

Dv

book of projects 2009

**Development
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



Development Programme & Funding

Coming full circle of the second year of the TorinoFilmLab, we are not only seeing projects from our first year going into production, but also wrapping up post-production. Others are still in development and moving ahead. We are excited to follow them on the international film arena in the years to come.

But now all eyes are set on the 12 new projects from 10 different countries that we are introducing on the following pages. Their writers, directors and producers have followed our workshops since March this year, which also marks the first full year of the TorinoFilmLab Development programme.

While the 1st workshop focused on getting to know each other, on script development and on addressing the individual projects' needs for further development; the 2nd workshop in September let us introduce new guest tutors to focus on the areas of directing, cinematography and sound design. All teams had 1:1 meetings with experienced professionals: Italian director Gianni Amelio, Polish cinematographer Slawomir Idziak and Dutch sound designer Michel Schöpping, giving them a chance to discuss specific elements in their scripts.

The 2nd workshop also set off the preparation for the pitch-event and included editing of the presentations in this book.

It is our aim to constantly fine-tune and develop the content of the workshops and to create a fruitful dialogue with our participating teams. TorinoFilmLab is a flexible and adaptable programme, it is the people who make it, and the people we work with are open, generous and willing to move with the changes needed to continuously meet the projects where they are, and need to go.

A part of our strategy is to form new and meaningful partnerships, and following our successful pitch-event in 2008, we are not only very happy to welcome so many guests from all over the world this year, but also look forward to present this strong collection of projects in the coming days.

The presentation of the Production Awards will be a highly exciting event this year. At the pitch, the audience will also have a say - through voting - when it comes to the Training projects, that have an opportunity to win a Development Award and enter next year's TFL Development programme, as 6 of them did in 2008.

We wish all our projects a strong, inspirational and successful continued journey towards production and distribution; no matter how the Awards will fall, we hope they enjoyed the ride. We thank them for their generous participation and for sharing a part of their journey with us.

Valeria Richter, Project Development Manager

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Advisory Board

Marten Rabarts

New Zealand



From a background in dance and theatre Marten Rabarts entered the film industry in the mid-80's in New York as an assistant editor on the Oscar winning short *Molly's Pilgrim*. Several years working freelance in production, brought him into the PolyGram Filmed Entertainment group, working as TV Sales Manager for international sales arm 'Manifesto'.

In 1992, Marten moved laterally within PFE to work as an Associate producer at Working Title Films, working with Sarah Radclyffe, Tim Bevan, Alison Owen et.al. on films incl. *Priscilla Queen of the Desert* and Derek Jarman's *Edward II*. He then series-produced the film collection *Red Hot On Film*, dealing with the AIDS/HIV pandemic (incl. Idrissa Ouedraogo's *Afrique Mon Afrique*), which premiered at the '95 Berlin Film Festival. He then wrote and co-directed the documentary *Andres Serrano - A History of Sex*, with Dutch Film-maker Brigit Hillenius.

Heading the Binger Programmes since 2001, Marten Rabarts was responsible for the Binger Partnership in *Project 10 - real stories from a free South Africa*. The narrative docu-series of films (13x1 hours) premiered in the 2004 Sundance/Berlinale/Tribeca Film festivals. As Binger Artistic Director since 2005 he is in constant motion actively developing feature scripts & leading workshops with writers and directors across Europe and the world.

Alberto Barbera

Italy



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

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

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

Violeta Bava

Argentina



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

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

Steve Della Casa

Italy



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

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

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

Advisory Board

Chinlin Hsieh

France



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

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

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

Jovan Marianović

Bosnia and Herzegovina



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

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

Alesia Weston

United States



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

Tutors

Antoine Le Bos - France

scriptwriter & story editor



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.

Dv

Development Projects

Dv



Postcards from the Zoo

Edwin
Indonesia

synopsis

Little Lana was 3 years old when she was abandoned, alone in the Zoo.

Raised by a giraffe trainer, the Zoo is the only world she knows. Until one day, a charming magician arrives and Lana finds her love, for she is ready to leave. Together, they wander around the streets of Jakarta. She becomes his assistant in selling medicine and performing magic. The town loves them. Soon, they host their own TV show.

One day, the magician disappears.

Lana works as a masseuse, 'with benefits', her customers love her. She tells them stories. Stories of the sound of the Hippo's steps, the flapping of the Elephant's ears, the strange, flute-like sound of the Giraffe. Lana no longer knows happiness. She has only the feeling of longing. Lana returns to the Zoo, seeking out the giraffe trainer, who is already gone.

Again, Lana is left alone. This time accompanied only by the feeling of longing. A longing feeling, that has haunted her all of her life.

A longing feeling, which surely haunted her father, who dared to leave Lana, his daughter, in the Zoo. Alone.

If the Zoo were a feeling, it would represent the feeling of longing.

script & intention

For me, Giraffes are the most elegant creatures in the animal kingdom. In various human cultures, long legs and neck are perceived as beautiful. Look at the way she walks, as if she were saying, "Look at me, I'm so beautiful". There is a cockiness to it, but the beauty is there. And don't think that a giraffe is weak, she can kill a lion with a single kick of her leg.

I've always wanted to touch the belly of a giraffe. When I was little I used to think... oh maybe someday when I'm tall enough. But even now, let alone to touch her, she won't even let me come near. 3 meters is the closest. That's the only personal experience I have about the Zoo.

I end up visiting the giraffe in the Jakarta Zoo every time I want to escape from daily boring life in the city. If the Zoo were a feeling, it would represent the feeling of longing. Maybe the animals long to be in the wild, to hunt and be hunted, maybe it's the visitors who long for parents, who can no longer be with them to take photos with the giant python, maybe a Zoo worker misses the child whose eyes were wounded by a stork. Accepting one's feelings of longing is one of the hardest things to do. Because just like a dream, it is only felt in the heart, it will never be fulfilled in reality.

When someone is filled with longing, they will become stronger beings. They will be able to give meanings to their lives. Postcards From The Zoo is a collection of feelings of longing. Feelings of being alone with memories, in between reality and dream.



Edwin
writer & director

Edwin, was born in Surabaya, Indonesia, 31 years ago. In 1999, he decided to move out from Surabaya to study film at The Jakarta Institute of Arts. In 2005, he dropped out from the school. He wrote and directed, *Kara, Anak Sebatang Pohon* (2005). The film became the first Indonesian short film to be screened at the Director's Fortnight, Cannes.

Trip To The Wound (2007) is his other short film, selected for the Clermont-Ferrand and Berlinale Festivals. In the same year, Edwin screened his other short *Hulahoop Soundings* (2008) at Telluride Film Festival. *Blind Pig Who Wants to Fly* (2008) is his feature film debut.

It won the FIPRESCI Award at 38th International Film Festival Rotterdam. The film has been traveling around 45 film festivals such as: BAFICI Buenos Aires, Hongkong, Seattle, Karlovy Vary, Viennale, and Thessaloniki, also at Museum of Modern Art, New York.



budget & financing

In Indonesia, we have a very poor support system for financing art and cultural activities, including film. Populated by over 200 million people a local box office film reaches an audience of almost 5 million, which turns film into a business investment. We believe that by synchronizing content with film, it could be an ideal place for filmmaking.

We have two local partners attached for *Postcards from the Zoo*: Miles Films and Elang Perkasa Film. As much as we are challenged to have a broad audience, we aim to screen our film in cinemas around the world.

Postcards from the Zoo

Edwin

Indonesia

TorinoFilmLab becomes a film station for preparing our new project and finding international partners to collaborate with and make the film the best it can be.

Simultaneously, we continue to seek film funds from various film funding bodies around the globe, such as the Asian Cinema Fund, Hubert Bals Fund, Global Film Initiatives, World Cinema Fund and many others. We also pitched the project at the Pusan Promotion Plan in October this year and received support from the Göteborg International Film Festival for Best Pitching Project.

We plan to shoot the film by mid-year, 2010. In the beginning of October we shot a short pilot for the film, on location in the Jakarta Zoo, with two of the main actors, Lana and the magician.

distribution & sales

Postcards from the Zoo celebrates Indonesia's diversity and disorder, turning them into elaborated subjects. All characters and events spin simultaneously, which stimulates a sense of reality and dream, wrapped in a delicately humorous cinematic language.

Edwin's first feature has been well received at many international film festivals in both the US and Europe. Our next project with Fox Star Studios will be to turn one of Edwin's short films into a feature. This project will ground and promote the Indonesian filmmaker's credentials on the world film map.

Overall, we are keen to explore the strategic parts of cinema. We believe that with the support from distribution and sales people, coming on board at an early stage, our project will be strengthened already from its initial introductions and onwards. Furthermore, we believe it will support the embrace of the belief system of new, upcoming talent from the South East Asian cinema.

By partnering with such a team, we will be able to announce our work in a larger scale and better attract investors. We acknowledge that it is a small amount of numbers in the beginning; however, it will evolve in no time. We are open to start a new business adventure with *Postcards from the Zoo*.

production notes

original title

Postcards From The Zoo

production company

babibutafilm
PT Cipta Citra Indonesia
Jl. Madrasah No. 3B
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co-producers

Miles Films
Elang Perkasa Film

total production budget

€ 306.399

current financial need

€ 260.245

production status

in development



Meiske Taurisia
producer

Meiske Taurisia, born in Jakarta, Indonesia, 35 years ago. Her Bachelor degrees are in Architecture and Textile Design.

Later, she pursued her MA in Fashion, Design and Strategy in the Netherlands. Her interests are art, film and artistic education and she believes this combination will promote both logic and senses, especially in Indonesia.

Her acquaintance with film started in 2005, during her role as a costume designer. She worked closely together with Edwin on short films and music videos until she produced *Blind Pig Who Wants to Fly*, with the support from film funds and local partners (Miles Films, Elang Perkasa Film and LynxFilms).

In 2008 she formed babibutafilm in collaboration with Edwin and Sidi Saleh (Cinematographer). We support filmmaking that shares alternative perspectives with the audience. A different dimension of celebrating lives in Indonesia, as well as enjoying universality.

Dv

The Slut

Hagar Ben-Asher
Israel

synopsis

Tamar's behavior is fixed. One man after another, a hand job, a blow job, and so on. She is also the mother of Mika and Noa, 12 and 8. She no longer seeks redemption, until Shai arrives. He comes in order to handle his dead mother's property. Shai is not aware of Tamar's behavior, but soon enough discovers her way. He does not care for it, for he thinks he can save her. They fall in love. Tamar stops messing around. The tight knit society is skeptical of her purification process, but the true trouble lies in this new daily routine creating a harsh sense of emptiness in Tamar's core. She returns to her old way, alienates herself from the girls and passes all domestic, maternal responsibilities over to Shai, who alone provides them with love and attention. Mika falls in love with him, Noa falls into loneliness. Shai reveals Tamar's 'slip' and forgives her. Tamar is offended by that and acts by her anger. Shai and the girls grow closer, while Tamar flows further away. The blurry boundaries quickly become clear, at least for Shai, whose erection is as tangible as his repression. He sexually abuses Noa. Tamar reveals this by chance and gathers her men. They consent - in the name of justice. Now that Shai is beaten and broken, Tamar mends his wounds. Only now can she love him. The girls remain lonely, raped and hurt, with a sealed future, and a hard lesson. A lesson they can now pass on to their own children...

Is it "guilt"
that in time alters
into "giving"?

script & intention

I don't have the ability to explain human sexual nature, just as I don't wish to explore the so-called questions of gender, sexual abuse or victimization. I wish to create a platform on which the sex scenes, at their entire variety, will not sexually awaken the audience (as a part of the cinematic narrative of erotica), but will somehow express the tangled relationships, and therefore lead the viewer into sexual embarrassment and dissatisfaction. I hope for the audience to lust, to crave, to yearn and, at the same time, dislike their own passion, and guilt this attraction. For sex with Tamar is controversial. For Shai's sex is controversial. But this is not a film about sex. Nor is it about becoming a pedophile.

This film just seeks to reveal the chronological DNA-structure of sexual abuse and guilt, through these specific human beings, with no judgment, anger, reasoning or moral duties. I search for a way for them to love, to comprehend, to accept. They will eventually succeed. They all reveal their love, when they meet hatred at its best, captivating behavior. Therefore, sex scenes will be shot as all others, through the p.o.v. of dead lust, detachment, un-dealing, of obscurity. Drifting from observing from afar, to observing from within.

