

CATALOGUE

BERLINALE CO-PRODUCTION MARKET

February 8–10, 2015

Berlin House of Representatives

Berlinale Co-Production Market

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BERLINALE
CO-PRODUCTION
MARKET

FEBRUARY 8–10, 2015



65th Internationale
Filmfestspiele
Berlin 05.–15.02.15

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The Berlinale Co-Production Market 2015 is part of the EFM.



Dear Colleagues and Friends,

Welcome to the 12th *Berlinale Co-Production Market*.

Once again, we have selected 36 promising, high-quality feature projects, as well as 5 renowned international companies, with whom we look forward to setting up lots of meetings.

The 20 OFFICIAL PROJECTS were selected from 331 submissions. They have all been developed by internationally experienced production companies and have at least 30% of their financing, or local production funding, already in place.

As in previous years, 3 further promising projects come to us via the ROTTERDAM-BERLINALE EXPRESS, straight from CineMart at Rotterdam.

This year, we are also excited to introduce 3 fresh projects by directors who have shown their previous films at the Berlinale. While these new projects may not have as much financing in place to date, we have great faith in these directors and their producers, and therefore feel that these BERLINALE DIRECTORS Projects are ready to be presented to you.

For the TALENT PROJECT MARKET, 10 upcoming producers and directors from *Berlinale Talents* were selected from 245 applications. In this section, you can find several projects at earlier stages or with smaller budgets, as well as discover directors and producers who are just stepping into the international co-production arena.

Our COMPANY MATCHING Programme is a specially developed matchmaking format that doesn't focus on specific projects, but on the production companies themselves – their structure, philosophies and project slates. Here, we are pleased to present 5 companies from Colombia, Ireland, Luxembourg, the Netherlands and South Africa.

While targeted matchmaking and hand-picked projects take centre stage at the *Berlinale Co-Production Market*, we also aim to encourage general networking among the 500 selected producers and financiers from all over the world who are attending in order to discuss the selected projects, and to get up-to-date producer-oriented information, meet the "Books at Berlinale" representatives for adaptation rights, and, for the first

time this year, get a taste of new drama series projects at our new "CoPro Series" Pitching on Tuesday, February 10.

All of this is made possible thanks to our valued partners and sponsors to whom we want to express our heartfelt thanks: above all the MDM – Mitteldeutsche Medienförderung and Creative Europe MEDIA. We are also grateful to our event partners who are supporting us this year, and the Berlin House of Representatives – which will once again turn into the "home for producers" during the *Berlinale Co-Production Market*. And last but not least, we want to thank the VFF Verwertungsgesellschaft der Film- und Fernsehproduzenten, ARTE, and Eurimages, who are each donating prestigious and generous awards to selected projects.

To date, 190 former *Berlinale Co-Production Market* projects have been made – which equates to more than 40% of all presented projects.

Five of these films, co-productions originating from four different continents, will be presented at this year's Berlinale. *BIG FATHER*, *SMALL FATHER AND OTHER STORIES* by Phan Dang Di is selected in *Competition*, *ABSENCE* by Chico Teixeira and *WHY ME?* by Tudor Giurgiu will screen in *Panorama*, while *THE BODA BODA THIEVES* by Yes! That's Us and *ZURICH* by Sacha Polak are selected in *Forum*.

Enjoy reading and meeting this year's projects, have a good time at the *Berlinale Co-Production Market* and please return to us with wonderful films!



Dieter Kosslick
Festival Director



Sonja Heinen
Berlinale Co-Production Market

OFFICIAL PROJECTS
BERLINALE CO-PRODUCTION MARKET



KILLING JESUS

64-A FILMS, Colombia & MOTIVO FILMS, USA

Diego F. Ramirez
64-A Films



Maja Zimmermann
Motivo Films



Laura Mora



Writers _____ Laura Mora, Alonso Torres
Director _____ Laura Mora
Producers _____ Diego F. Ramirez, Maja Zimmermann

Project Information

Format _____ Arri Alexa to DCP
Running Time _____ 95 min
Genre _____ Drama
Target Audience _____ Arthouse crossover
Shooting Start _____ Spring 2016
Shooting Language _____ Spanish
Main Cast (confirmed, requested, favoured) _____ Stephanie Siegman (r)

Financial Information

Total Budget _____ 1.152.800 €
Financing already in place (35,2%) _____ 405.500 €

Financiers / Partners already confirmed

Proimágenes, Colombia
(public fund, development support and automatic promotion grant) _____ 113.000 €
Caracol TV, Colombia (presale, Colombian TV rights) _____ 127.500 €
64-A Films, Colombia
(own investment and deferments and private equity investment) _____ 115.000 €
Motivo Films, USA (own investment and deferments) _____ 50.000 €

Looking for

"We are looking for co-producers and post-production partners as well as a sales agent. We would ideally like to find one European, particularly French or German, and one Latin American co-producer as we would like to apply to Ibermedia, but we are open to other countries as well. One leading role for a foreigner (Spanish-speaking), some key crew positions and the post-production are open for international partners."

Company Profiles

64-A FILMS is a Bogota-based production company which creates award-winning feature films, TV and new media content. Credits include: *DOG EAT DOG* (Sundance, 2008); *ALL YOUR DEAD ONES* (Sundance, 2011); *ONE, THE STORY OF A GOAL* (Guadalajara, 2011) and *180 SECONDS* (Miami, 2012). More recently, the company produced *FRAGMENTS OF LOVE* (in post-production) and *CIUDAD DELIRIO*, which opened the 2014 Cartagena Film Festival. It also provided production services for Ken Sanzel's *BLUNT FORCE TRAUMA*. CEO Diego Ramirez was the executive producer on the hit TV series *ESCOBAR, EL PATRÓN DEL MAL*.

LA-based MOTIVO FILMS is spearheaded by Maja Zimmermann who has co-produced and executive produced several award-winning features with European and Latin American partners, such as the Colombian dramas *PORFIRIO* (2011) and *FIELD OF AMAPOLAS* (2012), the Mexican documentary *DEATH IN ARIZONA* (2014) and feature *LA 4A COMPANIA* (2014), and the Polish thriller *HEL* (2015). In 2015, Zimmermann will be co-producing the Swiss-Argentinian production *POZO DE AIRE*.

