followed by a three years scholarship in Film Making at the Catalunya Cinematographic Studies Center, located in Barcelona. Ihab has worked as an Assistant Director for several feature films shot in Palestine (*Salt of This Sea...*).

Ihab nows lives and works in Palestine, where he is a lecturer for several film schools in Ramallah, Bethlehem, and Jenin. He has directed and produced through his company Krishna Film several short films and documentaries. His latest work *The Shooter* has been very well received by critics and festivals, and he is currently finishing *Zak*, a short film shot in Palestine, in post-production.

Dead Sea, his first feature film project is in developpment and has been selected to participate to both Torino and Binger Filmlab programs in 2009. The film is due to be delivered early 2012 and will be co-produced with MPM Film (France).

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Only for Swedish Girls

Namik Kabil
Bosnia / Croatia

intention

My intention? To tell a story about millions of immigrants through the personal drama of a single Bosnian refugee, Kemo.

My intention is to tell a story about a vague mixture of nostalgia, distance, growing older.

All of these is combined in a single central question which is never named in the screenplay, the question of identity.

This is a story about who we are.

Story about
immigrant
who comes back
to sell his birth
house but the house
refuses to be sold.

synopsis

Kemo, a Bosnian immigrant, returns home to sell the house he was expelled from in 1992. However, the house "refuses" to be sold. Kemo has been living in Sweden for twelve years now and does not plan to return to his previous life in Bosnia. But it seems that the house does not share his view. Kemo tries to ignore it, but he fails in it for quite a time. He must find out the reasons, even if he could share them only with Zoka, his childhood friend, because Zoka is the one who can feel that there is a latent drama, when he says: "Kemo, you are not selling this house just like that, and it isn't his true reason!"

Comparing Sweden with Bosnia, Kemo says: "I am not there and I am not here either!" He presses his finger into his own, yet universal immigrants' wound, the wound inflicted on all those who have departed from his own homeland leaving something behind, but who may not have arrived fully to where they are residing now because they failed to find their new country there.

This film touches upon the issue of how we see ourselves and how others perceive us. The feeling that we do not belong and that we are not accepted by new community succeed to turn upside-down even the image of the country we have left behind. Kemo does not know who he is anymore. Once he utters his reason, it echoes with the familiar obtuse sound of the suppressed immigrants' fire: Kemo wants to sell the house so that he can open a beauty parlour in Sweden! Not an ordinary beauty parlour for immigrants, though! A state-of-the-art beauty parlour! Only for Swedish girls!

Finally, Kemo is indecisive. We do not know his decision because he does not know it himself. He returns to Sweden, taking along the scents, the images, and the river. His nostalgia and the distance then turn into a specific perspective: It is like a staring of a shortsighted at distance. Kemo is a refugee from the world as such.

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production notes

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producer
Darija Kulenovic Guden

co-producer
Namik Kabil

production status
pre-production

total production budget
€ 800.000

current financial need
€ 300.000



Namik Kabil

Namik Kabil was born in Tuzla, Bosnia. He studied cinema in Los Angeles where he was a member of a theater group The Grace players, where he worked as a director, writer and actor.

He wrote a novel, *Alone*, and several award winning screenplays: *Days and Hours*, *The Ruin and The Last Day*. In 2007 his documentary *Interrogation* won the Heart of Sarajevo for the best documentary at the Sarajevo Film Festival.

His feature *Night Guards* had a world premiere in 2008 at the Venice Film Festival. Namik lives in Sarajevo.



The Scream of the Butterfly

Kirsi Marie Liimatainen

Finland

intention

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

A working class part of a small town, Tampere, in Finland in the early 1970s. Small wooden houses, narrow streets bordered with big grey stones - everything built in layers on a hill, near a lake. It is the hottest summer in years and the minds of Nordic people get confused. The bright light brings everything up, what was hidden during the long winter.

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

The streets are dry and the dust from the ground colours the shoes grey. Inside the houses it is dark and people stand still in the shadows. Where did our innocence disappear, when did our days turn shorter? During one summer Maria's world is becoming bigger and at the same time more limited. Our soul is as fragile as the wings of a butterfly.

Have you ever heard
a butterfly scream?



synopsis

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

For Maria her uncle is a man with many stories. In his world trees talk, wind whispers and butterflies scream because they live so briefly. When the ambulance picks up Maria's uncle again, she doesn't understand why. Escaping reality, Maria creates an imaginary world, similar to her uncle's. She adventures with other children out in the area and learns that all grown-ups are sad - like the butterflies. At home, Maria's uncle gets worse - now starting to believe he's Jesus, father takes off and grandfather drinks harder. Neighbours whisper as Maria passes by.

Maria's uncle will be found behind the church. He has hanged himself. The bad rumours about the family increase and other children aren't allowed to play with Maria any more. The rain comes and the terrible heat ends. Maria, her mother and grandmother drive away from the neighbourhood. Maria watches the road float by under the tyres of the car. She knows that the summer is over.

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production notes

original title
Perhosen huuto (working title)

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producer
Kaarle Aho

production status
script development;
seeking co-producers



Kirsi Marie Liimatainen

Kirsi Marie Liimatainen was born in Finland in 1968. She has an MA degree in Theatre and Drama studies at the University of Tampere. From 1991-1999 she worked as an actress in films, television and in theatres in Finland.

From 1999-2006, she studied directing at the Potsdam-Babelsberg Academy of Film and Television. After her graduation, she has been giving workshops about film directing and developing her further projects *Comrade, where are you today?* (documentary), *The Scream of the Butterfly* (fiction) as a writer/director and *Festung* (fiction) as a director.