The characters transcend in a limited, specific, minimalistic, un-horizontal sphere. So-called intimate moments are seen through the eyes of strangers. Never private-never alone-always shameful. The only indoor, unseen private space, is Shai's house. This home is the only appropriate traditional sex-love-family area. Tamar fools around on undefined, un-concurred lands, as if to detach from human codes. Shai's house is to be the sanctuary, but is also where a young girl is molested. There is no sterilized territory, for Shai is actually the one carrying the transcended disease, Tamar only carries out the symptoms. The day-to-day life-love routine is the trigger.

Love, in its basic familiar definition, initiates the sleepy cycle of self-hatred in Tamar and Shai. The cinematic structure of time will ask its own limits, searching the endless possibilities of a scene, between the rough and the poetic. How chaotic, how steady, how harmonic can a scene be? I wish to challenge the audience's patience by questioning the pace of a scene, just as I hope to search for the tension between the un-psychological sphere and the need of cinematic explanations. Every scene will be treated like a dynamic question, like a living rhythm, carrying its own contradiction.

I wish to let the question hang, rather than pay an answer...



Hagar Ben-Asher writer & director

Hagar Ben-Asher graduated with honours from the Minshar for Art School in Tel Aviv in 2007. She developed her script for *The Slut* at the Cannes Film Festival's Residence du Festival Programme in 2008 in Paris.

Her graduation film *Pathways*, which she both wrote, directed and was the lead actress in, participated in the Cannes Film Festival's Cinefondation in 2007, and won first prize at the Stockholm Film Festival, and Jerusalem and Rehovot festivals; it was also shown at numerous festivals around the world.

She has directed two short films - *Wake up* and *Fun today* - both shown worldwide at festivals. As an actress she has had the lead role in the first prize-winner of Haifa Film Festival, *Julia Mia*, and in the Israeli TV-series *Ran 4*.

The Slut is her feature film debut.

budget & financing

Transfax Film Production is an independent production company based in Tel Aviv and headed by experienced producer Marek Rozenbaum. The company has existed since 1988 and is one of the biggest film production companies in Israel.

The total budget of *The Slut* is € 765.000. We are in the final stages of applying to the Israeli Film Fund for the support of € 300.000, which we hope to get by the end of 2009. We have a co-producer in France, Sophie Dulac Productions, who are working on raising funds in their territory.

We are currently also in negotiations with a German co-producer, Roh Films (Karsten Stöter and Benny Drechsel) - an independent production company.

The Slut **Hagar Ben-Asher** Israel

distribution & sales

Transfax Films has over the years established a good working relationship with sales companies and distributors around the world. Most of our feature films are co-productions, which have been sold to many territories worldwide.

At this point we are looking for a world sales agent for this project as well as co-producers, we hope to interest co-producers from Italy, Germany, Belgium and/or Canada. So far we have a French co-producer attached to this project, Sophie Dulac Productions, who also have a distribution company.

production notes

original title

The Slut

production company

Transfax Films
3 yagea kapayim st.
Tel Aviv 67778
Israel
T + 972 3 6871202
F + 972 3 6871499
sales@transfax.co.il
www.transfax.co.il

co-producers

Sophie Dulac Productions / France

total production budget

€ 765.000

current financial need

€ 175.000

production status

in development



Marek Rozenbaum producer

Transfax Films Production was established by Marek Rozenbaum in 1988.

Mr. Rozenbaum holds a degree in Social Work and Film from the Tel Aviv University. He has directed 2 films and produced over 40 feature films and international co-productions, among them award-winning films that have received worldwide recognition. Mr. Rozenbaum is the Chairman of the Public Steering Committee of Film & Television at the Israeli Export Institute and is also acting as the Chairman of the Israeli Academy for Cinema and Television.

For 6 years he held the position as Chairman of the Israeli Film & Television Producers Association and today he is a Member of its Board. Mr. Rozenbaum is one of the most experienced film producers in Israel today.

In addition to feature films, Transfax has produced over 40 documentaries for Israeli Television, 7 dramas and over 80 television commercials and programmes, including one of 1995/6's highest rated entertainment shows.



DV



Inside
Laurent de Bartillat
France

synopsis

June 10th, 1920. My name is Ferdinand Rufo. I'm 10 years old. This morning I killed a man swimming by my house. It was an accident. I threw a rock in the lake. He drowned. He's my neighbour's father. I think nobody saw me.

June 10th, 1973. My name is Barbara Rufo. I'm 20 years old. I'm a professional high plain diver. In a few moments, I'm going to jump off the 10-meter diving board. I'm pregnant and I haven't told anyone. I do not want this child. When my body hits the water, the child will die.

June 10th, 2009. My name is Léo Stoléru. I'm 36 years old and I'm Barbara's son. I've messed everything up again. In a couple of minutes, my car will leave the road and crash into a wall. At ten past eleven, my soul will leave my body.

Can a stone
continue to
skip 90 years after
it was thrown?
Does my body
know what the
world has always
hidden from me?

script & intention

"A mental trauma is an event too harsh, horrible, monstrous and bestial for the spirit and heart that our individual and collective mental structures have trouble absorbing such as the bombing of a city (...) an incest or rape (...) This event, buried deep within, is transmitted from the parents' unconsciousness to their children's. As long as it does not hit the surface, as long as it is not voiced, it is bound to return."

Anne Ancelin Schützenberger.

Inside is based on data produced over the past 40 years coming from researchers and practitioners in the field of trans-generational phenomena. This data stems from the observed repetition of certain phenomena over several generations independently from all genetic factors.

Inside follows a spiral-like structure progressing from the exterior towards the centre. The main characters, Léo, Barbara and Ferdinand are first presented through their outer traits. The film then describes their inner realm composed of the fears and feelings of guilt we all keep secret. It finally reaches the core, the initial traumatic incident that dates back 90 years.

The body is the essential vessel through which transmission and repetition occur. The spectators are brought to feel Barbara and Ferdinand's inner struggle as they are presented their childhood traumas, an overabundance of feelings that eventually lead their inner systems to breakdown. Violent oppositions in terms of frame size, the rapid alternating of inner sounds and silences and large shots of wounded body parts are all elements that will be used to induce the crisis as it unfolds.

The vast array of places and actions and the constant rummaging through the characters' stories will lead to a complex visual setup in which the camera comes and goes in time freely. The camera will move within a timeframe dictated by the story's internal inflexions.

There are several reasons for having chosen Canada as our shooting location. The Rufos and Stolérus are both families with a heavy immigrant background. This diversity of origins, languages and cultural heritages is a theme that I wanted to explore. Canada as a country offers a contrast, both visual and symbolic, in the existing divide between traditional native communities and modern everyday life. Finally, nature, ice, icebergs and Canadian landscapes in general are all essential components, both from a narrative and symbolic perspective.



Laurent de Bartillat
writer & director

Born in 1963, Laurent de Bartillat graduated with a degree in Art History from the Sorbonne. Beginning as a photographer and documentarian, he alternated for several years between writing books and filmmaking. In 1991, he made his first film, *Cette Europe là*, about Romania under Ceausescu.

He followed this with the 1992 documentary, *Seul*, where he filmed Gérard d'Aboville's lone crossing of the Pacific, winning him a nomination for best documentary at the Sept d'Or awards. Next came *365 jours*, the social chronicle of a street in Paris and, in 2000, *Le Monde à l'envers* for TV channel TF1, along with publishing a book of his photography, *J'ai entraperçu les moustaches du diable*.

Committed to preserving the environment, he co-wrote the book *Stop* with Simon Retallack, which is an account of the alarming state of the planet. Laurent de Bartillat has also directed several shorts, including the award-winning *Heart Race* (1997). In 2007, he directed his first feature *The Vanishing Point*, which premiered in the 2007 Rome Film Festival, and went on to be successfully released in a dozen countries.

budget & financing

Through Shilo Films, I have produced the films of international directors such as Raphael Nadjari (US and Israel), Khaled Ghorbal (Tunisia) and Konstantin Bojanov (Bulgaria). I developed and produced Laurent de Bartillat's first feature, *The Vanishing Point*, an original French film, with a budget of 1.6 M €, that was successfully released in France and abroad. *Inside* is Laurent's second feature: an auteur film with a medium-sized budget. The story takes place in Canada over different historical periods. The film-shoot will take place there, along with a few sequences filmed in a studio, either in Canada or Europe. The film will be a co-production between France, Canada, and a possible third country, which could be Italy, Germany, or Belgium. Canada should

Inside Laurent de Bartillat France

cover approximately 25 to 30% of the budget. I am currently looking for co-producers in these countries. The French part should reunite the partners that financed Laurent's first film: the CNC (including the Franco-Canadian fund), pay TV Canal+ and Cinécinéma, the Sofica Cofinova (which already funds the development), plus a free public TV (France 2 or France 3), as well as a distribution advance. As for funding from Canada, we are expecting both federal and regional subsidies (Telefilm Canada and Sodec), and a tax credit. The third co-producing country could base its financing on studio spending and/or post-production, as we have no spending obligation in France.

Besides TorinoFilmLab, the project this year participated in the Transatlantic Partner workshop (project by Canadian Strategic Partner, Canada, and Erich Pommer Institut, Germany). The event happened in two work sessions, in Berlin and Halifax, focusing on the legal and financial aspects of co-productions between Europe and Canada.

distribution & sales

The script is still being written and will be completed by the end of 2009. Casting has already begun and our goal is to approach distributors and sales representatives with a complete screenplay, the main cast, and foreign co-producers already in place.

Like *The Vanishing Point*, Laurent's first feature dealing with the mysteries of painting, *Inside* is a film with a strong theme: the body's memory and its influence on the psychology of an entire family. Inspired by recent studies, which shatter many of our prejudices, the film will be the subject of discussions and debates.

Its subject is universal: our relationship to the past and our fate within a family. The distribution of the film should focus on this aspect through marketing, press, and film-related special events, debates and meetings with the audience.

The film's structure and aspect are unconventional, and very creative. It's an auteur film with a strong subject and a commercial potential. Given the financing structure, we need to find a distributor in each of the co-producing countries (France, Canada, 3rd country), and a foreign sales agent who will guarantee an amount in MG, pre-sales, and/or co-production.

We hope to premiere in an important international festival, which would give the film a label for the media and the market.

production notes

original title
Inside

production company
Geoffroy Grison
Shilo Films
113, rue Vieille du Temple
75003 Paris - France
T +33 148 78 98 36
geoffroygrison@shilofilms.com

development partners/support
Cofinova development
CNC
Procirep/Angoa
Transatlantic Partners

production status
writing



Geoffroy Grison producer

Following a master degree in classical Greek poetry, Geoffroy Grison started working for Arte TV and in 1999 he produced his first TV film, *Le P'tit Bleu*.

The same year he moved to New York to produce Raphael Nadjari's feature films: *The Shade* (1999, Un Certain Regard, Cannes), *I am Josh Polonski's Brother* (2001, Berlin Film Forum), *Apartment #5C* (2002, Director's Fortnight, Cannes Film Festival).

This partnership continued with Nadjari's Israeli features: *Avanim* (2004 Berlinale Panorama) and *Tehilim* (2007, Official Competition, Cannes). Since then, Geoffroy Grison has continued producing films both on a national and international scale such as Laurent de Bartillat's first feature *The Vanishing Point* and Khaled Ghorbal's Franco-Tunisian co-production *Un Si Beau Voyage*.

Grison is currently completing the TV-film *La Tueuse* for Arte and has started the production of Bulgarian director and contemporary artist Konstantin Bojanov's, *Avé*.



Dv



Musical Chairs

Azza El-Hassan

Palestine

synopsis

Abu Dahab is a cautious man. He always manages to survive, keeping his secrets close to his heart. This is why he is reluctant, when little Ali asks him to smuggle Karam out of the camp.

Karam dreams of going to the States and start a life there; she will finally reunite with her little son, Sanad. Yet, she doesn't know, that her last day as a TV journalist will end with her being stuck in an Israeli siege, unable to fulfill her dream.

The Israeli closure has been imposed ahead of time due to fears of possible attacks during the Purim festivities in which Israelis celebrate the day Jews won over oppression in ancient Persia. As Karam watches the Purim festivities on TV, she wonders: "They celebrate in happiness while my life stops".