64-A Films

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A young Colombian student accidentally crosses paths with her father's assassin and so is forced to define the limits of her own humanity. The encounter with the assassin will reveal how much it takes to kill, as Paula recognises in him a reflection of her own self.

Synopsis

Young art student Paula witnesses the murder of her father, a popular political science professor and human rights advocate in Medellín. She catches a glimpse of the murderer's face as he rides past her house on a motorbike, after killing her father in cold blood.

Pain-stricken and filled with anger, Paula faces the ignorance and ineffectiveness of government agencies that show no interest in investigating the case. Paula's family realises that they are just another number on the long list of Colombia's conflict victims. Driven by her anger, frustration and sorrow at losing her beloved father, she commits fearless acts and puts herself and her family at risk.

Around Christmas time, a few months after the murder, Paula meets a young man called Jesus in a bar. She thinks she recognises him as her father's killer and lets him buy her a drink, against her better judgement. Without revealing her suspicions, Paula decides to get to know him, hoping to find out more about her father's killer and who is behind it all, in order to avenge his death.

As she gets closer to the young man from the opposite side of the city, the once-clear line between perpetrator and victim becomes increasingly blurred. Despite their obvious differences, Paula discovers her enemy is a reflection of herself, another victim of a corrupt and violent society. Driven by her desire for revenge, Paula decides to swap her photography equipment for a gun. She gets beaten up during the transaction and finds herself seeking out Jesus, without a gun to shoot him with. He decides to take her to his place and tends to her wounds, then leaves to party and get drunk. Paula is exhausted and falls asleep on his bed.

In the morning, Paula finds evidence in Jesus' room which points to her father's murder. Her anger escalates and she goes after Jesus. Pointing Jesus' own gun at him, Paula finally confesses that she approached him to take retribution for her father's murder. In an emotional stand-off witnessed by his mother and nephew, Jesus tells Paula he was a killer for hire and begs her to pull the trigger, asking her to put him out of his misery. In Paula's hands lies a choice: whether to perpetuate or break the vicious circle of violence. She lowers the gun and walks away. Her decision is her way to not only honour the memory of her father, but to also continue his philosophy and life purpose.

KILLING JESUS is based on real events in the life of writer/director Laura Mora.

Director's Note

KILLING JESUS aims to be a simple, naturalistic, narrative and character-driven drama that seeks to explore complex emotions. The cinematic challenge may lie in portraying violence through intimacy, so we can understand the magnitude and complexity of the sociopolitical context of a society in conflict. I'm looking to explore the visual translation of fear, pain and frustration without having to exploit scenes of graphic and overt violence.

The story plays out during a very particular time of year, the season of decadent enjoyment between celebration and death that is imbedded in our culture. It is a conscious choice to have the story set during the run-up to Christmas, emphasising the crossroads between religious symbolism and the celebration of violence. In a time when survival is a daily challenge for some, whilst others find themselves in the midst of decadent consumption, we are surrounded by the sound of fireworks juxtaposed by gunfire. There is something mournful in that celebration of life and death, and uncertainty around which will triumph in this sea of people, lights and noise. The festivity will contrast the grief of the character in an almost poetic way.

We will join Paula on her journey through a failed system, as she faces her own darkness and finally confronts the man she fears and hates most. We meet Jesus, who will have to face his victim close up, so he can't avoid seeing the pain in her. He is forced to recognise his actions and their painful consequences, in order to see her return home and find the strength to move on. Knowing that the truth and justice we need as a society and as individuals may possibly be denied, leaving a void, we have the choice to forgive, even if we never forget.

Because life itself is winning, and the spirit and hope for a better future prevail, despite the war.

Director's Profile

Laura Mora was born in Medellín, Colombia. She graduated from film school in Melbourne, Australia. Whilst there, she directed two award-winning shorts, *WEST* (2006) and *BROTHERHOOD* (2008), before returning to Colombia in 2009 and working as a script supervisor on several productions. In 2010, Laura was awarded a production grant to make her short *SALOMÉ*. She went on to direct more than 35 episodes of the award-winning TV series *ESCOBAR, EL PATRÓN DEL MAL* (2012). In 2014, Mora directed the political period feature *ANTES DEL FUEGO*, commissioned by Caracol TV and scheduled for theatrical release in 2015.

NY GYPSY

AGITPROP, Bulgaria

Martichka
Bozhilova
Agitprop



Writer _____ Ivaylo Markov
Director _____ Ivaylo Markov
Producer _____ Martichka Bozhilova

Project Information

Format _____ HD to DCP
Running Time _____ 108 min
Genre _____ Music comedy
Target Audience _____ All audiences
Shooting Start _____ August 2015
Shooting Language _____ English, Romani, Bulgarian
Main Cast (confirmed, requested, favoured) _____ Eugene Hutz (f), Alyson Hannigan (f)

Financial Information

Total Budget _____ 1.020.000 €
Financing already in place (39,5%) _____ 403.400 €

Financiers / Partners already confirmed

Bulgarian National Film Center, Bulgaria (public fund, production support) _____ 300.000 €
Alexander Dimitrov, USA (private equity investment) _____ 73.400 €
Creative Europe MEDIA, European Union (public fund, development support) _____ 30.000 €

Looking for

"We are looking for co-producers, a sales agent (ideally from the US), presales, further financing and contacts to casting agents. In terms of co-producers, we are especially interested in partners from the US, Scandinavia, Germany or other European countries, where a lot of Gypsy music labels are based, and where cast for supporting roles and some key crew members could come from. The story will mostly be shot in the US, with an international cast and crew, and we are open to doing the post-production in a co-production country."

Company Profile

AGITPROP is one of Bulgaria's most awarded film production companies. It has produced a number of features and creative documentaries with a strong auteurial voice. These include: *GEORGI AND THE BUTTERFLIES* (2004 IDFA Silver Wolf winner); *THE MOSQUITO PROBLEM AND OTHER STORIES* (Cannes 2007); *CORRIDOR #8* (Berlinale 2008), and *OMELETTE* (Sundance 2009). Agitprop produced the first original Bulgarian content for HBO and National Geographic Channel. Agitprop's more recent films include: *THE BOY WHO WAS A KING* (Toronto 2011); *LOVE & ENGINEERING* (Tribeca, Karlovy Vary 2014), and *DAD MADE DIRTY MOVIES*, which sold to more than 30 territories. Agitprop's general manager and producer Martichka Bozhilova has co-produced with Germany, the USA, Finland, Sweden, Switzerland, Italy, Greece, Cyprus, Romania, Croatia and the UAE. TV partners include Channel 4, Sundance Channel, HBO, ARTE, PBS and YLE.