Her filmography as a writer/director includes: *Modlicha* (doc, 30 min, 2001), *Frühlingshymne* (fiction, 45 min, 2002), *Sonja* (fiction, 73 min, 2006) Residences & grants: Residence du Festival Cannes, Paris; CÉCI, Moulin d'Andé; Academy of Arts, Berlin; Nipkow-Foundation, Berlin; DEFA-Foundation, Berlin; Binger Film Lab, Amsterdam; Finnish Cultural Foundation & Finnish Film Foundation.

Tr



Heavy Water

Fabrice Main

France

intention

The world of submarines is a world of its own: through it, men access a place not created for them, in order to wage an abstract war. Submariners constitute a singular community in the Navy. They are seen as adventurers living in a counter world of silence and secrets, pervaded with fantasies we might have of this world yet to be explored.

They also take part in a technical adventure. This achievement, similar to the space conquest, depends on the machine itself, designed to contain life within its cold and black body. It depends on men's technical qualifications, but also on their discipline, rigour and solidity. Every life is pawned on all the others aboard a submarine. Trust is of paramount importance. I am interested in introducing disorder where order should reign, opening cracks in the rules that allow the submarine assemblage to function.

Introducing pressure, outside and inside, orients characters towards their own inner depth – these zones of ourselves where consciousness hardly casts its light, and which yet define us. In this world of men, it can reveal the unspeakable. It can expose characters in their deep humanity, their strengths, their weaknesses, their (in)balance and inner resources.

A submarine's captain, through a dangerous mission, makes peace with himself.



synopsis

When he was a boy, Mazard lost his twin brother swimming in the sea. That day, because he came back alone, he lost his father's love and trust.

Now Mazard is a nuclear submarine commander. He convinces his father, heading a military naval base, to send him for a last mission: to rendezvous with a commando squad in order to retrieve an agent of major political value.

With a new second in command placed by his father and a very young mechanic, members of a 70 men crew, he leaves for the Aden Gulf. The mission ashore is a disaster. Only a wounded commando member and the Agent come back alive.

Hunted by an hostile submarine, the whole crew is under pressure. Some want to escape, others want to fight. Challenging the mistrust of officers, captain Mazard is pushed to his limits.

Trying to dodge a torpedo, he makes the submarine hit the sea bottom. And stops. Locked in the torpedo room, Mazard and the young mechanic must go underwater to repair, and face the darkness. Who's not afraid of drowning?

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production notes

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producer
Benjamin Serero

production status
seeking co-producers



Fabrice Main

He graduated in 1999 at the French national school Louis Lumière in Paris with a degree in Cinematography. Over the years he has worked as camera operator and cinematographer on short films, TV productions and commercials.

Since 2001 he directed two shorts, *Chante* and *Independance*, which were screened at various festivals in France as well as travelling the world, including Brest, Clermont Ferrand, Pantin, London, Rio de Janeiro, Napoli, Bratislava. His third short is in production.

Besides his activities as director and camera technician, he is part of a production company, Dublin Films, working as producer on shorts and commercials.

Fabrice began to develop his first feature script *Heavy Water* within the Groupe Ouest Script Development Programme in Brest last year.

Tr

Territory

Marja Mikkonen
Finland

intention

In *Territory* I am continuing on a path that I began with my short experimental film *Rondo*. Its main attempt was to describe a sensation of change: a perception of being in between events, of being unsure of what is going to happen next and yet knowing that something of major importance is at stake.

Territory takes this sensation, but shows it within a plot and a different context: a Scandinavian woman robbed by homeless kids in Rio de Janeiro - a city divided into sections according to wealth and social status. Throughout the film the focus is on the main character, Laura, and her reactions to the situation she's in. For Laura, the robbery is not only an accidental event: it appears as an enabling force, a chance to act differently. She just does not really know what she needs.

The goal of the film is to gain a position where one can look at existence with the main character: to fear, to desire and to be unsure with her. And also, to be able to see hope within the uncertainties, in the very fact that life is uncontrollable.

What we do
is not always
what we need.



synopsis

Laura (33) is both nervous and excited when she is invited to a festival in Rio de Janeiro. She is a photographer at the beginning of her career, trying her best in all that she does. She lives with her husband in a small apartment in Helsinki. Seemingly, she is doing ok. Yet, some things appear to be out of balance beneath her everyday actions.

On her first night in Rio Laura is robbed in the street. Laura's reaction is fierce, her personal territory has been violated. Her emotions develop from self-pity and anger into an enthusiastic sense of taking advantage of the situation, of wanting to let go. Her usual, work-oriented, disciplined self is replaced by a new role: a flirting, outspoken and wild behaviour, up to the moment when she is face to face with her own capability of being violent - a moment when she needs to find another way out.

In the end, what she finds is neither a solution nor an answer. Rather, there is a long-awaited possibility for Laura to just be: to breathe, to feel, to perceive.

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production notes

original title
Vieras

director
Marja Mikkonen

production status
seeking production



Marja Mikkonen

Marja Mikkonen graduated as a performance artist from the Turku Arts Academy in 2003 and as Master of Fine Arts from the Finnish Academy of Fine Arts in 2007. Her short films *99 Years of My Life* and *Rondo* have screened at film festivals worldwide, including Festival de Cannes in 2004 and 2007, and *99...* was also purchased by MoMA New York and Kiasma Contemporary Art Museum in Helsinki for their collections.

Mikkonen works within three fields of art: performance, film and fine art. Her works have been live performances, photographs, video installations, short films, sound performances, audio installations and site specific works.

Many of her works are based on portraiture of identity, memory, personal perceptions and thoughts about change. She often uses her own body and experiences as tools and material, creating self-description that reach beyond self-description and autobiographies that are half fiction half fact.

Currently she works as an art teacher, writer/director and a performer within a performance group entitled "Other Spaces". She lives and works in Helsinki.