For the past 10 years, Abu Dahab, an infamous thief has dug tunnels from his house, into Israeli cities, where he would go looting. When Abu Dahab reveals his tunnels to Karam, she immediately rushes through the Tel-Aviv tunnel, where the airport is. Yet, to her disappointment, the tunnel is not completed. "Don't worry. Tel Aviv is only a few digs away. If we dig all night and day, you will be out in time for your flight" he reassures her.

At the end of the tunnel, the masquerade of the oppressed begins

As they dig, Karam and Abu Dahab bond by revealing the turning points in their lives to each other. Abu Dahab recalls the first tunnel he dug and Karam remembers her husband who left her and immigrated while she took care of her sick father, who died recently. As for Ali, he paints their dreams and his own on the tunnel's grey walls.

When it is ready, Abu Dahab, Karam and Ali disguise themselves to blend in among the Israelis and emerge into a masquerade street parade. Among the cross-dressed crowd and clown-like kids, Abu Dahab is now a Hasidic Jew, Karam a Native American - and Ali, he returns to the refugee camp; it is not his time.

In Tel Aviv, Karam heads to the airport. Transformed by the experience of existing in a tunnel, she glances at the masquerade, leaving it behind, a world where Abu Dahab blends in among the crowd that is oblivious to his identity.

script & intention

In a situation of war, the line between fiction and reality is blare. Therefore many elements in *Musical Chairs* are borrowed from reality. The world of underground tunnels and their diggers is rich with details: an air compressor is a must to ensure that you can breathe well; tunnel diggers map out their routes well, using a periscope and a compass to ensure they are digging in the right direction. Tunnels are the lifelines of Gaza city, which has been under siege for a long time. Many essential goods, like food and medicine, would not be available, if it wasn't for the tunnels.

Yet, *Musical Chairs* is a film about dreams more than reality. Karam dreams of having a normal life with no war or occupation; Ali, dreams of the world he paints, while Abu-Dahab dreams of the "goods" he steals.

In order to be able to escape from their reality, our film characters pretend to be "the other", "the enemy". The film narrative soon reveals that our protagonists are obsessed by "the other"; it is as if the characters can no longer define themselves, except by relating to "the other".

The visual world is confined: narrow alleys in a refugee camp, an underground tunnel, and a dark, dim environment juxtaposed with a world of fantasies and flashbacks. Although the flashbacks are real life past events, they become like a fantasy the moment they are remembered. After all, when we remember events, we imagine them; our memory enriches them, in order to make them bearable.

The story of *Musical Chairs* is an attempt to deal with a surreal reality, which the audience is asked to question. The film examines the dynamics of engaging in a struggle; our protagonists dig in order to be transformed; they dig to make sense of their world, as they become "the other", which is simply fulfilling a game of musical chairs.



Azza El-Hassan
writer & director

Azza El-Hassan's work has been produced and shown by various international TV networks such as BBC, Arte, YLE, ARD and many others. It has also been screened at film festivals and art venues around the world like, Yamagata Documentary Film Festival (Japan), IDFA (Holland), Leipzig (Germany) and many others.

El-Hassan is the winner of the 2006 Luchino Visconti Award - the Silver Hydrangea "Mediterranean Sensibilities", Italy, for her film *Kings & Extras*; the 2002 Grierson Award for Best New Comer (The British Documentary Awards, BBC) for her film *News Time*; and the 2001 Jury Award (Arab Screen Independent Film Festival/ Documentary and Short Films) Al-Jazeera Channel, Qatar for *News Time*. She is currently developing her first fiction film, where the script has received a development award at the Berlinale Talent Co-Production Market, 2009. The script also received an award at Carthage Film Festival 2008. Azza El-Hassan holds an MA in Television Documentary, from GoldSmiths College, University of London (1995) and a BA in Film and Television Studies and Sociology from Glasgow University, Scotland (1994).

budget & financing

Serge Lalou (Les Films d'Ici, Paris) Meike Martens (Blinker Filmproduktion, Cologne) and Habib Bel Hedi (Familia Production, Tunis) have teamed up for the co-production of *Musical Chairs*.

The project is in the development phase, for which we have secured € 53.000 from Germany and Jordan. The total production budget is estimated to be at € 2.218.854. Our financing strategy in France is to target funds (Fonds Sud, Fondation Gan), broadcasters (Arte France, Canal+, Orange, Cinécinéma), French regions, and theatrical distributors.

Musical Chairs

Azza El-Hassan

Palestine

Together, we'll apply for Eurimages funding and the French German Mini-treaty as well as introducing the project to international sales agents.

In Germany, the strong regional funding of the Filmstiftung NRW as well as national funds (DFFF, WCF) and theatrical distributors will be approached. Familia Production will apply to the Dubai Film Competition, Gothenburg Film Fund, the Global Film Initiative and looking for funds in Tunisia, Egypt, Algeria, Dubai, Abu Dhabi and Jordan.

Production is set to start in the middle of 2010.

distribution & sales

We know that *Musical Chairs* has a genuine international potential. This has been confirmed by the number of co-producers involved and by the project's selection by well-established festivals and workshops such as: the TorinoFilmLab, the Binger FilmLab, the Media Film Lab the Carthage Film Festival, the Berlin Talent Project Market, Producers Network and the No Borders section of the IFP in New York.

Each producer will try to secure funding and distribution in his own territory as soon as possible, especially broadcasters, in order to make *Musical Chairs* eligible for Eurimages.

Through its clever storytelling, *Musical Chairs* tackles the concrete situation of a Palestinian reality that we've heard of, but don't necessarily know. For the protagonists to live out their absolute and crazy dreams, they have to undergo a transformation, which starts by digging a tunnel, a highly symbolic element. Through this process, they not only have time to get to know themselves and their "enemy", they will somehow get to resemble "him".

Musical Chairs explores the surviving of war through dreaming and suggests that getting to know the other is part of a conflict's solution.

production notes

original title

Karasi Mosikia

production company

Blinker Filmproduktion GmbH
cc 4711 - 30.03.07.
Venloer Str. 241-245
50823 Cologne
T +49 221 5397460
mm@blinkersfilm.de
www.blinkersfilm.de

co-producers

Les Films d'Ici (France)
Familia Productions (Tunisia)

total production budget

€ 2.218.900

current financial need

to be specified

production status

in financing and pre-production



Serge Lalou
producer

After veterinarian studies, Serge Lalou joined Les Films d'Ici in 1987. He has produced more than 150 films including prize-winning titles such as *Waltz with Bashir* by Ari Folman. Lalou also directed his first feature length movie *Entre Nous* in 2002.

Since 1984, Les Films d'Ici have produced over 500 films including series, collections, documentaries and feature films, released theatrically and on TV-stations worldwide.

The latest titles include: *Buried Secrets* by Raja Amari (66th Venice Orizzonti Competition), *Parc* by Arnaud des Pallières (Venice 2008 Orizzonti, Toronto 2008 Discovery section), *Les Bureaux de Dieu* by Claire Simon (Cannes 2008, Quinzaine des Réalisateurs), *Z32* by Avi Mograbi (65th Venice Orizzonti Documentaries), *Belle Toujours* by Manoel de Oliveira.



Meike Martens
producer

Meike Martens heads Blinker Filmproduktion, which she founded with Heino Deckert in 2007 after working as a producer for *maja.de* film.

Current international co-productions include *Mika Taanila's The Plant* (FI-GER) and *Patricio Guzmán's Nostalgia de la Luz* (E-GER). Besides their feature film projects Blinker develops creative documentary projects for adults and children (e.g. *Edna's Day* by Bernd Sahling IDFA 2009).

Dv



Bypass

Duane Hopkins
United Kingdom

synopsis

Bypass is the story of Tim, a young man of the English economic underclass. Tim is a good kid. Tim cares for those close to him and is aware of his responsibilities. Tim needs to earn money. Tim is a small-time fence, passing on stolen items. Tim cannot read nor write very well. Tim is grieving the recent loss of his mother. Tim is a grandson. Tim is a brother. Tim is a boyfriend. Tim will soon be a dad. Tim is ill. Tim does not understand how ill.

His older brother Greg is recently released from prison. His sister and dependent Helen is lying about attending school. His girlfriend Lilly loves him, and Tim loves Lilly but is uncomfortable with the news that he'll soon be responsible for a new life; a life he knows will be born into the same circumstances as his own.

When, for reasons unknown, his supplier is brutally beaten, Tim's world takes on a new menace and physical threat. As this threat deepens and the pressure increases, so too does his illness: he escapes to Lilly but collapses. He awakes in a hospital bed, in a maze of wires and machines.

We jump forward to the birth of Tim's son. A moment of profound uncertainty, a new focus of potential and hope, or the continuation of a repeating process?

A morality tale
of society's feared
and forsaken.
Tim is a good kid.
Tim is a criminal.

script & intention

Political parties no longer exist for the expression of principles. Their only values are market values. The idea of 'redistribution of wealth' no longer has a credible representative. The working classes have been replaced by a debt ridden, over worked middle class or left to evolve into a dispossessed, alienated underclass. The reshaping of British culture around the enterprise ethos has effected a psychological and political separation of the very poorest from the rest of the community. This underclass represents the first non-violent loss of a whole generation in Britain. *Bypass* is about this generation.

Bypass will show in linear and graphic detail the life of Tim, a young adult of the English underclass. The film will objectively record his habits, his hustle, his family, his responsibilities, his hopes, his fears, his existence. Through this we will see his future.

Tim's innate morals are in contradiction to the world he inhabits. He is an innocent in a guilty environment, born into a closed loop. The estate on which he lives is its own universe. To survive, to provide for his dependents, he can only work to the laws and imperatives that govern life here. The idea that morality is a luxury, relevant only to those who can afford it, is a notion I wish to artistically investigate.

To explain how I will deal with this it is important to discern between a fascination with 'Englishness' and the broader modern world the film describes. The political and economic climates that have engineered Tim's environment are common worldwide in today's global marketplace. I will use landscapes I know, to explore themes relevant to universal systems and cultures.

Although I grew up in a working class family I wish to research thoroughly. The first part of the research was conducted for two months, mid 2009 in four UK cities. This involved interviews arranged through official and unofficial means resulting in over 50hrs of recorded material concentrating on the social circumstances and criminal careers of those interviewed.

The aim was to take these experiences and transplant knowledge onto the framework of a story to create a draft. This is not the final story of *Bypass* but a theme, mood and character document that introduces me to their world. Allowing me to begin casting & location scouting while continuing the scripting process. This work on a shooting document and pre production elements is to be carried out in tandem, leading to a summer/autumn 2010 shoot.



Duane Hopkins
writer & director

Born Gloucestershire, UK 1973. After leaving school attended art college where he studied mainly as a painter & photographer.

Has since made two award winning short films *Field* and *Love Me or Leave Me Alone* and his first feature, *Better Things*, was completed in early 2008. *Better Things* screened in Cannes Critics' Week where the film was nominated for the Caméra d'Or. The film won the FIPRESCI critics award in Stockholm in November 2008 and received the SIGNIS award from the World Catholic Association for Communication in March 2009.

Also in March 2009, staged solo exhibition at the Baltic Centre for Contemporary Art entitled *Sunday*, a group of multi screen film installations. *Sunday* goes on to exhibit at Fact, Liverpool, and Cream, Yokohama, in 2009.



budget & financing

Third Films is committed to developing films with the express intention of crossing the divide between artistic concerns and financial considerations.

It is creative vision and lyrical, provocative content that are the cornerstones of the choices that we make. However we seek always to ensure a sound financial model and audience base on which to make these choices.

Bypass is the second dramatic feature from Duane Hopkins. Third Films produced his debut *Better Things*, which we presented at Semaine de la Critique in 2008. This film placed Duane at the forefront of a new wave of British directors and proved that such films, with artistic endeavour at

Bypass

Duane Hopkins

United Kingdom

their core, are financeable outside of the "micro-budget" level within the British Isles. *Bypass* will seek to consolidate and broaden the audience that Duane Hopkins began building with *Better Things* and that he continues to develop with his moving image art works that screen in galleries.

The budget for *Bypass* is £1.5M and partners from across the British Isles (UK and Ireland) will need to be secured both in terms of national and regional players, with the UKFC being central to the finance plan. Having several partners however reduces the risk to any one organisation. These partners from the British Isles will need to make up 60-65% of the budget.