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Fate brings Gypsy musician Pourko from Eastern Europe to New York, taking him on a roller coaster ride to musical success. Along the way he falls into some funny, and at times dangerous, mix-ups with his doppelgänger – the infamous thief Johnny.

Synopsis

Pourko (30) is a poor young Gypsy musician from Sofia who accidentally finds a lost passport and a plane ticket to New York. They belong to Johnny, his doppelgänger, who unbeknownst to Pourko, lives on the other side of town. Johnny is an infamous thief, whose gangster boss wants him to go to New York for a “job”.

Pourko can't believe his luck and flies to New York on Johnny's ticket and passport. As soon as he lands, he is mistaken for Johnny by two Albanians who pick him up at the airport. He also has two FBI agents on his tail. The Albanians drive Pourko to his fancy hotel room in a limo. Pourko enjoys the luxury and decides to keep pretending to be Johnny. However, not long afterwards he botches his assignment – which consists of robbing several cash machines. He has no choice but to flee from the Albanians.

After bribing high-ranking officials in Bulgaria for his new passport, Johnny finally arrives at his hotel room in New York. He nearly gets in a fight with the Albanians, as much to Johnny's confusion, they think he was the one who did a runner. They don't know what to make of Johnny's “strange” behaviour. Finally, they calm down and accept it as one of his eccentricities.

After some homeless nights, Pourko starts doing some odd jobs and working on his musical career, which ends up taking off quite successfully, thanks to his positive attitude and the help of a booking agent, a young woman named Winky. She is a good-looking girl whose only imperfection is a tic in her left eye that makes her wink unintentionally. Thanks to his natural musical talent and charm, Pourko soon manages to get a band together, consisting of three Mexican mariachis, an Arabic doumber player and a German hipster drummer. With Winky's help, they perform some successful Gypsy punk gigs.

There is an undeniable attraction between Pourko and Winky, which is both heightened and stifled by the clash of their cultures. Pourko's English is limited and Winky is jealous of the newfound attention that Pourko gets from being in the band. They eventually overcome their differences and fall in love.

When Pourko and Johnny finally meet at one of Pourko's gigs, the missing pieces of their lives fall into place. They are identical twins who were separated at birth, their parents so poor they could only afford to keep one baby. Johnny was sold for adoption into a wealthy family. With the riddle of the mix-ups solved,

Johnny is ready to change his lifestyle, while Winky and Pourko take off on a trip around the world.

Director's Note

This is the story of two twin brothers who have never met and do not know of each other. They are the exact opposites. It's also a story about immigrants and New York, the cosmopolitan city that gathers people from all over the world, who come with a common dream for a better life. Last but not least, it tells the love story between two young people. Their romantic and passionate love overcomes the barriers of their cultural differences to prevail in its purest form.

The genre of the film is a music comedy, as music makes up a major part of the plot structure. The melodies carry the mood of each individual scene and the lyrics are consistent with the narrative. Authentic Gypsy music is very rich and is influenced by traditions from all of the Balkan nations and the Middle East. It has become enormously popular in Western Europe and America, which explains the emergence of new styles such as “Gypsy punk”. The diversity of librettos in Gypsy music will inspire my story choices and the film's score.

I feel privileged to work with acclaimed cinematographers Boris Missirkov and Georgi Bogdanov, who have a very specific and distinctive camera style and visual language. Combining creative documentary with fiction will enable us to create the sensation that the audience feels present in the scene. Visually, the film will be particularly bright, especially during scenes when the twin brothers meet. Both roles will be performed by one actor, so I will use the classic tricks of the staged shot/counter shot and split the screen when they are both in frame – techniques to which audiences usually respond very positively.

Director's Profile

Experienced photographer and cinematographer, New-York based Bulgarian Ivaylo Markov graduated in film directing from Hunter College, New York. In 2011, his short film *I AM GOING TO ITALY* enjoyed a successful festival run with screenings at Dublin (nominated for Best Film), Sofia (nominated for Best Picture), Rotterdam, Clermont-Ferrand, Montreal, Denver, Vilnius and Newport Beach. *NY GYPSY* is his feature-length debut.

ATMO, Sweden

Kristina Åberg
Atmo



Måns Mårlind



Björn Stein



Writer _____ Måns Mårlind
 Directors _____ Måns Mårlind, Björn Stein
 Producer _____ Kristina Åberg

Project Information

Format _____ Digital
 Running Time _____ 110 min
 Genre _____ Romantic drama
 Target Audience _____ Teenagers and adults
 Shooting Start _____ August 2015
 Shooting Language _____ Swedish

Main Cast (confirmed, requested, favoured) _____ Peter Stormare (c), Lena Olin (c)
 _____ Robert Gustafsson (c)

Financial Information

Total Budget _____ 4.528.430 €
 Financing already in place (51%) _____ 2.310.427 €

Financiers / Partners already confirmed

Swedish Film Institute, Sweden (public fund, development support) _____ 27.144 €
 Film i Väst, Sweden (regional fund, production support) _____ 542.876 €
 Stockholm-Mälardalen, Sweden (regional fund, development support) _____ 5.429 €
 Nordisk Film, Scandinavia
 (co-producer's investment, MG distribution and MG world sales) _____ 651.452 €
 TV4, Sweden (co-producer's investment and presale TV) _____ 271.438 €
 Gröna Lund Park & Resorts, Sweden (sponsorship) _____ 157.434 €
 Atmo, Sweden (own investment and deferrals) _____ 268.928 €
 Nordsvensk filmunderhållning, Sweden
 (co-producer's private equity investment) _____ 162.863 €
 Chimney Pot and Dagsljus, Sweden (co-producer's investment,
 in-kind for part of post-production and equipment hire) _____ 162.863 €
 Creative Europe MEDIA, European Union (development support) _____ 60.000 €

Looking for

"We are looking for one or two co-producers, as well as TV partners, distributors and other presales. We are particularly interested in German co-production partners, but we are open to other countries as well. In terms of cast, there is a strong supporting role available for a German actor. Suitable period locations exist in several places in Europe where we could do part of the shooting, and we are happy to work with key crew from a co-producer's country, such as set designer, music composer, costume designer, and potentially others. We can also do elements of the post-production abroad."