Tr

Eugene
Carol Murphy
Ireland / France

intention

Eugene is the story of a Belfast teenager, Kate, who discovers sex after the death of her brother Eugene. It is the story of how she finds freedom by strategically becoming good (at home) in order to sustain being bad – ie sexually active on Belfast’s idiosyncratic gay scene of the time. Homosexuality was illegal in the religiously obsessed Northern Ireland of the 1970’s and the gay scene in Belfast included a club, The Chariot Rooms, which sat within the gated city centre, gated and guarded by the British Army. The club also housed subversives who risked their lives to have fun. Kate is one of these people. She is not gay but discovers that she has the guts to live the life that her brother Eugene wanted, but couldn’t sustain.

In *Eugene* the conflict in Belfast at war in the late 1970s is used as a heightened stage with which to play out the trinity of sexual, familial and obsessive interrelationships between Kate, Eugene and Dermott. Without Eugene’s death, Kate would not have been introduced to Dermott at his funeral.

Without the reckless journey through a city at war to find Dermott, the excitement of sex, in and around The Chariot Rooms, would not have been as dangerous or liberating as it is for Kate.

Eugene is the story of Kate, a Belfast teenager who lives with her religiously oppressive family and discovers sex and freedom when she stumbles upon her brother's secret life after he is murdered.



synopsis

Late 1970’s. Belfast. Civil religious strife. At night the city is in riot or desolate.

Kate (17) lives in a violent locality. Home is dominated by her strict Catholic father, Joe (42), and her ‘Golden Boy’ brother Eugene (21), who is starting university. Kate shuns religious devotion and housework, which generates Eugene’s reprimands.

By chance, Kate discovers that Eugene did not enrol at University after leaving home. The following week he is found dead, murdered by a random gang. At the funeral Kate’s beautiful cousin Dermott (23) arrives unexpectedly, flirts with her and then apologizes to Eugene’s corpse for bringing him “to the Chariot Rooms that night”.

When he leaves, Kate follows him. Outside a downtrodden house she watches him have sex with a man. Eugene becomes a martyr. Kate is suffocated by family breakdown. She sneaks out to find Dermott again and follows him to a clandestine Gay nightclub - The Chariot Rooms. The place ignites her. Kate confronts Dermott. He tells her he had sex with Eugene. Kate asks him to have sex with her. Dermott refuses. Disorientated, Kate confronts gay men to have sex with her. She leaves with a stranger, resolute to break Joe’s rules and Eugene’s myth. Back home Kate obeys Joe and returns to the gay scene.

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production notes

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production company

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production status
seeking co-producers

total production budget
€ 1.346.123

current financial need
€ 1.346.123



Carol Murphy

Originally Carol Murphy studied Fine Art and worked as a visual-artist, exhibiting in Europe. An MA in Film Theory and film journalism brought her on the road to short film writing, directing and production.

After the 2006 Berlin Talent Campus Murphy met producer Jennifer Sabbah, based in Paris, and since then they have been developing and co-producing shorts and feature projects - including *Mustard*, *Painkiller*, *Nightclubbing*, *The Body & Blood* and *Eugene*.

In 2007 Murphy directed her short film *Mustard* and a music video, *You Make Me Sick*. She also attended the Rutger Hauer Filmfactory in January 2008 where she directed two short films.

Murphy has written 5 shorts, including *Nightclubbing*, which won an RTÉ/Filmbase Short Film Award and the Ile De France Finishing Fund. Another short, *Painkiller* was short listed for Film London’s Pulse Award 2008. Murphy is also developing *The Leg* film project and two feature projects - *The Body & Blood* and *Eugene* – which started development at the Binger Filmlab in Amsterdam 2008/9 and is part of EAVE 2009, with Sabbah from BOA Films.



Wolf
Bogdan Mustata
Romania

intention

Having a baby makes me think about this film with full responsibility. I'm asking myself a lot of questions concerning what it means to be a father and what it means to be a son and which are each other's responsibilities. Sometimes I'm thinking that, as a father, I should have a lot of responsibilities towards my son but he should have none towards me. I have no clear answers to my questions. But I want to look for them and I want other people to look for them too.

In this script everybody has a substitute or a mirror: father/the old man, Clara/Ioana, mother's boyfriend/father, Wolf/Wolf's brother, Wolf/the old man, Wolf/father. So, where is the original?

We are inside Wolf's head while he is looking for his identity, "the original". Everything that happens follows Wolf's logic, not ours. It is his particular thinking and beliefs that will make this film special.

A film about a particular character who communicates with the audience mostly by questions, not answers.

Wolf is a
16-year-old boy
who ends up killing
his own father.



synopsis

Wolf's father has been in a coma for two years and Wolf assumed many responsibilities among which keeping his mother and his trouble-maker younger brother together as a family. But they are not aware of Wolf's responsibilities. They have both overcome the loss of the father: the mother already has another boyfriend while for the brother his father is nothing else than a body.

Wolf has his daily rituals which he thinks will bring the father back to life. And one day his wish is granted and the father wakes up. But with the father's awakening, the mother has to give up on the boyfriend she has started to love, while the brother has an enslaving relationship with the father.

Wolf realizes that everything around him had changed a long time before but he hadn't been aware of it. For the change to take place, Wolf finds as the only solution to kill his father. Wolf's life goes on but he doesn't know if what he feels is emptiness or freedom.

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production notes

original title
Lupu

director
Bogdan Mustata

producer
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production status
in development;
seeking co-producers



Bogdan Mustata

Born in 1975, Bogdan graduated from the Romanian National Film School in 2001. *Daniela*, a short film directed during his studies, was awarded in the Munich and Karlovy Vary festivals of film schools in 2001.