It is important that we do not limit the financing to sources from the British Isles only and we will look to our German co-producer, Helge Albers of Flying Moon GmbH, to help us secure European funding including i2i (as the project was funded for development by MEDIA). We will also cashflow a percentage of the UK Producers Tax Credit and incorporate this in the budget, c. 15%. There are several firms in the UK who offer this service.

distribution & sales

Our belief is that the most penetrating, distinctive and culturally enduring cinema is generated when the talent at the core of production is nurtured in an environment of supportive critical rigour that also maintains a fundamental respect for the artist's vision of the work.

Third commits to providing such an environment for the talented new voices with whom we work. In our approach to storytelling, character and genre, it is the worldview of the director that is key to the type of film we wish to develop.

It is auteur cinema that has the greatest sales potential for European films. *Bypass* is the second work of Duane Hopkins, who fits naturally into this category. With his debut selling territories across the world *Bypass* will enhance Duane's position as an attractive director for distribution. There is interest from several distributors within/to the UK.

Having the correct sales agent on board prior to production however is important to us as a dynamic strategy for festivals and sales can be worked through concurrently to the film being made. The world premiere of *Bypass* is vital and a competition slot at an A list festival is the aim. We are aware that an MG direct from a sales agent is not probable in the current climate.

production notes

original title
Bypass

production company
Third Films
Tyneside Cinema
10 Pilgrim Street
Newcastle upon Tyne
NE6 5NN UK
T/F +44 191 227 5515
office@thirdfilms.co.uk

co-producers
Flying Moon GmbH (Germany)

total production budget
€ 1.500.000

current financial need
tbc

production status
financing



Samm Hailay
producer

Born Wiltshire, UK 1973. Samm was studying film production when he met director and photographer Duane Hopkins and discovered they shared an interest in cinematic grammar.

In 2000 they incorporated Third Films. Two multi-award winning short films followed before completing Duane's Debut Feature *Better Things* (Semaine de la Critique 2008). Samm also produces Duane's gallery installations (Baltic Centre For Contemporary Art, Gateshead, Fact, Liverpool and Cream, Yokohama in 2009).

As well as producing all Duane's work, through Third, Samm has also produced award-winning shorts for and is developing features with a number of other talented directors, including *Self-Made* by Turner prize winning artist Gillain Wearing and *Frontier* by Berlinale winning Daniel Elliott.





Dv

The Ark

Eva Keuris
The Netherlands

synopsis

Tessa (15) lost her mother and feels alienated from her family. Her father Gerard spends all his time building a boat and her nerdy brother Emile (8) has become neurotic and basically intolerable. Tessa spends as little time with her family as possible. She sometimes wishes her dad had died instead of her mum.

Matters get worse when Gerard announces the true purpose for the boat. He believes there will be an apocalypse that will flood most of the world and intends to take the boat and his children to a lake in the Alps, where they will be safe. Tessa believes Gerard has lost his mind, but Emile trusts him - after his mother's death, he no longer believes in happy endings.

Trapped on the road with her family, Tessa at first tries everything to escape, but slowly realises that Gerard is running away from his pain. Meanwhile, Gerard wakes up from his inner darkness and the apocalypse becomes less attractive. When the big flood doesn't happen, the family surfaces from their emotional journey, having gained a new understanding for each other. The road ahead is long, but they will be able to continue with their lives.

The Ark is a bittersweet story about a family that is broken, but not beyond repair.

Tessa always knew her father was a bit weird, but when he starts believing in an apocalypse, she fears he has really lost his mind this time.

script & intention

Two years ago I stumbled upon a website by people who believe there will be an apocalypse in 2012. What struck me most, reading about doomsday and survival strategies, was that these people are not only absolutely convinced that the apocalypse is going to happen, but also that they will survive it. I immediately saw a potential for a painful and funny story in that deeply human naivety and positivity.

While developing the story through the Script&Pitch training, I found out that there is a deeper core behind Gerard's motivation to chase the apocalypse - the death of his wife. He wants to run away and to see everything that reminds him of his wife destroyed - even if it's the whole world. The journey through Europe, the improving relationship with his children and the meeting with a woman who is able to open his mind and heart, wake him up from his darkness.

Tessa wants Gerard to get back to reality and be a caring father. She tries everything to get his attention, to make him abort his idiotic mission, but it isn't until she realises what drives him, that she can truly get closer to him.

Emile needs to restore faith in himself and life. He believes the worst can happen at any moment, he no longer believes that everything will be all right. The possibility of an apocalypse makes total sense to him. When disaster doesn't strike for once, he realises, sometimes there is a happy ending, if only temporary. The recent loss has left the family wounded. Swallowed by their own individual pain, they are at once the worst and best people for each other.

After the death of one of the parents, the family dynamic changes profoundly. The wall that parents are for their children, collapses. The safety net is half gone, but the upside is that as a child, you become able to see the remaining parent as a person, instead of one part of a two-headed monster; you understand on a level that wasn't possible before. The original family is broken, but a new balance can be found and has to be found, or the family is destroyed forever. This is the psychological journey that I want to explore in this story.

Despite the dark subject, I see *The Ark* as hopeful. It is a film about restoration, about crawling back from the darkness into life. The way the children look at their father, and the absurd journey they take is both painful and offers room for comedy. This is a bittersweet story about waking up, about choosing life, love and beauty over death, destruction and despair.

project status

I am currently developing the script further at the Binger Filmlab in Amsterdam and have meetings with potential Dutch producers. Once the right producer is secured we will go about finding the best director for the film.



Eva Keuris writer

Eva Keuris (The Netherlands, 1978) graduated from the Utrecht School of the Arts as a playwright in 2005.

During her studies, she worked as a writer for a Dutch television. After graduation, she worked freelance for several TV-series and she wrote a few plays, one of which was awarded as best play at a new writers festival in Amsterdam.

In 2008, she enrolled in a two-year part time MA Screenwriting programme at Royal Holloway University in London.

In the same year, she entered the TorinoFilmLab development scheme (winning a Development Award at Script&Pitch Workshops) with her first feature film project *The Ark*, which she is currently developing further at the Binger Filmlab script development programme in Amsterdam.

Script excerpt, first draft

I/E. TRUCK - NIGHT

It's late at night and they are still driving, on a secondary road. Emile has fallen asleep against Tessa's shoulder. Tessa tries to push him away, put his head keeps falling back on her shoulder. Gerard has trouble keeping his eyes open.

TESSA
Shall we stop at the next rest area?

GERARD
I'd rather keep driving.

TESSA
I don't think that's a good idea.

The Ark

Eva Keuris

The Netherlands

GERARD
You should have thought of that before you ran off to the police.

Tessa sits up straight. Emile wakes up.

TESSA
You left me!

GERARD
I didn't mean to... Look, I'm not going to apologize again.

Emile tries to go back to sleep. He doesn't want to be here.

TESSA
You never...

GERARD
What it boils down to, we lost a lot of time and now we need to make up for that. You can go to sleep, I'll just keep driving.

TESSA
And then you'll fall asleep and we'll die.

Emile is wide awake now.

EMILE
Let's pull over, dad. I don't want to die.

GERARD
No! Jesus, what's wrong with you?
You just keep talking about death, death, death.
We'll die, you almost killed us, bla bla bla. Morbid, that's what you two are, morbid.

He shakes his head. Tessa looks at Emile. Emile looks out of the window - the small town they pass through, some of the windows still lit, some dark. The shadow of a woman in a dressing gown closing the curtains.

EMILE
Isn't it strange that behind every window there is a real person? People with lives and jobs and families?

GERARD
Well, not for long.

production notes

original title
De Ark

production company
currently looking for producer

Writer contacts
Eva Keuris
Houtmanstraat 25
1013 ML Amsterdam,
The Netherlands
T + 31 (0) 20 3303864
evakeuris@gmail.com

total production budget
to be determined

production status
developing first draft



Dv

Greengrass Nicola Mills United Kingdom

synopsis

Maggie McDuff is twelve. With each member of her family living in their own self-centred bubble, she is invisible. However, if there's one thing she knows for sure it's that she deserves better. Maggie "bumps off" her Ma's favourite, a cat called Richard and for a moment she feels better. Only things get worse. Her Nan is demented and in great pain. The burden of care has been left solely to Maggie so she gently puts Nan out of her misery.

The death is suspicious and the doctor informs the authorities. Maggie is terrified when the police arrive, then astounded when her Ma confesses to the crime and is taken away. Maggie is left with her Dad to look after her. When an attempt to kill him is misinterpreted and paves the way for a new Mum, life gets better. That is until she goes to visit her Ma in prison and Maggie begins to fall apart.

Overwhelmed, Maggie puts her hope and trust in her new Mum, desperate to confide in someone; but hope, like the scratch cards Maggie buys and saves, is a lottery. The situation spirals out of control, and one angry shove ends with two bodies tangled on the hall floor, damaged, but not dead.

She calls the police and now, finally, all eyes are on our Maggie.



No one takes
much notice of
Maggie McDuff,
in fact she's almost
invisible enough
to get a way with
a bit of murder.

script & intention

Greengrass has a lightness of touch and playful quality that acts as a counterpoint to the underlying darkness of the material. It's a film that will surprise and entertain the audience with its characters and twists and turns.

There have been many articles in the press over the years about children who kill, or attempt to kill family members; they are often labelled by press and public alike as 'monsters'. I do not want to condone murder, but rather raise the question of responsibility, through a child that despite her actions is strangely loveable. To raise the question, but not answer it, the main character is neither the perpetrator nor the victim, yet she is both.

At the heart of the film is Maggie McDuff, a young girl who has no plan, she acts each time with a spontaneous sense of morality, always in the moment. Over the course of the story she manages to reconnect her disconnected family; perversely she has started the process of bringing them back together and waking them up. It's Maggie's world, seen through her eyes; we become her, egg her on, laugh, perhaps a little guiltily, and feel as she feels. She's a strong character and even in the end there's a sense of hope and a feeling that Maggie will be all right.

The story is set in the present day in an English seaside town, stylized yet familiar to us, beautiful and visually seductive, shot digitally in colour. English seaside towns have an old fashioned-seen-better-days feel and yet the light and the sea feel optimistic to me.

Her territory is the small town, seafront and especially the pier. Blues, pinks, vast stretches of shingle with the odd splash of more vibrant colour. It's outside that Maggie feels free, at least at first. The family home is dark, almost stuck in time, predominately browns, olives, a touch of 1950s blues and pinks. Untidy, jobs half done, items simply dropped and left. The space is transformed when the 'new Mum' arrives, colours are added, curtains opened and the light floods in.

Maggie is in every scene and the camera is connected to and an extension of her. The camera is fluid but never hand held. The locations will be real, yet selected and photographed to form a very particular cinematic world. Sound design is important and as with the camera will be connected to Maggie, a subjective view into her world indicating how she is feeling in the moment.



Nicola Mills
writer & director

After an award winning career in moving image design Nicola joined the National Film and Television School in 2004, winning the prestigious Golden Dinosaur at the Etuda and Anima Student Film Festival, Cracow, with her short, *A Touch of Sadness*. Graduating in 2006, her final NFTS film *The Toughest Girl in the World*, has been screened at various festivals including Clermont-Ferrand, as well as travelling the world with Future Shorts.

In September 2007 she developed her first feature screenplay, *Digging for Marni*, at the Binger FilmLab in Amsterdam. Her second screenplay, *Greengrass*, was developed with Script&Pitch Workshops (an advanced scriptwriting programme) and was pitched at the TorinoFilmLab 2008, winning a Development Award. *Greengrass* was also presented at Cinemart, Rotterdam Film Festival 2009.

Nicola has been selected for Digital Shorts, a UKFC and Screen South scheme with her short film *Gum* and is a participant on the Guiding Lights Mentor Scheme 2008/9. Her mentor is UK director Roger Michell.

budget & financing

Quark Films is a UK based production company established in 2006 working across fiction, documentary and animation projects for both film and television. We've completed numerous award winning short films, which have been selected for festivals such as Sundance, Edinburgh, Tehran, Clermont Ferrand and IDFA, as well as high profile music videos and documentary programmes for Channel 4 and the BBC.

Our production partners on this project are Free Range Films in the UK (*The History Boys*, *Venus*, *The Mother*) and Berlin based Flying Moon Filmproduktion (*The Market*, *Havanna Mi Amor*, *Silent Waters*).

Greengrass

Nicola Mills

United Kingdom

The film is structured as a UK / German co-production. The budget is € 1 million and principal photography is planned to start in May 2010.

Some pre-production financing from UK film agency Screen South has already been received to commence casting. The film will be financed through a combination of the UK tax credit (which it's immediately eligible for), UK and German regional funding and broadcasters from both countries.