Company Profile

ATMO is an independent Swedish production company known for its award-winning documentaries, shorts and features. It was founded in 2000 by Tarik Saleh, Kristina Åberg and Erik Gandini and has produced such films as *METROPIA* (Tarik Saleh, 2009), *VIDEOCRACY* (Erik Gandini, 2009), *SHE MONKEYS* (Lisa Aschan, 2011) and *TOMMY* (Tarik Saleh, 2014). Atmo's films have reached audiences all around the world through major international film festivals. In recent years, Atmo has entered the TV drama arena and has also started acquiring book rights from which to develop TV dramas and features. In addition, they recently sold remake rights for one of their projects to a major US studio.

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While WWII rages across Europe, a fierce battle is waged in Stockholm between two rival amusement parks. Just when it seems all is lost, their young heirs' forbidden love unifies the two parks into one.

Synopsis

1940, early summer: war rages in Europe. Meanwhile, another battle is being played out in Sweden. In Stockholm, two amusement parks lie across from each other: Gröna Lund for the bourgeois and Nöjesfältet for the working class. The parks are as different as could be, but they both dream of one thing only – to witness the other's downfall.

On the grand opening night for the summer, Gröna Lund plots an act of sabotage: all the guests entering Nöjesfältet fall through a trapdoor, into a slurry of sewage. This sets the stage for the summer's war, in which the parks' heir and heiress, John of Nöjesfältet (25) and Ninni of Gröna Lund (24), are the masterminds behind most pranks. However, as the tension between their rivalling fathers increases, so do John and Ninni's feelings for each other. They meet while spying on each other's parks, and get to know – and like – each other much more than expected. But every time their growing romance is about to bloom, secrets are revealed that halt it in its tracks: John has a baby girl, abandoned by her mother and left to be raised with him, and Ninni's "overactive imagination" led to her spending years in a mental institution in England.

John discovers that Ninni's father Gustaf is a member of the Nazi-friendly Swedish-German Friends Association. When Nöjesfältet's carpenter Hübner, a German deserter, gets arrested, John is convinced Hübner was set up by Gustaf. John tells Ninni, who confronts her father. He reveals that he has been fraternising with the enemy to stay safe – when in fact, he is funding a Norwegian refugee movement in Bohuslän, a border region.

When all seems lost between them, John gives Ninni a bouquet with flowers from all over Sweden. In Sweden every county has its own flower and every flower comes with a saying that symbolises an aspect of John's love for her. The only county's flower missing from the bunch is that from Bohuslän. Ninni is deeply moved.

One night, a fire blazes through the parks and they barely survive the flames. In an attempt to save their little sister, John's brother Lennart dies. John is devastated and goes looking for Ninni, only to find she has run away. He hatches a plan to get their fathers to cooperate on rebuilding the parks and then hurries after Ninni.

He finds her at the train station, just back from Bohuslän where she had gone to collect the missing county flower for him. When they return, they discover a fantas-

tic new rollercoaster joining the two parks, the first step towards reconciliation. Finally, John and Ninni's love gets to blossom.

Directors' Note

When we first met the grandchildren of the real life young lovers in our film, the script practically wrote itself, that's how fantastic the story and its characters were.

We soon learnt that amusement parks are just like miniature kingdoms, and in John and Ninni's case, they were at full-blown war with each other. They told us the story of two monarchs, an ancient grudge and two young heirs (secretly in love) – set during the hot summer months of 1940, as nations fell like dominoes around them.

Spellbound, we couldn't wait to hear about the deepening conflict between the two families and how our young lovers were torn between loyalty and love. By the time they stopped talking, we could envision this magical story on the screen. A film that would be every bit as cinematic and original as Ninni and John's incredible love story. Just like the parks' roller coasters and our main characters' love, we intend to be cinematically grand and visually inventive. There will be similarities to our last film *SHED NO TEARS*, but also to films such as *AMELIE*, *ANNA KARENINA*, *MIDNIGHT IN PARIS*, *TIME OF THE GYPSIES* and *MOULIN ROUGE*.

We intend to shoot this film in a magical realist style, as with our last film. Dreams and fantasies will be visualised and part of the everyday, very much in the tradition of Swedish Selma Lagerlöf. We believe this is the most cinematic way to tell a story: to give everything – events, dreams and fantasies – the same visual importance, to create a unique and emotionally strong universe.

Directors' Profiles

Måns Mårilind and Björn Stein live and work in Stockholm. They have co-directed several award-winning films and TV series. Their feature *SHED NO TEARS* won two Guldbagge awards 2014. They directed the successful Hollywood production *UNDERWORLD: AWAKENING* (2012), which took over \$160 million at the box office, as well as the thriller *SHELTER* (2010), starring Julianne Moore and Jonathan Rhys-Meyers. In addition, Mårilind and Stein were two of three creators of the award-winning and critically acclaimed TV series *THE BRIDGE* for SVT/DR.

ANIMAL RACE

BANANEIRA FILMES, Brazil

Vânia Catani
Bananeira Filmes



Roberto Vitorino
Bananeira Filmes



Ernesto Solis



Writers _____ Ernesto Solis, Marco Abujamra, Felipe Braga
Director _____ Ernesto Solis
Producer _____ Vânia Catani

Project Information

Format _____ Digital to DCP
Running Time _____ 100 min
Genre _____ Science-fiction action drama
Target Audience _____ 18-30 years
Shooting Start _____ October 2015
Shooting Language _____ Portuguese
Main Cast (confirmed, requested, favoured) _____ Mariana Ximenes (r)

Financial Information

Total Budget _____ 3.406.290 €
Financing already in place (43,1 %) _____ 1.468.010 €

Financiers / Partners already confirmed

Audiovisual Sectional Fund of Brazil (public fund, production support) _____ 318.300 €
MGM International, Brazil (private company; tax deduction) _____ 954.900 €
Rio Filme, Brazil (city fund, production support) _____ 164.680 €
ANCINE Award, Brazil (grant) _____ 30.130 €

Looking for

"We are looking for co-producers, a sales agent, presales and further financing partners. In terms of countries, we are particularly interested in meeting partners from Europe, especially Germany and France, and also from the US, Canada and Mexico. The film has an ambitious visual approach, and we would like to work with international expert crew members, such as the production designer and sound designer, and computer graphics experts in post-production."