From 2002 until 2007 Bogdan moved to Vietnam and then Dubai where he worked as a scriptwriter and director for several projects: the TV series *39 degrees of love*; the feature film project *Project Save*; several TVCs and TV programs. Back to Romania, his long feature film script *A heart shaped balloon*, co-written by director Catalin Mitulescu (currently in production), received the Best Project Award both in Sarajevo CineLink 2006 and Thessaloniki Balkan Fund 2006 and participated in l'Atelier Cannes 2007.

Bogdan directed the short film *A good day for a swim* which won the Golden Bear for the best short film in Belinale 2008. The film participated in dozens of important festivals and won Best Live Action Film Under 15 Minutes and Panavision Grand Jury Award in Palm Springs 2008. Currently Bogdan is preparing his directorial feature film debut with the project *Wolf*.



Tr

Wall of Fog

Tobias Nölle

Switzerland

intention

We try to connect with all means, but between our minds, there will always be a thin wall. Though we use many words, create pictures to speak our minds, interact physically or bond through love and contracts, we never truly know what's inside another person's head. This can make us lonely but at the same time it's the beauty and mystery that fuels our desire to connect with each other.

When I started this project I became fascinated with the idea of an extreme observer, a private detective who would rather watch than interact. He registers life in all its details but at the same time he is excluded from it: he must stay in the shadow. Life is a theoretical matter and the wall that separates him a prison. When he re-edits the footage of his observations and creates his own universe on the monitor, this is a way for me to visualize his thoughts through his films within the film. At the same time this re-editing poses a question: At which point does our imagination become stronger than physical reality and what happens when they replace each other. It would end in insanity or revelation. In the final scene Aloys stands in the street, all by himself, facing life without a camera. But as he closes his eyes we see that he has kept his dream alive. He is an individual mind in an infinite ocean of others. The wall has become a motivation instead of a prison.

Imagination can give life a meaning but it can never replace it.



synopsis

Aloys watches life from the distance, through the lens of his hidden camera. As a private eye he sees everything, no one sees him. At night he re-edits the footage of his observations trying to make sense of this puzzling thing called life. At the funeral of his mother, he misplaces his camera. The next morning he finds a message recorded on it: a black screen and a woman's voice asking the camera to call her answering machine. After trying to ignore the unsettling incident Aloys dials the number.

The stranger at the other end is Vera. Vera is neglected by her family and overshadowed by her brother, a Paralympics champ. Through the anonymity of the phone, Aloys and Vera dive into their imaginations. They climb arctic glaciers together, while in fact they clamber up their kitchen tables with the other's heavy breathing on the receiver.

They exchange an intimacy they would be scared of in reality. While Aloys falls in love and awakens to life, Vera is too afraid to get hurt again. She wants to die to finally be noticed. After he proposes to stage her death on tape and send it to her family, fiction and reality merge. They descend on a dark path. But like a tunnel through the night it may lead them to another morning.

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production notes

director
Tobias Nölle

production status
seeking production



Tobias Nölle

Born in Switzerland (with a Swiss and a German passport) Tobias Nölle went to Art School in Zürich before moving to New York to study Film.

He now lives and works in Zürich and New York. He directs commercials and short films. His last film *René* premiered in Locarno and won the Golden Leopard.

It went on to win Awards in Tampere, Clermont-Ferrand, Odense, Kiev, Leeds amongst others. Tobias is currently writing his first feature film *Wall of Fog* which he will direct as well.



Missing!

Alex Oriani
Italy

intention

One day my co-writer Carmen Verde and I saw a poster hanging on the walls of a subway station: there was the picture of a young man and the caption "Missing". We thought "what if this guy never actually disappeared but he did this on purpose to have people looking for him?". That very moment the idea of *Missing!* was born.

Missing! is the story of Sebastiano, a young guy who has always been "unseen", even in class pictures at school. One time a stout kid lifted his hand to brush away a fly from Sebastiano's face, another time it was he who bent forward while sneezing... In the end Sebastiano was always missing in the class pictures.

Today he is the one that other people ignore and not because he is some kind of freak, but just because nobody has an interest in knowing him. Sebastiano is shy, insecure, a little anxious and comes from a small village, not a very popular type in a big city.

Missing! is a bitter-sweet comedy that wants to show how easy it is in a modern society to be left out for no evident reasons. It is a story about the need of recognition young people have, because there is only one thing worse than dying: being ignored.

He doesn't get calls, he doesn't get emails, he is so lonely he doesn't even get spam. He will disappear. To be found.



synopsis

Despite all his efforts, Sebastiano, a young man in his mid twenties, is not able to have any social life. Native of a small village in northern Piedmont, he moved to Turin where he found a job but no friends.

His only social activity is the Sunday lunch with his mother Annarosa, a woman incapable of even giving her son a hug.

To survive in this emotional desert, Sebastiano creates his own "system" of social relations: he talks to the electronic navigator of his car, he goes to funerals where he embraces the loved ones of the deceased - whom he obviously does not know - or he chats with Alzheimer patients who have never seen him before but do not remember it.

One day his "system" will not be enough for him anymore. That night Sebastiano will go out to hang posters with his picture and the caption "Missing!".

In the end what is better than disappearing to be finally found?

But things will go differently than he thought ...

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production notes

director
Alex Oriani

co-writer
Carmen Verde

production status
seeking production



Alex Oriani

My main goal is to create stories that are as original as possible. I think that if you have to risk a failure, you had better do it trying something new; failing while copying is more than any writer should bear.

As for my experience, I have written and directed documentaries and short films. One of them, *First Class*, won the Cinecittà Digital Screenplay Award and was screened at festivals such as the Montreal World Film Festival and the Venice Int. Film Festival and was one of the three winners of "The WriteMovies.com Short Film Contest" in Los Angeles.

As a story editor/scriptwriter, I have written for some Italian TV shows, mainly comedies and situation comedies. Working as a story editor on the set for a sitcom is a great way to learn that your writing is not the Holy Bible and that (almost) everything can be improved, probably the Holy Bible too.