The TorinoFilmLab is particularly important in helping to close a finance gap and, as this is a first feature, to convince financial partners to commit in order for us to close financing by the beginning of 2010.

distribution & sales

Despite its underlying darkness, *Greengrass* is as entertaining as it is thought provoking. The subject matter will certainly capture the attention of the media and general public while at the same time its fresh and quite individual vision will appeal to a more cinema savvy audience.

We hope to premiere at a major international festival and the film should have a good festival life, but its strong sense of humour and lightness of touch will appeal to a broader audience and give it a cinematic release.

This year, we were selected for the Cinemart and represented *Greengrass* at the Berlinale via the UK's Initialize Co-Production Lab. Both opportunities confirmed for us the international potential of the project, being well received by numerous distributors, sales agents and broadcasters from key territories around the world.

We are in continued discussions with several of these and keen to attach a sales company prior to production.

production notes

original title

Greengrass

production company

Quark Films
10 Denmark Street
London WC2H 8LS
T +44 (0) 7904 477 620
gavin@quarkfilms.com
www.quarkfilms.com

co-producers

Flying Moon Filmproduktion GmbH (Germany)
Free Range Films (UK Exec. Producer)

total production budget

€ 1.000.000

current financial need

€ 790.000

production status

financing

expected standard print

spring 2010



Gavin Humphries
Anna Higgs
Lisa Williams
producer

Gavin & Anna met at the UK's National Film and Television School and formed Quark Films in 2006. They've produced 15 short films, winning over 30 international awards, and were named Screen International Stars of Tomorrow in 2007. They currently have two feature documentaries in production: *The People vs George Lucas* and *First Person Shooter*.

They are also producing Sundance Award winning Rodney Evans' second feature *Day Dream*.

Lisa is a producer at Free Range Films, where she manages new talent and the low budget feature slate.

She produced two award winning short films *Cubs* (2006) and *Cherries* (2007), which screened at festivals worldwide. She's currently producing a feature version of *Cherries*, written and directed by Noel Clarke, in development at Pathé; and a biopic of the writer Jean Rhys with John Maybury attached to write and direct.





Dv

Still Life

Marta Parlatore

Poland

synopsis

Małgosia opens her eyes slowly and behind the window it's a dark November morning. Her body resembles a white cross on the black sheets of the bed where she sleeps alone. Her daughters are all up already, waiting for her to get out of bed, but Małgosia doesn't let them make her hurry. Despite their protests, she won't take them to school. Not today.

Fran is awakened by another phone-call. It's Marta, her sister, again. And again, she doesn't pick up. She lights a joint in silence, looks at the two naked men asleep in her bed and smiles. What would her perfect sister say if she knew how she spent the afternoon? How different their lives really are. But Fran doesn't care, no-one can touch her now, her life is in her own hands. Or at least, this is what she thinks.

Łucja stares at the needle. She left her son with her mother tonight and her infant baby is asleep in her cradle. Can one last time make such a difference? Łucja pierces her arm and melts down on the bed. Her neighbors are having a fight, so physically close, yet so far. The spring morning becomes day then dusk and night then dawn again, but Łucja's body doesn't even twitch while the lives of people we don't see continue undisturbed behind the walls.

Is life less
beautiful
when it ends?

script & intention

The event that originated the idea for *Still Life* was my stumbling upon a tiny article about two bodies that had been found in a flat in one of the huge blocks in the outskirts of Lodz, the city where I live. The bodies belonged to a young girl who overdosed on heroin and her six-month old baby, who died of exhaustion, as the neighbours reacted only a week after her death. As a human, my first reaction was horror, followed by deep sadness as this brought back the memory of my grandfather, who passed away because of a heart attack and whom we found only three days later. And I thought of myself, too. How many days would it take my neighbours to react, if something would happen to me?

As a filmmaker, I was bewildered by the idea that in a building where hundreds of people live, separated only by walls, such an event could go unnoticed for seven full days without disrupting any of the parallel existences surrounding it. And what I couldn't help thinking was, what would it be to listen to all the sounds and words of other people's lives from the point of view of someone who is not alive any more? Would a fight between husband and wife have a different meaning? Would it have meaning at all?

Małgosia rejects life, she kills herself, unable to live an existence she cannot accept, despite her 3 daughters depending on her. She is sunk into the past, focused on things lost so strongly, she doesn't even see the beauty of her present, or of how it could be. Fran on the contrary, is the personification of life, fearless and free, she embraces every new day like a joyride, determined to suck as much out of it as she can. But because of this, her fate won't be different, she will die in a stupid accident, something completely unpredictable.

Still Life studies the interrupted gestures, feelings and choices of the 3 main characters, taking us on a journey through emotional female themes, such as obsession, motherhood, envy, self-sacrifice and the relationship with the body. A study of attitudes towards the time given to us, a collection of nows asking what it is that remains of our being, when we see it through a prism of non-being?

The 3 stories form an arc, the connections between them symbolic and visual. Małgosia drives through the rainy city streets on a heavy autumn day, Fran is sunk in the blackness and sparks of a Christmas afternoon, while the warmth and colours of spring come through Łucja's window. The camera follows Małgosia nervously, it slows down to Steady-Cam smoothness meeting Fran's sensuality, coming to a full stop in the fixed frame of Łucja's ending; which slides into a dreamy imagery of a summer beach.

Still Life is the story of how 3 different stories end, coming together as one. Wanting to celebrate life, in all its fragile beauty.



Marta Parlatore
writer & director

Marta Parlatore was born in Bologna with Polish-Italian roots. Since 1997 she is living in Poland, where she graduated from the Directing Department of the Polish Filmschool of Łódź.

Her shorts *Kardiofemia*, *Alice's Land* and *Seven Days* were screened and awarded at European festivals, Cannes, Oberhausen, Clermont-Ferrand among others. In 2003, with the support of the Cinefondation-Residence Programme she developed her first feature, *Special Cases*.

She has directed music videos and worked as a First AD on several features ranging from American commercial movies to European art-house co-productions. In 2007 she attended the Screenwriter's Programme at the Binger Filmlab, where she started the work on *Still Life*, which she then continued at the Script&Pitch Workshops. In 2008 *Still Life* received a Development Award from the TorinoFilmLab.

In 2009 Marta was granted a Fellowship from the Berlin Nipkow Programme, where she is now developing a new script, *The Pope Project*. A comedy.

budget & financing

Opus Film is a well-established Production Company, which earned its name as a leading independent Polish Producer of documentaries and feature films throughout its 18 years of dynamic growth. The company achieved worldwide recognition by regular presence at renowned international festivals, either at co-production markets or with films in competition.

Marta Parlature's writing talent gripped us, and her professional approach to working as a director won her our full support for *Still Life*. Our investment in the project so far is the production of a promotional study, location scouting and auditions.

Still Life Marta Parlature Poland

We estimate our input in the production in goods and services to reach 15% of the budget. Marta developed her project at The Screenwriters' Programme of the Binger Filmlab and at the Script&Pitch Workshops where she won the Development Award – the participation in the TorinoFilmLab. After a fruitful collaboration, the Binger Filmlab invited Marta to further improve her project at the Directors Coaching Programme in 2010. *Still Life* has an unquestionable international co-production potential, that is why - apart from applying to the Polish Film Institute and the Polish Regional Funds, which together can secure circa 40% of the budget - we will search for an international partner at the Rotterdam Cinemart and Berlinale Co-Production Market.

Elen de Waele (Serendipity Films – Belgium) and Laetitia Gonzales (Films du Poisson – France) already expressed their interest in the project. With a foreign input secured, we will apply to Eurimages (17% of the budget). We plan to close the budget in the second half of 2010 and be ready to shoot in the winter of 2010/2011.

distribution & sales

The aesthetic and human value of Marta Parlature's *Still Life* can prove strategic for the international sales and distribution. Its main themes of life and death cross all geographical boundaries, and the protagonists express universal emotions.

It is a mature and demanding piece of cinema, which deserves an individual approach. That is why we do not necessarily want to be taken on board by a big-name commercial distributor only for the sake of the brand. We are interested in a partner who will develop a genuine interest in the project and devise an inventive strategy adequate to the specifications of the film.

We would like to develop a collaboration with a sales agent who has experience in dealing with art-house features. We already received positive feedback from German M-Appeal, who secured world sales for Opus's award-winning film *Tricks*. The screenplay also attracted attention of Luc Ntonga (Insomnia - France).

Currently we conduct co-production and pre-acquisition talks with Arte. We are aware that a wise choice of festivals is crucial in the case of *Still Life*. Our goal is to screen the film at festivals where such poetic and challenging picture stands a chance to be noticed by the critique, as well as by the buyers who will be eager to promote an ambitious talent who has the courage to make a powerful statement, and who is endowed with a visual awareness that will guarantee a true cinematic experience.

production notes

original title
Martwa Natura

production company
Opus Film
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Poland
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co-producers
In negotiation

total production budget
€ 1.000.000

current financial need
€ 500.000

production status
financing and pre-production



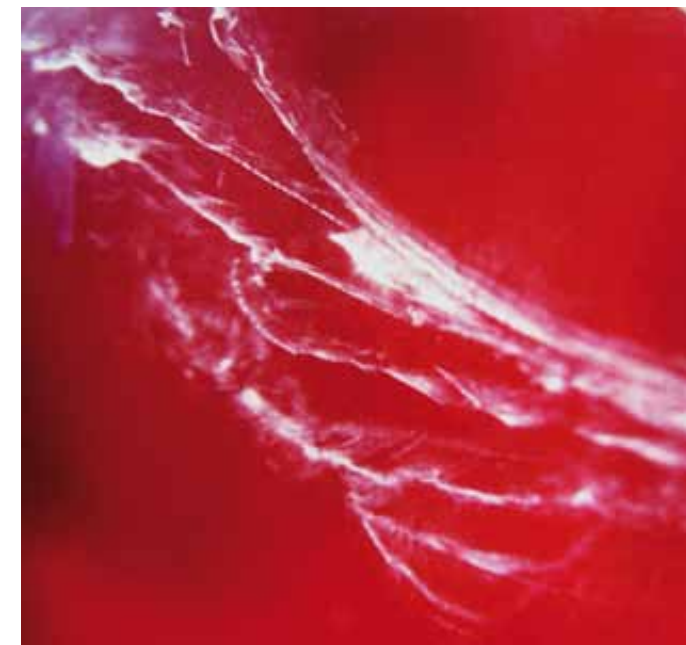
Ewa Puszczyńska producer

Ewa Puszczyńska graduated from the English Literature Department of the University of Lodz. Since 1995 she has been working for Opus Film, an independent film production company in Poland; for the last 8 years as a producer and Head of Development, managing the development and execution of their projects.

She is also the Head of International Department of the company supervising co-productions and foreign sales of the produced movies. In the recent years Ewa has produced films for Opus that have gained international recognition, among them *Mr Kuka's Lessons*, *Spring 1941*, and *Zero*.

She is currently producing a Polish-Norwegian film, *Kings of the Devil Island* and coordinates the development of the latest Ari Folman feature project and an animated movie by the Quay-brothers.

In 2007 she was appointed by the Minister of Culture as an expert for the Polish Film Institute.



Dv

Salvo Antonio Piazza Fabio Grassadonia

Italy

synopsis

Salvo is a mafia killer in Palermo. Rita is twenty and blind from birth. Salvo sneaks into Rita's house, to kill her brother. There is a fight, a ferocious, hand to hand struggle. Salvo finally kills him, then he goes up to Rita. Those blind eyes, trembling with rage and distress, staring at him yet unseeing, seem to disturb Salvo and he closes them with his hands covered in blood. When he removes the hands, Rita's eyes see for the first time.

It is a miracle, a moment of impossible, unexpected grace. Obsessed by what has happened, Salvo ends up kidnapping Rita and segregating her in an abandoned warehouse in the deserted Sicilian countryside. In this mutual isolation they get to know each other. Rita deals with the gift the killer has given to her. And Salvo too is forced to see. To see her, another human being. To see himself. Together they get a glimpse of the shimmering light of freedom.

Freedom is dangerous. Everyone around Salvo senses his enigmatic new weakness and demand that he continues to be the same person as he has always been. Salvo must choose, between Rita and his own life. Rita herself must choose, between Salvo and her getting away. The choice is impossible, they are irrevocably bound together. And together they die.