Company Profile

BANANEIRA FILMES was established in 2000 by Vânia Catani and is an independent production company which develops and produces innovative, award-winning films. These include *THE DEAD GIRL'S FEAST* (Matheus Nachtergaele, 2008), which screened in competition at Cannes in 2008, and Selton Mello's *THE CLOWN* (2011), a critical and box office success and Brazil's submission for Best Foreign Language Film at the 2013 Academy Awards. More recently, Bananeira Filmes was the Brazilian partner on the 2009 *Berlinale Co-Production Market* project *EL ARDOR* (2014) by Pablo Fendrik, a French-Mexican-Brazilian-Argentinian co-production which premiered at Cannes in 2014. Projects in post-production are *KILL ME PLEASE* (Anita Rocha da Silveira) and *DESERT* (Guilherme Weber). Bananeira Filmes has two projects scheduled for production in 2015: *ZAMA*, a co-production with Argentinian company Rei Cine (to be directed by Lucrecia Martel) which was presented at the *Berlinale Co-Production Market* in 2013, and *A MOVIE LIFE*, Selton Mello's third feature.

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Rio de Janeiro, 2032. Slum dweller Mano finds himself caught up in a twisted game where rich gamblers bet on slaves in a violent race through the city streets. The game leads to a family tragedy and a tale of revenge that will transform the city forever.

Synopsis

In a dystopian and futuristic Rio de Janeiro, Mano (25) supports his family by running in the Animal Race, an illegal game in which large sums of money are gambled.

The game involves so-called “players” and “animals”. The animals are poor men who race through the city streets, crossing slums, jumping walls, stairs and obstacles while receiving GPS coordinates from the players – rich high society gamblers that hang out in the Blue Club, where they follow the animals’ progress as they are filmed by cameras throughout the city. The race is a gambling game. Not only do players place bets to enter the race, animals have to lay down a friend or family member as “insurance”. The winning animal gets the chance to rise through the ranks socially, escaping poverty and misery – whereas the animal that comes last loses his insurance person to the player, who gets to enslave them for life.

Mano is an animal. He is skillful, fast and never loses a game. His sister, Dalva, is his insurance. One day, Mano plays with the untrustworthy Hertz, who is considered the greatest player of all time and an eccentric millionaire and art collector. Hertz forces Mano to make a risky move, which results in him losing. Dalva becomes Hertz’s slave. Desperate at the loss of his sister, Mano decides to get her back at any cost. He becomes a player in a low-cost version of the main Animal Race, putting down his own life as insurance. He wins and discovers his talent as a player. Soon his fame spreads throughout the city, attracting the attention of gang member Abu, who suggests Mano gets into the business side of the game, offering to help him find his sister – in exchange for half of Mano’s earnings.

As his fame as a player grows, Mano is challenged by Hertz. At the same time, Mano starts a relationship with Nadine, an artist who Hertz is also in love with. Nadine is from the upper class and sees Mano as something of a curiosity. In the duel between Mano and Hertz, Mano wins, saving his sister.

Mano is enraged by the opulent lifestyle of the players and social contradiction of the game and decides to do something about it. One day, he reappears at the club, to play as an animal. In the middle of the race, Mano stops obeying orders, causing outrage amongst the players, who are suddenly no longer in control. All the animals in the race do the same. They join in the rebellion led by Mano, invading the Blue Club and destroying it, before freeing all the slaves. Mano beats

Hertz, leaving him with Nadine. The group led by Mano forms a large caravan, which starts walking north. They leave Rio de Janeiro, free from the chaos, slavery, and above all, the game.

Director’s Note

While the strange city in *ANIMAL RACE* is not entirely removed from present-day Rio de Janeiro, I intend to displace the reality in order to radically explore certain moral behaviours that are concealed in today’s society.

The “game” and slavery are the two elements through which the film exposes society, as they stretch the limits of human relationships. The film’s genre could be deemed “surrealist” science fiction. It takes place in a Rio de Janeiro that combines both Baroque and futuristic elements. Although there will be a lot of action scenes in the film, it will have a strong moral message and the drama will be mainly character-driven. Slavery is a complex issue that has been present in many societies and cultures throughout the centuries. The film approaches the subject in diverse ways through its characters, either through love, family or social relations.

Graphic computing is a powerful resource, widely utilised to create images. It is, however, a relatively new technique in filmmaking and its use is restricted, as the companies that invest in this technique are few and far between. With graphic computing, one can create any form or space and therefore develop all kinds of dramatic situations, making it a useful creative tool.

Tackling social issues in an original way, the film features pop-language in a futuristic context, in order to create a powerful and instigating visual spectacle. With this film, we will put Brazilian filmmaking at the forefront of this new cinematic style, without losing the elements that make it so culturally unique.

Director’s Profile

During his early career, Ernesto Solis worked as an art director of animated films and spent several years in the animation department at Globo, Brazil’s largest TV network. In 2004, he directed the short film *A ESPERA (THE WAITING)*, in which actors were digitally inserted in a virtual setting. The film screened at several festivals around the world, including in competition at Rotterdam and at FIPA in Biarritz.

BIR FILM, Turkey

Ersan Çongar
Bir Film



C. Asli Filiz
Bir Film



Ozan Açıktan



Writers _____ Kaan Ege, Uygur Şirin
 Director _____ Ozan Açıktan
 Producers _____ Ersan Çongar, Necati Akpınar, C. Asli Filiz (Executive Producer)

Project Information

Format _____ Digital to DCP
 Running Time _____ 120 min
 Genre _____ Drama
 Target Audience _____ Arthouse crossover
 Shooting Start _____ January 2016
 Shooting Language _____ Turkish
 Main Cast (confirmed, requested, favoured) _____ Demet Akbaş (c)

Financial Information

Total Budget _____ 3.475.000 €
 Financing already in place (55,2%) _____ 1.919.560 €

Financiers / Partners already confirmed

BKM, Turkey (co-producer's cash investment) _____ 862.070 €
 Bir Sinema, Turkey (Turkish theatrical distribution rights) _____ 578.180 €
 Bir Film, Turkey (own investment and deferrals) _____ 362.070 €
 Harakiri, Turkey (MG Turkish DVD and VoD distribution) _____ 17.240 €
 Kinostar, Germany (MG German theatrical distribution) _____ 100.000 €

Looking for

"We are looking for co-producers, a sales agent, TV and other presales. In terms of co-producers, we are generally open, but especially interested in partners from France, Germany or other countries with a strong studio tradition, such as Poland or other Central or Eastern European countries. Up to one third of the film are interiors and can be shot in a studio. We would love to work with a DoP with experience in this genre and are generally happy to work with key crew from a co-producer's country, to support the high-quality artistic approach that we are aiming for. And finally, we would ideally like to set the entire sound and online visual post-production in a European country with high-quality post-production facilities."