Tr

Erik
Sonja Prosenec
Slovenia

intention

Erik is an intimate story of a man, who discovers and liberates himself through a relationship with a 15-year-old-girl, after experiencing intimacy for the first time in his life with the girl's mother.

The story doesn't deal with moral dilemmas. Instead, my focus is the psychological and emotional state and development of the main character.

I feel that telling the story through images, strong atmospheres and sounds where dialogues are not of big importance is the only way for this story. I try to create a world where every event, sound, touch or glance that would otherwise remain unnoticed, can even become life-changing.

Although there is a strong feeling of love involved in it, it is not a story about love. For Erik the relation with the two women, mother and daughter, is a force that throughout the film drags him from dark interiors to brighter exteriors, where he will find a meaning for himself.

After an innocent touch of a woman he doesn't know, a man is thrown into a spiral of sensuality and intimacy that will become a journey of self-discovery and liberation.



synopsis

Erik (35) lives in his small world controlled by a dominant mother. During a storm a woman (40) joins him under his umbrella. A little touch of the beautiful stranger -just her hand on his elbow as they walk together- for this reserved man is so intense, both exciting and disturbing, that it makes him escape.

Intrigued by the timid man the woman, Nina, finds him and they meet again. But just as Erik gets a taste of sensations that were unknown to him before, she disappears. He finds out she died. He is emotionally destroyed but cannot return to his shell now. He meets Nina's 15-year-old daughter Iva and starts to follow her. After Iva's initial rejections they connect through the feeling of loss.

Despite of all the restraints in themselves that they have to overcome, they begin to explore sensations of closeness to another being and of intimacy for the first time in their lives. They create a world where even an innocent touch becomes a sensual and passionate experience.

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production notes

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production status
script development, with the support of Slovenian Film Fund; seeking co-producers, world sales.



Sonja Prosenec

Sonja graduated in Journalism - Cultural Science at University in Ljubljana with a thesis "Dionysian Postmodern Culture" with film as a case study. She continued her Master's studies in Communications at the same university.

As a student she worked as editor of a student magazine and published culture articles in major Slovenian newspapers and magazines.

After a music video that she directed was selected as the best video at a national television program and her short film was screened at international festivals, she participated in Berlinale and Sarajevo Talent Campus. Besides directing and writing she works as a graphic designer, mostly in films. *Erik* will be her first feature film.



Tr

Ten Worlds

Åsa Riton

Sweden

intention

Ten Worlds is close to my heart in many ways. My passion for art, spirituality and human psychology are the prime reasons for choosing to base the film on these particular subjects. I grew up with four parents who were teaching meditation, and my interest and love/hate relationship for Eastern philosophy is deeply rooted in my life.

I studied arts at Central St Martins in London, as well as film at The National Filmschool of Denmark, and I have a strongly artistic vision of film making as such.

I've learnt quite much more by being out in the world though. I've traveled and lived abroad for many years, and just returned to Sweden from a two month trip around the world where I went to the eight places I wanted to go before I die.

This film is really a story about the cycle of life, expressed through a group of artists.

Ten Worlds is a film
about nine artists
and ten states
of mind with one
thing in common;
the timeless longing
after finding a
greater truth in life
through the arts.

SCRIPT
& PITCH
WORKSHOPS

synopsis

Ten Worlds is about the artists' journey for reaching a higher consciousness through practicing different art forms, and their success and failure to do so. By looking at the small moments of life; a phone call, a coffee, a meeting, a party, a deadline, a picture, a tennis game – this film will illuminate a larger picture of the artist's mind and the creative process which finally might make sense. Or not.

Ten Worlds shows nine artists playing themselves in a film about their life. Well, it's not a documentary since it's all fiction, but it's about the authentic artists, or...this is something you've never seen before.

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production notes

director
Åsa Riton

production status
seeking production



Åsa Riton

Filmmaker Åsa Riton's vision is to merge art and film and bring it into new environments. Her visual language is unique, always exploring and pushing the boundaries of conventional media.

She's twisting popular culture, politics, philosophy and human nature into a world of her own.

After graduating from Central St Martins College of Art and Design and studying at the National Filmschool of Denmark, she has shown her work at the Gothenburg International Film Festival, Helsinki Short Film Festival, Kulturhuset Stockholm, Zeeuws National Museum in Holland and London Institute of Contemporary Arts.

She has directed science mockumentaries, video installations, music videos, short films and documentaries.



LoveLost
Tanika Šajatovič
Slovenia

intention

LoveLost is a story about all those crazy, funny, embarrassing, heartbreaking moments when you want to die of love or hide from love, when your heart wants to explode with love or you want to run away from it for ever and ever. For the very first time.

I want to explore what happens when we are convinced that we have met "the one", when he is everything but "the one". I want to show how we can start losing ourselves, but we think that we are fulfilling our ideal of perfect love. I want to dig into love that becomes trapped in our heads, love that refuses reality and becomes completely immersed in our own fantasies and never-ending speculations. I want to picture a phase in our lives when we are desperately seeking for love, when our body starts to change significantly and when we get the first taste of sex.

LoveLost takes us to a world of unspoken words between Ajda and Damjan, and too many words among the four girlfriends, all of them caught up in the mysteries of first love. Many things are left unsaid, but the emptiness is filled with music; the end of the 80s as passion, obsession and lost innocence of one generation long grown up.

No matter
if you kiss me
or kill me, just
admit that
you love me.



synopsis

End of 80s in a small town in Yugoslavia. Ajda (16) discovers the music of Nick Cave, Depeche Mode, Sisters of Mercy, and becomes the youngest member of a gang of four girlfriends who are bound together through many trials and errors on their mission to find true love.