During an
assassination
a mafia killer gives
the sight back
to the blind sister
of one of his
victims. A miracle,
in a world where
miracles don't
happen.

script & intention

We will be shooting *Salvo* in the hottest months of the Sicilian summer. For the same major principles that guided us when we set out to write the screenplay: to provide tangible, physical evidence of the difficulty, the oppressiveness of daily existence; to capture and transmit the evidence of reality in its contingent and irreparable essence; to deny stereotypes and disavow all cliché expectations, like the clean, blue, healthy brilliance of the Sicilian climate. In summer in Sicily the heat is rarely dry. For the most part it is a damp, tropical, suffocating heat. The sky in our film will never be blue, rather it will be opalescent and grey.

This is the atmosphere we wish to portray and in which we want to immerse our characters; an atmosphere that is not merely a backdrop. It is a heavy, sticky, sickly setting that goes a long way in shaping their souls. Souls without life. Souls like those of our lead characters, Salvo and Rita, at the beginning of the film.

In the first scene Salvo is wide awake at 5 am, lying in the bed of his narrow room, in actual fact a larder converted into a bedroom. But we see him only through shots that reveal parts of his body, fragments of an inanimate object, a body buried among other objects. Salvo is trapped in the non-life that has always been his own, and which we experience in the Palermo neighbourhood of Arenella and through his relationships with the Puleo's, a lower middle class couple who hide him from the law, and Randisi, his boss.

The very essential nature of the image composition - in which noises and silence are integral part of the viewing and understanding of this story - is a distinctive feature of the entire film; in order to reveal the ties binding the human beings in their everyday non-life. But also as a way of capturing and revealing the bond that unavoidably connects Salvo and Rita and which allows life to blossom between them, a miracle in a world where miracles don't happen.

This is a world where there is always someone, like Salvo's boss, who needs to be a tyrant, an oppressor, which is understandable in a way. But more mysteriously, it is a world where most of the people desire to be oppressed, to live in an oppressive society. They are afraid of freedom, not being used to it. They live in servitude, in a perpetual state of exception, where death is the only real law.

The miracle of the pure and simple meeting between Salvo and Rita provokes a dangerous fracture, a suspension of the state of exception, of the state of servitude, a lucky and dangerous break, a possibility for new possibilities. To sustain it, to be worthy of it, they end up paying what for the world around them is the only price possible.



**Antonio Piazza
Fabio Grassadonia**
writers & directors

Fabio Grassadonia and Antonio Piazza have worked as writers, development and acquisition consultants for major Italian production companies, such as Fandango and Filmauro of Aurelio De Laurentiis.

Salvo, their current feature film project, was selected for Berlinale Talent Campus, Binger Filmlab and awarded a special mention by the Jury of the Solinas Prize, the most important Italian script-award.

Last July Fabio and Antonio directed a short called *Rita*, working with a ten years old blind girl playing the main role of the film. The film was shot in the problematic and fascinating Palermo neighbourhood of Arenella where they will shoot *Salvo* too.

budget & financing

Cristaldi Pictures aims at producing films with strong content matched with powerful storytelling.

The strenght of this story and its emotional and visual impact are what make *Salvo* a film that needs making. Cristaldi Pictures picked up *Salvo* before the Premio Solinas Awards, where the screenplay obtained the Special Mention after the project had gone through the 2008 Script&Pitch Workshop and the Berlinale Talent Campus. Soon after, Acaba Produzioni joined in to co-develop and co-produce the film.

After securing the Italian Ministry's Fund for script development (€ 35.000), we applied to the 2009 Torino Film Lab, and took part to the first session in Alba.

Salvo Antonio Piazza Fabio Grassadonia

Italy

Then we successfully applied for the MEDIA Development support, obtaining a € 55.000 funding. At the Binger Film Lab in 2009 we started negotiations for coproduction agreements with two European companies: Frans Van Gestel's IDTV Film (The Netherlands), attached with LOI, and Karl Baumgartner's Pandora Film (Germany).

In the summer 2009 we produced the short film *Rita*, directed by Fabio Grassadonia and Antonio Piazza. The short film – due for festival release in 2010 - can be considered a sort of foreshadowing of the feature itself, and also a visual document showing the film's potential as well as the first time directors' talent, to present to distributors, financiers and public funds.

The budget for *Salvo* is € 2.140.000. Besides the funds already in place, we aim at financing the project through the Italian Ministry's support (Fondo di garanzia - quite viable after the Ministry's script funding- or tax credit and tax shelter benefits), the Regione Sicilia's support (the film will be entirely shot in Palermo), the European co-producers' contribution, Eurimages, and an Italian distribution or Sales company's M.G./co-production quota.

distribution & sales

We consider *Salvo* as a truly Italian project with a strong international potential.

In the past years, Italian films successful abroad always had a marked local identity together with universal themes (*Gomorra*, *Il Divo* recently; *Cinema Paradiso*, *Il Postino* backwards).

We do believe in the great distribution potential of this picture, provided that we actively work in choosing the right partners to work with in every stage of the process.

The envisaged target is a wide range that goes from a 22-25 years old audience (the film can also be considered an impossible love story between two young people) to an adult audience (30-60 years old), attracted by the breathless and captivating plot,

the distinctive atmosphere of the world where the story takes place and by the intriguing, enigmatic themes raised by the authors.

The subtle mixture of genre film and author film can lead us to look at different markets.

Its roots in the culture and society of Sicily, its strong characterisation and the extreme essentiality of the dialogues, will create a picture that can crossover far beyond the boundaries of our country. The co-production asset that we are building for the project will guarantee its distribution, both for theatrical release and the other media, in each of the countries involved.

Through the co-production partnership with IDTV Film, we might attach the international sales company Match Factory with which our partners have an ongoing business relationship, as well as with Wild Bunch.

As regards Italy, we are looking at Lucky Red as the ultimate domestic distributor for this film.

Also to be evaluated are major distribution companies like O1 Distribution (RaiCinema) or Medusa, which already distributed Cristaldi Pictures and Acaba Produzioni previous films.

production notes

original title

Salvo

production companies

Cristaldi Pictures
Via Parigi, 11
00185 Roma (Italy)
T +39 06 4782 3432
F +39 06 4898 7639
cristaldipictures@itaca.com

Acaba Produzioni
Via Monti della Farnesina, 73/a
00194 Roma (Italy)
T+39 06 6821 0118
F +39 06 6821 4374
info@acabaproduzioni.com

total production budget

€ 2.140.000

current financial need

€ 1.900.000

production status

financing

start shooting: summer 2010



Fabrizio Mosca producer

Fabrizio Mosca has been producing feature films since 1995, amongst which, *The Hundred Steps* (by Marco Tullio Giordana, 10 Donatello's David awards), *The Golden Door* (by Emanuele Crialese, Silver Lion Award, Venice Film Festival) and *Galantuomini* (by Edoardo Winspeare, Marc'Aurelio Award as Best Actress for Donatella Finocchiaro, Rome Film Festival).

In 2003 Fabrizio founded Acaba Produzioni, which at the moment is producing *Una vita tranquilla* (directed by Claudio Cupellini, and starring Toni Servillo) in co-production with Eos Entertainment (Germany), and developing *Salvo* in association with Cristaldi Pictures.



Massimo Cristaldi producer

Massimo Cristaldi began his career in film production in 1974 following the steps of his father, legendary Italian producer Franco Cristaldi. After his father's death in 1992, Massimo took over the company, which, besides countless Italian and European awards, is a three-time Oscar winner with *Germi's Divorce Italian Style*, Fellini's *Amarcord* and Tornatore's *Cinema Paradiso*.

Massimo has worked on numerous features of internationally renowned directors and with Cristaldi Pictures still continues Franco Cristaldi's approach to film-making, focusing on both quality and commercial criteria, thus merging art with industry.

His latest production is *L'Amour caché* (in competition at Toronto International Film Festival and at Rome Film Festival).

Dv



I'm Going to Change My Name

Maria Saakyan
Armenia

synopsis

Evidika will be 14 soon. Her mother SONA (36) is an attractive conductor of a 13-man choir performing Armenian sacred music. Evidika never hears the music at the rehearsals; to her it's just wide-open mouths of handsome men, accompanied by rap from her mp3 player. They live in a small Armenian town next to a railway, but Evidika's horizon is the fan site of a book, *Coin Locker babies*, where she's registered as Anniko and posts animations and poetry, which she dedicates to her future Prince.

When Pyotr (47), the man from Sona's past, drives back into her life in a red BMW, passion erupts again, and Evidika feels completely estranged from her mother. She is going to change her name as soon as she becomes 14.

Putting on red stockings, Evidika struts out. Frightened by a maniac, she barely finds salvation in a bar at a kind-looking stranger's table: Pyotr warms her up with attention, she tells him about the website, and he revives her with a poem about Orpheus and Eurydice.

As soon as the passion between Sona and Pyotr dies out, a newcomer appears on the website - Pyotr hides under the nickname of Kiku and sets up a meeting with Evidika. She lies to Sona and escapes by train. In Yerevan nobody waits and a disappointed Evidika sees Pyotr, who promises to take her home. Impressed by his charm and recognizing the red BMW, Evidika feels a woman waking up inside her, and challenges

She awaits a Prince to free her from the Kingdom of the Dead, where a River and Ships of Ghosts reign, but where a Father has never been...

Pyotr. He can't resist and gives in to desire. But everything ends as Pyotr calls out Sona's name, taking a last deep breath before his heart stops. Evidika sits by him till dawn; behind closed eyes she sees a happy Sona and Pyotr flying in a balloon, and understands the mystery of love, passing through her threshold. Evidika feels propelled towards her mother's music; she can finally hear and feel every single note - it seems to be about her.

Her name is Anniko now, and we see her footprints in the snow leading out of town.

script & intention

Making a film is an opportunity to literally show how different the same world can look to several people. This is only possible with films and dreams. Between Chaos (interferences, mismatching of rhythms) and Harmony (the liturgy), the various pieces that compose this apparently meaningless world cannot come together before a higher understanding arises - before the soul has passed an initiation and learned to hear. Upper (Sky, Soul) and Lower (Earth, Body) will eventually constitute a coherent harmonic whole.

As an entrance to Evidika's world we'll use her stop-motion animations and poetry. *I'm Going To Change My Name* tells the story of the cruel and archaic initiation of a 14-year old girl. It is shaped like two reels between which a string is going back and forth. Sona and Evidika are those reels, and the string is passion. They both seek love, but their opposite perspectives makes it impossible for them to have a dialogue. When she finds Pyotr, a mentor to take her through the threshold to the adult world - which her mother is unable to - her choice is deadly. Unlike Eurydice, it is not she that dies, but her Orpheus... This experienced man and this very young girl live a beautiful moment of fragile happiness. But on the edge of incest, Chance (or is it Destiny?) stops Pyotr. He dies happy, with all his love at hand.

Evidika is left alone with Death. Her Orpheus shows her the exit - she overcomes the lack of love, realizing that the reason for her life rests in the fact that her mother and father loved each other at the very moment of her conception. Having crossed the highest boundary of Chaos, Evidika is finally able to hear Music as Harmony. Evidika is going to change her name. Evidika is going to free herself. Evidika will be reborn and become Anniko. The construction of our film is based on the construction of a Sharakan* - it's a string of 9 parts, each of them brings us a bit closer to the meaning. Each emotion makes a circle and comes to its peak; each chapter opens powerfully and approaches the main event through various coincidences. Sona's 13-men-choir performs Sharakans and we'll work with the Hover Chamber Choir. The original score for the film will be made from real sounds: locomotive whistles, sounds of a funicular, air in the factory's hangars, etc. I want this film to be as clear and piercing as a dream where one suddenly stops being oneself and lives another life.

*Sharakan is an ancient form of Armenian spiritual songs that generally are part of a string of hymns..



Maria Saakyan
writer & director

Maria was born in Yerevan, Armenia in 1980, and in 1992, she and her family moved to Russia. In 1996 she gained entrance to the film directing and animation department of VGIK, Vladimir Kobrin's workshop. In 2000 - 2003 she made a series of mini-films for a multimedia encyclopedia about WWII and a few experimental short films. Maria graduated in 2003 with a degree project *The Farewell*, which was premiered at Rotterdam Film Festival in Europe and Telluride IFF in USA.

Her first feature film was *The Lighthouse* (78 min./35 mm), in 2007 it was released in Russia and also selected for competition in Rotterdam, London, Sao Paulo, Split and many other international festivals.