Company Profile

Founded in 2002, BIR FILM is an Istanbul-based production and distribution company. Bir Film has become one of the leading distributors in Turkey in the last 13 years, acquiring quality films from all around the world, with a library of 550 titles. Bir Film is a licensee of Sony Pictures and 20th Century Fox Home Entertainment, as well as independent films and auteur director DVD collections. The company produced the Turkish-German co-production *HIDDEN FACES* (Handan Ipekci, 2007) which screened at Rotterdam in 2008, *THE VOICE* (Umit Unal, 2010) and *MIX TAPE* (Tunç Şahin, 2014). Bir Film currently has three films in development.

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When Turkey's most influential journalist is killed in a bomb blast, his wife has to battle forces of the state who are trying to cover up the murder.

Synopsis

January 24, 1993. Turkey's most influential journalist, Uğur Mumcu, is killed when a bomb planted in his car explodes. The murder is one of the most significant, bitter incidents in Turkey's political history.

Uğur's wife Güldal, a homemaker who has devoted her life to her family, does not even get the chance to grieve. In the midst of this catastrophe, she is forced to stand tall "befitting Uğur", raise her two children and also track down her husband's murderers, while battling against state forces fighting to cover up the murder.

As Uğur is buried at a funeral attended by a million people, the family gathers around Güldal and they decide to unite in action. From the very beginning, the investigation conducted by the prosecutor and the police is shrouded in mystery and obfuscation. The police fail to collect evidence at the scene of the bombing, literally sweeping it up along with the shards of broken glass. Shortly afterwards, some Iranian and Syrian students are taken into custody – Güldal and her family suspect this is a cover-up, after hearing the prosecutor stating to the press that that the attack was "Iran's doing". The students are released and an unknown Islamist group is later blamed for the murder.

One day, Güldal's children see the prosecutor discussing the assassination on state TV. Deeply frustrated by the lack of progress in the case and upset by how her children have been subjected to it, Güldal goes to see the prosecutor at the courthouse, listing all of the investigation's shortcomings to date. Worn down by her probing, the loose-lipped prosecutor tells Güldal that the state is behind the murder. This confession doesn't prevent him from being promoted, but at least this makes room for a new prosecutor, who is more sympathetic to Güldal's plight. He sides with the family on the investigation but it ends up costing him his life. A parliamentary committee is formed to investigate the assassination but later dissolved due to the threats it receives. Güldal is exhausted but well aware that a long and challenging road awaits her. She is now ready to continue a fight that seems impossible to win. As a first step, she decides to establish the Uğur Mumcu Investigative Journalism Foundation with her children.

After a twenty-year-long struggle, the crowds supporting the case have diminished and the murder remains unsolved, fading in Turkey's collective consciousness. Nevertheless, an unbroken Güldal spends her days in pursuit of justice and truth.

Director's Note

UGUR has close connections with Turkey's recent history but its plot and characters are universal, and it is depicted through the eyes of a woman. As such, *UGUR* is a very significant project for me. The film tells the story of a woman whose husband is murdered out of indescribable terror and hate, and who puts up a struggle to maintain her faith in justice. In its entirety and integrity, the film claims that, without justice, we are all lonely in the face of all these huge mechanisms – be it governments, secret services, deep state or terror.

As well as taking a profound, multi-layered and contemporary stance, I see *UGUR* as a political thriller told through the eyes of its heroine and her entourage. Every time she tries to reach the real antagonist, Güldal faces hurdles that lead to bigger and steeper obstacles. It's like a staircase. Up she goes, the challenge becoming harder as she gets closer to the mind behind the murder. Everyone mentions a dark force to Güldal, insinuating higher-up powers. They claim that this is over the heads of ordinary people like us, like Güldal. This film is necessary for us to understand what makes her determined, unwavering and unbreakable in her journey. The mystery of Güldal's struggle is her love for Uğur, and it is striking to witness how these two people construct their love from a collection of universal values.

And this is something we will not explicitly see, but only feel through the actions of the film as we embody our protagonist: what she sacrifices inside, while standing tall and strong to the outside world.

Director's Profile

Ozan Açıktan studied at the Polish National Film School in Lodz. In 2006, he received an award in the METRO Group Short Film Competition for his short *MARLIS*. He also attended the 2006 *Berlinale Talent Campus*. Açıktan then went on to study screenwriting and dramaturgy at the Film Academy Baden-Württemberg. His debut feature, *ÇOK FİLİM HAREKETLER BUNLAR*, was released in 2010. Two years later, he directed the comedy *SEN KIMSİN?* (2012). His third feature, psychological thriller *SİLSİLE*, screened in the 2014 Moscow International Film Festival and won the award for Best Cinematography at the Istanbul Film Festival in the same year.

THE BLACK PEOPLE (LA NEGRADA)

CHACAL FILMES, Mexico & TIRISIA CINE, Mexico

Jorge Pérez Solano
Tirisia Cine



Franziska Köslin
Chacal Filmes



Writer _____ Jorge Pérez Solano
Director _____ Jorge Pérez Solano
Producers _____ Laura Pino, Jorge Pérez Solano

Project Information

Format _____ 2K to DCP
Running Time _____ 90 min
Genre _____ Drama
Target Audience _____ Teenagers and adults
Shooting Start _____ September 2015
Shooting Language _____ Spanish
Main Cast _____ tba

Financial Information

Total Budget _____ 1.000.000 €
Financing already in place (30%) _____ 300.000 €

Financiers / Partners already confirmed

Tirisia Cine, Mexico (own investment and deferrals) _____ 100.000 €
Chacal Filmes, Mexico (own investment and deferrals) _____ 50.000 €
Estudios Churubusco Azteca, Mexico
(in-kind investment: part of the post-production) _____ 100.000 €
Government of Oaxaca, Mexico (in-kind logistic support) _____ 50.000 €

Looking for

"We are looking for co-producers, a sales agent and presales. We are particularly interested in partners from Germany, France, the Netherlands, Belgium and Switzerland, but we are definitely open to other countries as well. The shooting will take place in Mexico. We would be happy to include crew members from a co-producer's country, such as, for example, the sound crew, and we would also like to share the post-production with our co-production partners."