Ajda meets Damjan (28) and falls in love for the first time. She finds herself tangled in a maze of enigmatic and seductive glances. Ajda is desperately striving to realize her vision of perfect love, but everything she gets from Damjan are random meetings in the local bar. Her only wish is to be close to Damjan and she starts having sex with him. But even sexual intimacy does not bring her any closer to him.

She is trying to express her feelings, but all her attempts end up in a disaster. Ajda becomes more and more obsessed with Damjan. Her friends are trying to open her eyes, but Ajda has decided to find a solution which will comply with her vision of perfect love or be lost forever.

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production notes

original title
ZaljubljenZgubljen

production company
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producer
Danijel Hočevar
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production status
in development;
seeking co-producers



Tanika Šajatovič

Tanika Šajatovič is the scriptwriter of *Gram of Love* and *LoveLost*. She wrote and directed two theatre plays: *Supersexy* and *Space Odyssey*.

Tanika is working for the Berlinale Co-Production Market, EAVE (one of the leading training and development providers for producers in Europe) and CineLink (Sarajevo Film Festival's annual co-production market and project development workshop).

In 2007, she received the Nipkow scholarship. Tanika was previously working at the Promotion Department of the Slovenian Film Fund and she ran Media Desk Slovenia.



Sister

Markus Stein
Germany

intention

With *Sister* I aim for a story that starts as a social drama and shifts subtly into a tale of horror - based in a realistic, down to earth environment. The starting point of the tale indeed is very real: being a fixed character, is only a working hypothesis for us and the people we deal with in our every day life. In fact each of us is a puzzle of a variety of characters. We are different persons depending on whom we are together with. Our parents, partners, friends or strangers.

Although the story speaks of split personality I don't aim for a relation of psychological disorder or painting a clinical picture. The viewpoint is obviously a social and dramatic one. It is a story of a woman who neglects realising that she is suffering from the incapability to fulfil internalised social demands. She doesn't even realise them as such. The twisted rebellion against those, by creating another personality, is the only and painful way that is open to her.

Sister thus tells about a leap out of the illusion of a character - into the illusion of another one. For a moment the door to another world is standing wide open.

A ghost haunts
Regine in her
day-to-day life.
The invisible enemy
aims to take over
her existence.



synopsis

Regine manages her hospital ward with almost superhuman powers. Devotedly she takes care of her two children and her husband, who doesn't contribute to their livelihood with the music he makes. Regine is in control - but of one thing: the appearance of Lily, who has been abroad for ages.

The much unloved sister appears always when Regine isn't there. Quickly the children become all dotty about their new auntie and Regine hasn't met her even yet. The situation slips out of her hands. The eerier it becomes, the crankier Regine gets.

Just before her whole world falls apart, she bravely faces the facts: the mysterious sister is herself. This explanation seems to make sense of all the strange happenings. But it's too late already: family, friends and colleagues retreat. Regine is left alone and can't even get hold of her second personality. Her life is lost. She takes the necessary steps. After she's gone, Lily stays. Is she really her other personality, or has Regine been deceived?

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production notes

original title (working title)
Schwester

director
Markus Stein

production status
seeking production



Markus Stein

Markus Stein is born 1965 in Germany. After working as camera assistant he studied at the director's department of the National Polish Film-school in Lodz. Since 1996 has been Berlin-based working as writer and director both for documentaries and fiction.

Occasionally he has worked as DOP and created video installations for theatre. His first feature as director was released in German cinemas in December 2008. The German Balkan comedy *Balkan Traffic* was co-directed by Milan Puzic.

Tr

The Electrons

Barnabás Tóth

Hungary

intention

The Electrons is a movie about forgiveness. Besides being a gentle, soft, intimate and bitter-sweet love story about an elderly couple, and the husband's attraction to a young girl (somewhat along the lines of *Away from her*) it is also an excellent opportunity for style exercise.

Hopefully throughout the four emotional reflections of Imre, I will have the chance to show audiences a coldish, snowish-gray Budapest story, the touch of a colourful, young and energetic Rome, a hot, dry and documentaristic Belfast summer, and a really warm, human, melancholic Paris.

The "episodes" are organic parts of the whole story: the first three are steps, bricks in the structure, that lead to the plot of the 4th one, the last film in the film – which is the actual prequel to the "big" story.

The switching of the point of views of the dead husband (through his diary and short stories), and of the investigating wife is another great dramatic opportunity.

As a writer-director, I am really interested in good stories, in character development, and in moral victory (or sometime: defeat) - this has them all. This is not just one emotional roller-coaster ride - it is a whole theme park...

Sometimes
it's better
not to know
the truth.



synopsis

Shortly after the death of her husband (a driving school instructor), Olga discovers signs that he fell deeply and hopelessly in love with one of his young students during the last weeks of his life. This strikes her as more than a surprise, since their marriage witnessed a kind of renaissance during these times.

Throughout the meandering of the story, the widow discovers short novels her late spouse, Imre left behind. These are different love stories about different stages of love in different cities of Europe which come alive through her eyes. By absorbing these stories she discovers the impact of new love (Spring in Rome), the green-eyed monster of jealousy (Summer in Belfast), and the loss of inspiration as love fades (Autumn in Paris).

Obviously, these stories (and the tones set by them) with their various characters and places are all works of fiction - and yet, in their bare essence they are all about Imre and the young student. Olga has to face the fact that her happy and short-lived "2nd bliss" with Imre was due to his love to another woman.

The fourth tale (entitled Winter in Budapest) reconstructing the story of Olga, Imre, and the young unaware object of his admiration is finally written by the widow, following a few notes Imre left behind in his car.

Through the journey of the 4th story (the real past), she realizes that it does not, in fact, matter why they were happy, as long as they were and that sometimes it is better not to see the whole picture.