In 2007-2008 Maria started developing the project Gumry1946, which, like other of her projects, is telling personal stories from Armenian people and also started writing the script of *I'm Going To Change My Name*, which was awarded by B2B, Belgrade, DAB at the Golden Apricot International Film Festival and was selected to participate in the TorinoFilmLab Development programme 2009.

budget & financing

Victoria Lupik and Maria Saakyan founded Anniko Films in 2009. Based in Yerevan, Armenia, the company is interested in developing a film industry in the Southern Caucasus region. It focuses on development and co-production of independent feature and documentary films that will appeal both to domestic and international audiences. Maria and Victoria have worked together on two projects in Armenia: *Farewell* (short) and *The Lighthouse* (feature). They are well acquainted with the peculiarities of the region and the local traditions, and they have gathered a united and tested team from their previous projects. During the last 18 months we have developed *I'm Going to Change My Name* in collaboration with

I'm Going to Change My Name

Maria Saakyan

Armenia

Les films du requin, supporting this daring and unusual film. With the help of TorinoFilmLab we have improved our script and now have a final draft. The budget is € 650.000. The financial plan is structured around the terms of limited financing possibilities in Armenia. The government supports 3-4 projects a year with an amount of € 50.000 - € 200.000. The project received a confirmation of financing for € 140.000 from the Armenian National Film Centre. In the meantime, through our French co-producer, we are going to apply to the Fund Sud Cinema. We are currently negotiating with the Russian Ministry of Culture about the financial support of € 150.000 in the framework of the Cooperation Programme. Our project will be the first co-production between Russia and Armenia since the last 15 years. We expect that this will open the gates for more fruitful future co-operations. The Armenian-Russian Company, Paradise, has confirmed their participation with € 160.000. So, we hope to close our budget through the support of € 200.000 from the TorinoFilmLab and to start production as planned.

distribution & sales

In *I'm Going to Change My Name*, Maria Saakyan takes a deeply personal approach to the different dimensions of love through a grown-up story: love between man and woman, but also love between child and parent. The project mixes an authentic atmosphere of traditional Armenia with two passionate love stories taking part in a great location: here global questions are solved through contemporary technologies. Our film has a universal language of music, poetry and sexuality. And at the same time, this is a very sincere and personal story, told from the heart and full of emotions. With Maria's style of magic realism this film immerses the audience deeply in the inner life of

the characters and gives them a possibility to see the story from two points of view. Once, a woman – Sona – closed the door to her last passion, while Evridika is just opening hers. These two women – mother and daughter - have a lot to share, but they can't start a dialogue. The interest in Maria's previous work at international film festivals confirms that her personal style makes her one of the most promising Armenian directors. Anton Mazurov (with over 15 years of experience) was in charge of the distribution of *Lighthouse*, and now, with his new company, LeopArt, he has signed on as a distributor in Russia and CIS. We are also awaiting an answer from Japanese NHK Broadcast (the project was selected as a semi-finalist for the 2010 Sundance/NHK Award). And we have already attached the Armenian Public Broadcasting Company H1. Through our French partner we expect to get connected with ARTE and give the project the best opportunities for reaching the international market. When we have a rough cut we expect to enter more efficient negotiations regarding the sales aspects of the film.

production notes

original title
Alaverdy

production company
Anniko Films LTD
2nd line Fuchika str.,5
0108 Yerevan - Armenia
T +37 477259849
M +37 498615835
kinook@rambler.ru
vika.lupik@gmail.com
www.annikofilms.am

co-producers
Les films du requin (France)
National Film Centre (Armenia)

total production budget
€ 650.000

current financial need
€ 440.000

production status
pre-production
shooting starts Spring 2010
(50 shooting days)

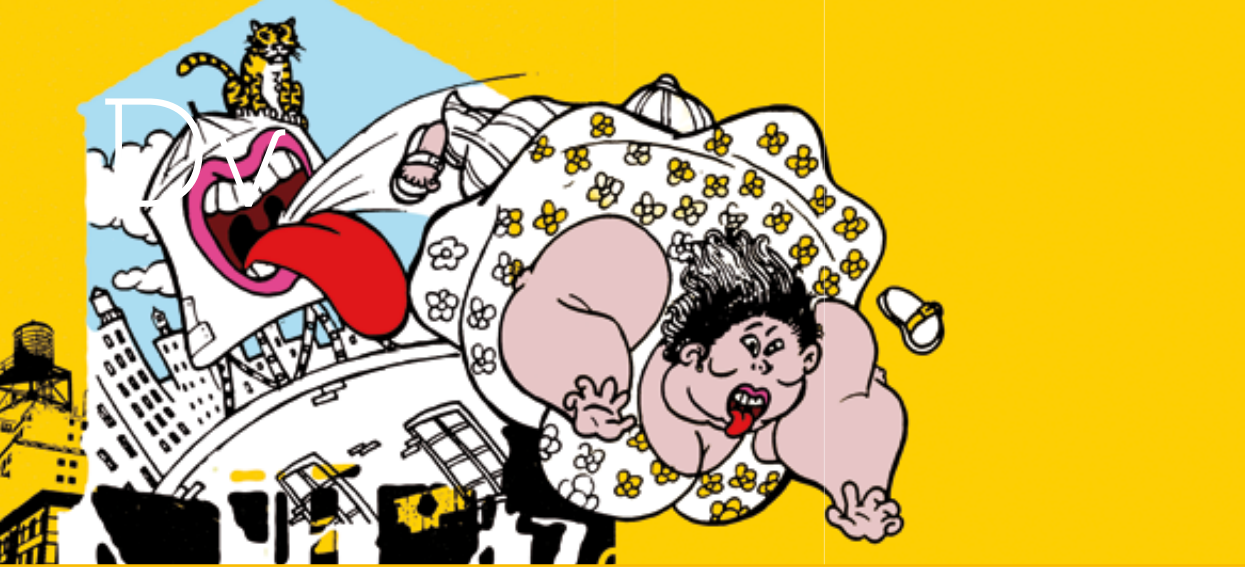


Victoria Lupik
producer

Victoria Lupik was born in 1983 in Moscow, Russia. In 2005 she graduated from the producer's faculty at VGIK (an All State Russian Cinema University). During graduation she worked as a production manager on student films. She has a rather wide experience of working in production as production manager, line- and executive producer.

She worked on Russian blockbusters like *Apocalypse Code* (2007) by V. Shmelev and *Terra Nova* (2008) by A. Melnik. She also has production experience working in ex-Soviet Union countries and the South-Caucasus region with Russian partners. Several previous films (*Farewell*, *Lighthouse*) were shot in Armenia in cooperation with Maria Saakyan. Some of her special skills are location scouting, casting and local fund raising in Armenia, and she has established relations with equipment rental-houses in both Russia and the South-Caucasian region.

In 2009 Viktoria and Maria founded Anniko Films in Yerevan. *I'm Going to Change My Name* is her first feature project as an independent producer.



The Incredible Odyssey of Daniel Flow

Leonardo Staglianò

Italy

synopsis

When Daniel Flow was a teenager, he was the star of a successful TV show in which he played a nerd. Since then, he has been unable to find work. Today he faces his thirtieth birthday and the chance to resurrect his acting career: the TV show of his youth is being made into a movie and he is considered for the main role.

As Daniel rushes to the theatre to the audition, an enormous woman falls from the sky onto his car and slides down in front of it. The event is so unbelievable that the police arrest Daniel for running her over. Moreover, the woman is the mother of a gangster, who immediately wants revenge. Daniel is scared but, more than anything, he wants to make his audition, so he manages to escape.

Forced into this bizarre situation, in less than twelve hours our hero uses his skills as an actor to examine the crime scene and look for evidence in his favor. His investigation will reveal the truth, clear his name and spare him from the gangster's revenge. And of course, he also gets the role (because this is a comedy!), but he refuses it, because he has understood something (it is a smart comedy!): you can only start a new life once you release your past.

An enormous
woman falls from
the sky and crashes
onto your car.
Did it really
happen? Yes!
Does anyone
believe you? No!

script & intention

An extremely fat woman falls from the sky and lands on your car. And nobody believes you. You have to prove that this incredible thing happened and that you didn't just dream it.

In the end you succeed, but in the process you are drawn into an adventure that involves not only fat, but also vengeful mafia members, men in love with statues, and people who frequently lose and regain their memories – or their lives!

There is a woman kidnapped and locked in a box, an apartment hidden inside a water cistern, a tiger that runs across the city's rooftops... And what a city! The streets of New York - overrun by policemen, ambulances, circus performers and a film director, who talks to God. In short, this is *The Incredible Odyssey of Daniel Flow*. Everyone I tell my story to underlines the variety of events and characters. And every single one of them asks me what emotional connection I have with the changes of fortune suffered by an actor who watches his fragile life crumbling around him after an unpredictable and unexplainable crash.

Well, my connection is simple: fear, fear of facing the future. I experienced this emotion not long ago in relation to my writing. At the very young age of twenty, my first novel – an autobiography – was published (born out of my juvenile arrogance), and just a year later I wrote a play that was produced by a theatre. At this point I withdrew and stopped writing. I wasn't sure anymore if I wanted to be a writer. And I didn't know what kind of writer I wanted to become. I was blocked and needed some kind of wake up call, but nothing happened. And thus Daniel Flow was born. I imagined a character being paralyzed, like me, and I gave him the push that wouldn't come to me.

But you can tell that I was jealous of him because he was very lucky to be able to move past his stumbling block. As a result, I took out all of my anger on him *and literally* crushed him under the body of a fat woman who fell from the sky. And not being satisfied with that, I further complicated his life: gangsters, policemen, a tiger... But Daniel wasn't intimidated. In fact, once he got the right push, he didn't stop until he reclaimed his own life. And in my own world, I do the same: I have written a crazy, ambitious film, and I've had a great time doing it. And, I confess, I still have a certain arrogance left, which I'd believed lost: the arrogance of someone who believes that his stories are worth being told, heard, or - in this case – experienced on the big screen.



Leonardo Staglianò

Leonardo Staglianò was born in 1978 to a Polish mother and an Italian father. He grew up in Vibo Valentia. Then moved to Florence, Turin and New York, where he studies Dramatic Writing at the NYU's Tisch School of Arts.

He published a novel and a short story, and also wrote for the theatre and the radio. *The Incredible Odyssey of Daniel Flow* is his first feature script.

budget & financing

Hepp Film's core strategy is to develop and produce internationally structured and viable films made by award winning talents. Hepp Film acts also as a creative force in helping to build the creative team around the project, and by working closely together with the talent in structuring the finance and realizing the film.

Sometimes the process starts with a writer, as in this wonderful case with Leonardo Staglianò; way before a director is attached. When we find the right director, we will be able to match the great skills of this "word magician" writer and his intertwined, crazy, mind-blowing and smart script!

The Incredible Odyssey of Daniel Flow

Leonardo Staglianò

Italy

Further development will of course happen in dialogue with the future director, and the idea is that the initial collaborator(s) on the financing of the production shall also be included in the final steps of the development.

The financing strategy for this film is a challenge of aiming at the top, by attracting finance from the most well known and well established "mini majors" regarding distribution and equity finance, in combination with possible soft loans and screen agencies that support collaborations like this. Examples of films financed and budgeted in a similar way to what we are aiming for are e.g. *The Last King of Scotland* (with an independent production company as the producer in collaboration with DNA and Focus Features), and *Slumdog Millionaire*, which was also produced by an independent company in combination with Film Four and Pathé.

To reach what we aim for, the next step is to attach our director, and engage the agents working with the needed talent in order to start the packaging and the journey with the financing.

distribution & sales

The distribution and sales strategy goes hand in hand with the budget and financing strategy described here. We are looking for a "one solution-package" where the world sales and part of the finance will be a set-up with one major partner. Since we believe that films that are structured like this in the finance will benefit from dealing with the same partners all the way through in order to maximize the output of the film's sales and distribution.

The Incredible Odyssey of Daniel Flow is a "big" film wearing sensible shoes: we want this film to be made within the range of the possible, but looking up at the stars while doing it.