Company Profiles

CHACAL FILMES was founded in 2012 by experienced producers Laura Pino and Harold Torres. The company has produced several short films and the feature film *GONZÁLEZ* by Christian Díaz in 2013, which received FOPROCINE funding in 2012 and went on to win awards for Best Actor at the Morelia International Film Festival and the Golden Zenith at the Montreal World Film Festival. International co-productions include the Swiss-US-Mexican short *A WORLD FOR RAÚL* (Mauro Mueller, 2012), which screened at various international festivals and won a Student Academy Award in 2013 in the narrative category.

In 2013, TIRISIA CINE produced Jorge Pérez Solano's *LA TIRISIA*, starring Gustavo Sánchez Parra (*AMORES PERROS*) and Noé Hernández (*MISS BALA*). It screened at numerous international festivals and won Best Film at the Thessaloniki International Film Festival.

Chacal Filmes

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In the Afro-Mexican community of Costa Chica, Jordán splits his weeks between two women – Amanda and Yoselín. Childhood friends but adult enemies, the women grow closer in the final days of Amanda’s life, leaving Jordan on the outside of the circle.

Synopsis

Amanda (30) and Yoselín (37) share Jordán’s love. This isn’t unusual in the Afro-Mexican community of the Costa Chica region. As his wife, Amanda spends four days of the week with Jordán (40). Yoselín as the mistress, has to resign herself to three. The two women were friends during childhood and adolescence, until the relationship with Jordán appeared to break up their friendship.

However, they remain connected through a common *tono*, or animal totem. Afro-Mexicans from the Costa Chica believe that their children have to be connected with an animal, in order to offer them protection. To fulfil this, they take their new-borns to the mountain and leave them alone on the road. The first animal that approaches the baby will be their *tono*, their guardian or totem. When Yoselín’s mother took her to the mountain not a single animal appeared, the only one who came to comfort the baby was a little girl: Amanda. Yoselín’s mother knew at that moment that the lives of these two women would be bound together forever.

Amanda owns a beauty parlour in the centre of town, run by her daughter Itando (20), and Yoselín runs a basic little beach restaurant called *Placer de Mar*. Amanda is sick – she has cirrhosis of the liver and it is terminal. Her daughter Itando attempts to emotionally blackmail Yoselín – a suitable donor – into giving part of her liver to Amanda, by leaving photos of her sick mother on the tables at Yoselín’s restaurant. When Yoselín ignores her, she thinks it is due to the rivalry between the two women over Jordán. But in reality, Amanda no longer wants to suffer and is preparing to die. When Itando finally confronts Yoselín, she finds out that she has been donating blood for Amanda on a monthly basis.

Amanda’s death brings Yoselín and Itando closer together. Jordán, meanwhile, has moved onto other women. Yoselín and Itando shut him out of their lives and at the *Placer de Mar*, Yoselín teaches Itando how to cook.

Director’s Note

Mexico is famous for being a multicultural and multi-ethnic country, and it truly is. As a nation, we believe and proclaim that our miscegenation is a result of the blending of two cultures, indigenous and Spanish.

During history lessons in school we were never told about a third component, a third race – Afro-Mexicans, descendants of African slaves brought to Mexico during the Spanish Conquest. Afro-Mexicans have made important contributions to the arts – particularly dance and music – which have gone ignored.

With *THE BLACK PEOPLE (LA NEGRADA)*, my goal is to make visible a group of Mexicans that only few know about, and for the first time in Mexican film history give them a voice and try to tell one of their many stories.

Writing the script is only the beginning of a long process – the next step will be to hold film and acting workshops in the Costa Chica region. The purpose of these workshops is to involve the community in our project, so they can take part in making our film. The main actors and extras will come out of this experience.

With *THE BLACK PEOPLE (LA NEGRADA)*, I want to explore this region which was better off ten centuries ago and whose people are still struggling with the aftermath of the Spanish Conquest, which brought with it the extermination of indigenous cultures and the arrival of new populations.

Director’s Profile

Jorge Pérez Solano was born in Huajuapán de León, Mexico in 1964. He studied directing and screenwriting at CUEC, the prestigious film school which forms part of the National Autonomous University of Mexico (UNAM). From 1994 to 1997, he worked as an assistant director, editor and second unit director on various Mexican productions. In 2008, he directed his award-winning first feature, *SPIRAL*, which screened in several international film festivals. *LA TIRISIA* (2014), his second feature film, won Best Film at Thessaloniki and the Rogert Ebert Award at the Chicago International Film Festival.

SAMOUNI ROAD

DUGONG, Italy & PICOFILMS, France

Marco Alessi
Dugong



Penelope Bortoluzzi
Picofilms



Stefano Savona
Picofilms



Writers _____ Stefano Savona, Léa Mysius
Director _____ Stefano Savona
Producers _____ Marco Alessi, Penelope Bortoluzzi

Project Information

Format _____ Mixed formats to DCP
Running Time _____ 90 min
Genre _____ Hybrid docu-drama with animation
Target Audience _____ 30-55 years
Shooting Start _____ July 2014, for documentary elements
Shooting Language _____ Arabic
Main Cast (confirmed, requested, favoured) _____ The Samouni family (c)

Financial Information

Total Budget _____ 1.600.000 €
Financing already in place (69,1%) _____ 1.105.000 €

Financiers / Partners already confirmed

MIBAC, Italy (Ministry of Culture, production support) _____ 100.000 €
Italian Internal Tax Credit (automatic) _____ 55.000 €
RAI Cinema, Italy (co-producer's investment, Italian free-TV rights) _____ 100.000 €
Cineteca Bologna, Italy (regional fund) _____ 38.000 €
CNC, France (public fund: world cinema support,
innovation support and development supports) _____ 307.000 €
Region Centre, France (regional fund, production support) _____ 125.000 €
Jour2Fete, France (MG French distribution) _____ 50.000 €
Doc & Film International, France (MG world sales) _____ 40.000 €
Eurimages, Council of Europe (production support) _____ 140.000 €
Dugong, Italy and Picofilms, France (own investment and deferments) _____ 150.000 €

Looking for

"We are looking for a co-production partner, particularly from Germany, Switzerland, the US or Middle East countries, as well as for international TV and distribution partners and further financing to close the budget. In terms of co-production, we are mainly looking for a partner to share the extensive work chain for animation works and computer graphics (3D CGI and modelling). For this, we are ideally thinking of German partners, as there are many experienced companies particularly in South Germany, but we are open to other countries. Besides, we are planning a week of filming in Gaza for which a co-producer could also come on board."