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production notes

original title
Elektronok

director
Barnabás Tóth

production status
seeking production



Barnabás Tóth

Up to date his filmography contains a dozen short films as writer-director (including *On a train*, winner at the Cottbus and Aubagne Film Festivals and screened at Cannes S.I.C., *Getting Even*, in competition in Rotterdam and Clermont Ferrand, and *Otograph*, starring Jeanne Moreau), and a debuting feature film, *Camembert Rose* (world premiered in Montreal in September 2009 and released in Hungary the same month).

He speaks fluent English and French and works for theatre, TV and audio book editors as well.

Tr



No Name

Marco van Geffen
Netherlands

intention

This is the story of a man who kills his wife. That is an abominable act. But it happens: we see shootings in schools, fathers killing their family, mothers their own child. In most of these cases you hear that there was no clear motive. This is something that unsettles me, something I fear. Because it means it could happen to all of us.

With *No Name* I try to understand how a man like myself can get so far as to kill his wife, instead of just saying he is guilty. He is, of course, but I want to take the audience by the hand and show that Ton too is a victim. In this way we might find ways to prevent such acts, rather than simply condemn and walk away. *No Name* is part two of a trilogy on "The drama of the happy family". Part one, *Among Us* (finalist NHK Sundance Award 2009), will shoot spring 2010. Centering on the family as the nucleus of society, the family as our safe haven, it speaks of the fear of its disruption.

My stories are about the loss of a child, or the difficulty to explain violence. I want my stories to speak not only about my characters' personal problems. Their problems, to me, are rather exemplary for the problems within contemporary Holland, or contemporary Europe.

The story of a man
who kills his wife,
of a happy couple
who lose control
when their
firstborn dies.



synopsis

A man follows a woman in his car. When she crosses the street, he runs her over: she is dead on impact.

Ton and Els are a happy couple. When Els gets pregnant, this feels as the crown on their happiness. The child is born, and is so perfect that they are unable to find a name to match it. But shortly after, the child dies of an uncommon disease. Their dream is shattered, Ton is devastated. Els is stronger and able to help him. Ton seems to get over his loss, but in fact experiences Els' strength as a betrayal of their sorrow. When she wants to have a new baby to heal their pain, Ton isn't ready yet, and when Els talks him into having sex, to him this feels like rape. Els gets pregnant.

To her this feels as a new start: slowly the dead child begins to fade, up to the point where she denies she ever had one. Ton feels rejected and alone, and begins to see Els as a threat to everything they build together. He is unable to stop these feelings, and sees only one way out: he has to kill her.

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production notes

original title
Geen Naam

director
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producer
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production status
Production company Lemming Film is attached to the project. They are also involved in the project *Among Us*, my first feature film.

total production budget
approx. € 1.000.000

current financial need
We are looking for financing in the Netherlands through the Dutch Film Fund, Dutch Cultural Broadcasting Fund and a broadcaster and distributor, and are looking for European co-production and sales possibilities.



Marco van Geffen

Marco van Geffen (1959) started writing screenplays after his study at the audiovisual department of the Art School in Arnhem. Apart from the Dutch box office hit *The Schnitzelparadise* (winner 'Best Screenplay' at Skip City Film Festival in Tokyo), he has written several feature screenplays, before becoming a full time director.

He directed several shorts, of which *My Sister* was nominated for the Golden Palm at the 2007 Cannes film festival. The screenplay for his debut feature film *Among Us* was finalist for the NHK Sundance Award 2009 and is set to shoot in spring 2010.

Story Editors

Marie Dubas

France

biography

Marie Dubas was born in 1983 in Paris. In 2004, she started to work as a production assistant. She obtained a master degree in literature and philosophy in La Sorbonne and wrote a thesis about the relationship between picture and thought in 2007. She is now working as a short film producer for Les films du requin, handling 4 to 5 films a year, and regularly does script coverage for French production companies. From now on, she wants to focus on the development stage and script editing.

intention

As a literature and philosophy student, I learned to love finding the hidden meaning of a text. The exercise was thrilling but seemed somehow too frozen into a critic's statement. Through script editing, I found a way to work on the content of a text that is actively linked with the vision of its author and lively aimed at the film.

The Script&Pitch workshop made me understand how to discover the possibilities of the story in a treatment. I will use my production experience to help identify its potential at a very early development stage, because I strongly believe in the importance of finding a coherence between the theme of a script, the needs of a film and its financial perspectives. Thus, I aim to succeed in working neither for an author, nor for a producer, but with both of them and for their film.

I want to help authors assert their intentions, making them evident for themselves as well as to others. Because strong intentions are the biggest asset to achieve the challenge that making an independent feature film represents.



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*Strong intentions
as the biggest
asset to overcome
a challenge such
as independent
filmmaking.*



Anne Gensior

Germany

biography

Born in the former GDR in 1981, Anne Gensior graduated with distinction in Dramaturgy at the College of Theatre and Music in Leipzig in 2005. After writing and directing her first short film at College and working as a consultant for the editorial office for radio plays of the RBB, she discovered the art of story editing at the script and development agency Script House Berlin.

Anne supported various film projects by writing analyses and assessment reports in English and German, and advising writers and producers in consulting sessions. She also worked on adaptations of tales and theatre plays and developed treatments for fiction and documentaries. After working in theatre, for German institutions in Ireland, and as a radio journalist in Melbourne, Australia, Anne started her career as a freelance script consultant and dramatic advisor for film and theatre in 2007.

Working closely together with Script House Berlin, Anne consults writers and production companies in Germany and Europe.

intention

The development of a script is an exciting journey, but it holds also traps and dangers. Halfway through, the writer might get lost or just doesn't see the forest for the trees.