We believe in its audience appeal and the immediate universal link so many have already felt with the core theme and dilemma of its main character and the universe he flows through.

production notes

original title

The Incredible Odyssey of Daniel Flow

production company

Hepp Film,
Kastellgatan 13,
211 48 Malmö,
Sweden,
+46 40984462

total production budget

to be announced

current financial need

to be announced

production status

in development



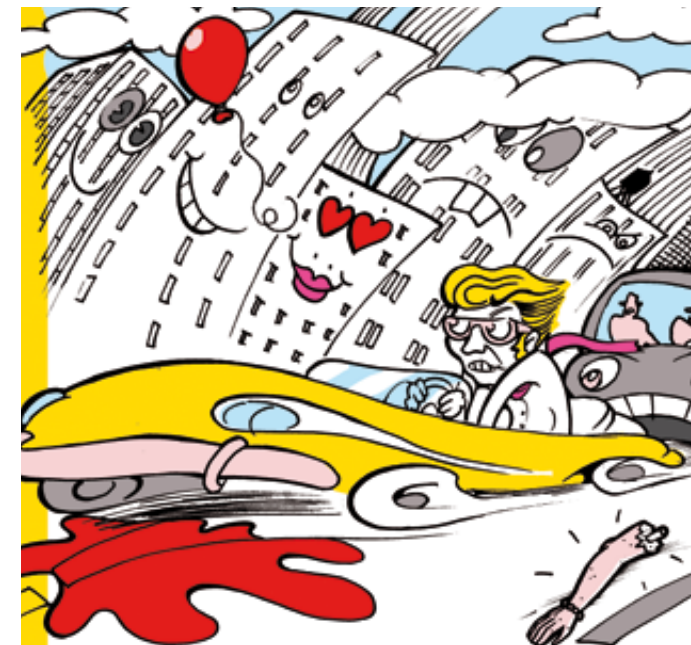
Helena Danielsson producer

Hepp Film was established in 2003 by producer Helena Danielsson after a fifteen year career in the Scandinavian and European film industry working with top talent and responsible for international relations and producing films for the distributor and production company Sonet Film.

Hepp Film's core activity is to develop and produce feature films, TV-drama and documentaries in collaboration with top European talent. Since the beginning all titles have traveled successfully in the international festival circuit receiving awards and acknowledgement.

Helena Danielsson is a voting member of the European Film Academy, member of ACE (Atelier Cinema Europeen) and as well board member of the Swedish Producers Association.

Hepp Film is one of the few companies that was granted slatefunding by the Swedish Film Institute 2007 and 2008. The company has recently entered a Scandinavian distribution agreement with major Nordisk Film A/S. Recently Hepp Film presented the Swedish feature *A Rational Solution* in Critics Week at the Venice Film Festival.



Dv



Fetch Finbarr Wilbrink Netherlands

synopsis

Fetch is a dramatic comedy about Dutch drifter Patrick Lawless who has always held his father, Jim, responsible for the death of his mother. Patrick lives a transient lifestyle on the fringes of society, constantly plotting and scheming.

When terminally ill Jim reveals that he has another son named Oisín living in Ireland, cash strapped Patrick makes a deal. He must bring Oisín to Holland before Jim passes away. Patrick travels to Dublin but finds his task more difficult than he had bargained for. He eventually finds his brother in an establishment frequented by drag queens and discovers that Oisín is actually his sister, claiming to have parents of her own. How is Patrick going to drag this drag queen back to Holland? They take a road trip across Ireland, which becomes a journey through their past. Oisín unravels her family secrets. Meanwhile Patrick, feeling the pressure of his frightening responsibility, begins to recognise the unquestionable similarities between himself and his father.

How can he continue to live with himself? With Oisín's support and encouragement, Patrick comes to accept the fact that he is very much his father's son. He lets go of the anger he has felt towards Jim and vows to make a fresh start so that he will not end up like his old man.

When the brother
he didn't know
he had turns out
to be a sister,
Patrick has to look
inside himself for
the answers his
father is unable
to provide.

script & intention

Our intention is to create a compelling, happy, naughty and emotional feel-good story, which will absorb, move and delight the audience. We want you to laugh and feel rejuvenated, leaving with a smile on your face.

We all have problems in life and have to learn how to deal with them. I chose the easy route and blamed my parents for mine, until co-writer, Eoin McGuirk became a father and I reassessed my views. Before his child was born we agreed that we were the victims of 1970s parents, but fatherhood had an impact on Eoin's thoughts. He began to make excuses for his parents' failings, saying things like 'it wasn't a stable political environment back then'. He joined the clique of parents who make excuses for each other and I realised that becoming a parent enables you to understand how difficult it was for your own parents. I tried to imagine how my life would be if I stopped blaming my parents, my neighbours or anybody else but myself. Suddenly I was on a rock, alone, my anger aimed at my own shortcomings. But it felt good. I had set myself free from blaming other people for my problems. By doing so I stopped being dependant on those people and, in turn, I became a nicer person. Instead of blaming others, I started to co-exist with them.

Oisín, the brother that Patrick has to fetch, is an Irish transvestite. We were looking for an issue which remains publically unacceptable. Just being 'gay' doesn't cut it anymore. It had to be a characteristic that we still find difficult to understand. We then placed that difficulty within the dynamic of a conservative Irish family. We show that Oisín's family doesn't accept her desire to be a woman but we show that, when she rises above their narrow mindedness, her family can still be a part of her life and she can remain true to herself.

This is the story that we want to tell in *Fetch*. It's not simply a story about brothers coming of age and confronting their father with the shortcomings they blame him for. It's a tale of men who decide to take charge of their own existence. *Fetch* shows that we all hold the solutions to our own problems within us. It is a remarkably ordinary concept, but one of which we need constantly to be reminded.



Finbarr Wilbrink
writer & director

Dutch/Irish film director Finbarr Wilbrink enjoyed an acting career as a teenager in the Netherlands, playing the lead role in the Dutch feature *De Kersenpluk* (1996). He then travelled to his Irish mother's country to step behind the camera and study film at the Irish National Film School in Dublin. Finbarr graduated in 2002 with a short film *Tobias* in which the demon Asmedeus had bewitched the good Irishman Tobias and compelled him to take a church hostage.

In 2007 Finbarr won the audience award at the 48-hour film festival in Amsterdam with a western called *Baxt* in which two superstitious bountyhunters try to escape destiny.

In 2009 Finbarr directed the short film *In Limbo*. The film shows three actors searching for the essence of their craft but finding hell in each other. Alongside his own productions, Finbarr directs commercials, company films and sales promos. As an editor, he has worked on various projects, like *Sept*, *Project Catwalk* and music DVD's for bands such as the American group Live.

budget & financing

Rocketta Film, founded in 2001, is an independent production company based in Amsterdam. Rocketta focuses on select director-driven material and supports new talent. Its aim is to (co)produce feature films, shorts and animation with innovative quality.

Fetch will be the feature debut of Finbarr Wilbrink, as a writer and director. We want to make *Fetch* with a modest budget of about € 1.200.000. This is a realistic amount and should be realisable within the near future.

Fetch is set mostly in Ireland. Therefore, to set up a Dutch-Irish co-production is an obvious step. We are very pleased to have Edwina Forkin of the Irish

Fetch Finbarr Wilbrink Netherlands

Zanzibar Films attached to the project. She expects to get 25% of the production budget financed in Ireland.

Besides the involvement of Zanzibar Films, the talented Irish actor Dessie Gallagher confirmed his willingness to play the main part of Oisín.

We believe his contribution will help to secure Irish financing. Finbarr, half Irish himself, has studied film in Ireland. He is very familiar with the country and has many useful contacts within the Irish film industry who can be of great help.

We expect to get the basic financing (€ 750.000) in The Netherlands from mainly the Dutch Filmfund and public television, and to raise € 300.000 in Ireland. The remaining € 150.000 we will try to find through the input of distributors in the Netherlands, Ireland and possibly an international sales agent.

It's our aim to finish financing and start pre-production the end of 2010, and start principal photography the beginning of 2011, during the winter season.

distribution & sales

Finbarr and Eoin delivered a wonderful version of the script and are currently polishing it. We expect the final draft of the script to be ready by the end of this year. From then on, we can actively look for suitable distributors in The Netherlands and Ireland and an international sales agent.

The strength and originality of the story combined with the universal theme of having the solution for your problems only in your own hands, make us believe that *Fetch* will be appealing for a broad and diverse audience. Besides that, *Fetch* will be a comedy that tells a moving story, so the subject matter is accessible for many viewers.

For the main character, Patrick, we have approached Dutch actor and comedian Hans Teeuwen. Besides his popularity in the Netherlands, he has been successful abroad too, with prosperous theatre shows in England. Hans Teeuwen's participation would increase the chances to cooperate with a big distribution company in the Netherlands quite a lot. A minimum guarantee of around € 50.000 – 75.000 should be realizable.

We realize that it will not be that easy to find a strong sales agent for a feature debut of a young, at the moment still unknown, filmmaker. That's reality. The film will mainly be English spoken. That may help, because Dutch spoken films generally are hard to sell abroad.

The Cinemart in Rotterdam will be the first appropriate occasion to talk to possible partners, followed by the European Film market in Berlin.

production notes

original title
Fetch

production company
Rocketta Film
Lauriergracht 116
1016 RR Amsterdam
The Netherlands
T +31 20 4897733
F +31 20 4897734
info@rocketta.nl
www.rocketta.nl

co-producers
Zanzibar Films (Ireland)

total production budget
€ 1.200.000 approx.

current financial need
€ 450.000 approx.

production status
in development, financing

Eoin McGuirk co-writer

Eoin is an Irish writer who worked for several production companies in London before returning to Ireland. There, he attended Dun Laoghaire's international Filmschool and graduated in 2000 with the short *Je Mange le Chat*, which won a Kodak Award and was shown on several festivals, like the Cork Film Festival and Clermont-Ferrand. In 2003 Eoin got his MA in Screenwriting at Dun Laoghaire and maintained editing in London and Dublin. He has done editorial work for various Warner Bros. Productions (*Batman Begins*, *Harry Potter* and *V for Vendetta*) and for the BBC (*Spooks*, *Hotel Babylon* and *Ashes to Ashes*).

Edwina Forkin co-producer

Edwina set up Zanzibar Films in 2002. Her debut feature *Headrush* (2003) won four international awards. Her second feature *Sugar* premiered at Sundance and was screened in competition at the Edinburgh and Thessaloniki film festivals. She is also involved as a co-producer on feature films *Dot.com* (2006) and *Johnny was* (2005) and *Swansong – the story of Occi Byrne* (2009). Besides fiction she produced the feature length documentaries *Aidan Walsh – Master of the Universe* (2002) and *Breaking Boundaries – the Irish Cricket team's world cup* (2008) and is in post-production on Shimmy Marcus's Documentary *Good Cake Bad Cake*. Right now, Edwina is working on several features, amongst others *The Straits*, starring Omar Sharif and Lingling. Zanzibar's film *New Boy* was nominated for an Academy Award for Best short film 2009.



Erik Schut producer

Erik Schut (1961) studied Law and Film & Media at the University of Amsterdam and finished the School for Photography. Between 1991 and 1996 he worked on many film sets in different functions (light, grip, camera, ass. Director, production) for around forty Dutch film- and tv-productions. In 1991 he founded with others filmproduction company Argus Film Produktie and in 1996 filmdistribution company Upstream Pictures. In his Argus period he produced and distributed with his partners a.o. *Curfew* by Rashid Masharawi (Semaine de la Critique, Cannes 1994), *Haifa* by Rashid Masharawi (Un Certain Regard, Cannes 1996), *Wild Mussels* by Erik de Bruyn and the int. co-productions *Un Été a La Goulette* by Ferid Boughedir, *Breaking the Waves* by Lars von Trier, *Perfect Circle* by Ademir Kenovic, *The Idiots* by Lars von Trier and *Rembrandt van Rijn* by Charles Matton.

In October 2001 he started Rocketta Film and produced a.o. *Jona/Tomberry*, an animated short by Rostko (Grand Prix best short film, Cannes 2005), the features *Nadine* by Erik de Bruyn, *Far from Family* by Marion Bloem, and the co-production *Falling into Paradise* by Milos Radovic.

Staff

Savina Neirotti

Director

Franz Rodenkirchen

Head of Selection

Valeria Richter

Project Development Manager

Daniele Segre

Logistics & Production

Laura Marcellino

Promotion & Events

Ufficio Sottocomo

Press Office & PR

Matthieu Darras

Scouting

Mercedes Fernandez Alonso

Director's Assistant & TorinoFilmLab Office

Laura D'Amore

Hospitality Office

design: Flarvet