As a story editor, I give the writer a chance to step out of the writing process and look at their story through my eyes. I start my work by observing and describing what I read in a script. If this is not the story the writer wants to tell, we keep questioning it and its characters until we agree on the best of the many possibilities. I offer options and impulses for improvements, but the writer has to make his own decisions. Above all I represent the audience with all its questions, doubts and values. Films are made for people and I make sure that the stories and themes are connected with the lives of the spectators and make people think, enjoy, laugh or cry with the characters.



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*In the ocean
of possibilities
the story editor
navigates the
writer through
the shallows and
storms.*



Story Editors

Maria Cristina Mosca

Italy

biography

After obtaining a degree in Communication studies from the University of Siena, in 2004 Maria Cristina undertook a Masters Degree in Audiovisual Writing at the University of Rome.

On completion of her Masters degree she joined an independent production company based in Rome, as an intern. Her role included reading scripts and undertaking research for the company's projects. Thanks to the commencement of a European co-production she stayed on as production secretary. Since then, she has been working as personal assistant and script advisor for producer Rosanna Seregni.

Since 2005 Maria Cristina has also been collaborating with API, the Italian association of independent producers, mainly in the organisation of their annual international conference.

Currently she is involved in the post-production of an Italian-Argentinian co-production feature, while she continues to read scripts.

intention

I believe you can see the telling of a cinematographic story like a classical quest.

While searching for the prince/ss (during the writing and re-writing process of a script), the writer-white knight will find dragons that s/he has to fight (like characters who lose grip of themselves) or paths leading nowhere (like subplots that get lost). But keeping on searching s/he will find that there are also fairies out there, ready to help her free her prince/ss: the fairy being the story editor, who strives to develop stories through exploring structures, fluid dynamics and asking questions.

Out of metaphor, the story editor's main tasks are, in my view, to make the writer answer sincerely on why s/he wants to tell that very story, and to make sure s/he sticks to or narrows down her vision and to support this during the creative process so the writers – among other things – won't lose touch with the core of their script. The story editor can help to narrow the endless possibilities that are unfolding in front of the writer, as a good fairy godmother who stays in the shadow and wants only the best for the script.



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Ideally a story editor is like a caring fairy to the script.



Bianca Taal

Netherlands

biography

Born in 1979, Bianca obtained a Masters degree after her studies of Film and television at the University of Utrecht. In 2001 she started her working career in the film industry working with the International Film Festival Rotterdam as a staff member of the Hubert Bals Fund and the CineMart. From 2005 – 2007 Bianca was co-manager of the CineMart, the international co-production market of the Film Festival Rotterdam. CineMart was the first platform in its form to offer filmmakers the opportunity to launch their ideas to the international film industry and to find the right connections to get their projects financed. Subsequently Bianca has been director of the Hubert Bals Fund from April 2007 – March 2009. This fund is part of the IFFR supporting cinema from non-western countries. As of March 1st 2009, Bianca has taken on the position of Head of Programmes at the Binger Filmlab in Amsterdam. In the past few years she has served on (project) juries at festivals in amongst others Buenos Aires, Yerevan, Carthage, New Delhi and Mexico City. In addition to working with Binger she is an advisor of the Dutch Film Fund, part of the CineMart selection committee and board member of the Holland Animation Festival.

intention

Why is a ballet dancer flying to the sun a completely logical next step in one story, while a character breaking up with her boyfriend doesn't seem believable in another? The way different worlds with their own codes and rules are created through words on paper, is a process that has always greatly intrigued me. For a long time I've cherished the romantic notion of storytellers once in a while having an epiphany, a need to lock themselves up for some time, to then leave their hide-out with a perfect story. By now I know that this is usually not how scripts, or other stories, come to be. Writing takes more than a stroke of genius and time. Staring too long at one's own words, and contemplating how they can be interpreted, can become hard to tell from behind one's desk (or the romantic writer's shed in the forest that I used to imagine). Script editing has invited me into the exciting process of shaping a story and has allowed me to witness scripts grow. It lets me discover and experience the uniqueness that each story and each writer brings, and lets me actually be helpful through the thing I love most: being told a story.



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The way different worlds with their own codes and rules are created through words on paper, is a process that has always greatly intrigued me.



Story Editors

Anne Tetzlaff

Germany

biography

Anne Tetzlaff gained her degree in film in London after which she trained in distribution and programming at the Institute of Contemporary Art. There she also curated a special season of documentaries. During this time she was involved in a range of film and photography projects in Great Britain, the Baltics and Germany.

Relocating to Berlin in 2005 Anne worked assisting various filmmakers in project development and during shooting. She joined the German independent production company Rohfilm in 2006, where she started out as assistant producer. In 2007 Anne became Head of Development and has been working there until recently. Also in 2007 she had her photographs printed in an art bookwork published in the UK.

Only recently Anne moved to London to pursue a Master's degree in Cultural Studies at Goldsmiths University. Currently she is involved as a script consultant in film and theatre projects from Germany and the UK.

intention

As a script editor I see myself as a catalyst, generator and motivator of the scriptwriter's ideas as much as the trustworthy meter of their intentions. I am definitely a sparring partner accompanying the writer while the story takes shape and I am definitely a cheerleader trying to help keeping the momentum of the writer up (and of the film project as a whole).

Our understanding of what constitutes a film has become less definite and we all know by now that the vast set of dramaturgic rules can do injustice to the broader cinematic intentions a writer might have. As concepts of film change, approaches towards script editing have to change too.

I therefore believe that the creative process between writer and script consultant needs to be free, flexible and a joint search, drawing knowledge from across all disciplines. Because dialogue as a form is open, mutable, fluid and reciprocal, it is the most effective method to get to the core of an artist's vision, map its essence, weave new connections and to finally unravel the specific needs and inner logic that each story holds as its own.



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*Script editing
is about turning
dialogue into an
ardent exchange and
bringing it to its
most prolific form.*



Tr

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Scouting

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