Company Profiles

DUGONG is an Italian production company, founded in 2010. Despite its young age, the company has a number of credits to its name. These include the award-winning French-Italian documentary *TAHRIR LIBERATION SQUARE* (Stefano Savona, 2011), co-produced with Picofilms and theatrically released in France and the USA, and sold to more than 20 countries; the French-Italian short film *WAITING FOR THE RISE* (Felice D'Agostino & Arturo Lavorato, 2011), winner of the Orizzonti Award at Venice 2011, and the documentary *LA PASSIONE DI ERTO* (2013) by Penelope Bortoluzzi, which screened at Locarno and Torino in 2013.

PICOFILMS is a French production company established by directors Stefano Savona and Penelope Bortoluzzi. In 2011, they won the Grand Prix du Cinema du Reel and the Human Rights Award in Bafici with *PALAZZO DELLE AQUILE* directed by Stefano Savona.

**CLICK HERE
FOR VISUALS**

password: gaza

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The Samouni family survived almost 60 years of war and military occupation on their family land in Gaza – until 2009, when 29 members were killed during the ground offensive by the Israeli military. This is their story.

Synopsis

Gaza City: a farming community in a rural suburb. The neighbourhood is buzzing with the preparations for an upcoming wedding. Fuad, the bride's brother, is busy arranging some plastic chairs by a half-built, half-destroyed mosque. His 11-year-old sister Amal hurries home holding two lettuces, each bigger than her head.

She runs into the small garden by her house and sits by her favourite lemon tree. The rain begins to fall. Amal stares at the rain – committed and patient, her small hands remove the young tree's withered leaves. We see into her inner world: a muddy black canvas where tentative, intermittent white strokes, becoming more and more realistic by the second, begin to lay down her memories in a succession of animated sequences.

When the voice of Amal's mother brings us back to the present, we meet the rest of the family. We soon discover their tensions, rites and clichés. Whenever the past calls, it projects its animated sequences on Amal's secret blackboard. Progressively, these flashbacks lead us to the reconstruction of the days surrounding the 2009 attack on Gaza. We see these hours through Amal's eyes: discovering how this funny little girl has managed to survive by miracle and sheer willpower. Her name is among those of the victims for three days, before she is finally rescued from the rubble of the destroyed house. The death toll is adjusted to 29 and her mother gets back her only daughter.

The war over, we switch to documentary footage shot in Samouni Road the day after the Israeli troops retreated from Gaza in 2009. The family is barely recognisable: Fuad, Amal, her mother are ghostly, grieving figures wandering amid the devastated landscape.

Finally, we are taken back to the days of the wedding. The tragedy has deprived the survivors of their houses and means of subsistence. Obligated to live on humanitarian aid, some of the Samounis have become refugees. Yet many have chosen to remain in the neighbourhood, living in makeshift homes that are the perfect metaphor for life in Gaza: small, overcrowded, closed spaces, suffocated by pain, sapped by mournful memories.

Yet even here, life goes on. Amal runs through the orchards, fleeing her mother's insistent calls, forgetting she almost died and Fuad relies on his father's tricks for growing the best lettuce. They prove that even in one of the most constricted places on earth, caught in the stranglehold of a military and ideological siege, men and women can still strive to be free.

Director's Note

I see this film as a collective effort, one I have shared for the past five years with the story's protagonists, as well as with the composite animation crew I've been working with to break down the ideological siege created by the litany of Gaza strip images, visions, symbols and formulas that have fossilised the collective conscience into a black veil of mourning, anger and rancour.

A cloud of blood has paralysed an entire society, making its deeper vital energies invisible to both internal and external eyes. It is as unacceptable as the physical, military and economic siege that has been choking the Gaza Strip for years, poisoning its connective tissue, relationships, exchanges, discussions and free spaces, nipping any possibility of political dialogue in the bud. Lead animator Simone Massi's work is based on traditional techniques of design and colouring, and unites impressive realism with the ability to create the metaphorical and multisensory world of memory, dreams and nightmares.

With Simone and his team of animators, we are creating an animated world that will make up approximately half of the film. These animated sequences interact with the survivors' stories, bringing them back to the present tense, thus building up a more engaging and precise narrative. They allow us to revive the previously peaceful existence of the agricultural community, reconstruct the devastated neighbourhood and bring back to life the family members who died in the attack.

Director's Profile

Stefano Savona was born in Palermo in 1969 and studied archaeology and anthropology. His feature-length documentary, *NOTES FROM A KURDISH REBEL* (2006) won the SCAM prize at Cinéma du Réel in Paris, and *CAST LEAD* (2009) won the Special Jury Prize at Locarno. In 2011, Savona produced and directed *PALAZZO DELLE AQUILE*, winner of the Grand Prix at Cinéma du Réel. In 2011 he directed *TAHRIR LIBERATION SQUARE*, which was selected for Locarno, the New York Film Festival and more than 50 other film festivals around the world, before going on to win a David di Donatello award and the Italian Silver Ribbon for Best Documentary in 2012.

LIKE A VIRGIN

FLY FILM, United Kingdom

Kate Ogborn
Fly Film



Catherine
Shepherd



Writer _____ Catherine Shepherd
Director _____ Catherine Shepherd
Producer _____ Kate Ogborn

Project Information

Format _____ HD to DCP
Running Time _____ 90 min
Genre _____ Comedy
Target Audience _____ Female, 15 – 50 years
Shooting Start _____ Autumn 2015
Shooting Language _____ English
Main Cast (confirmed, requested, favoured) _____ Romola Garai (f), Mackenzie Crook (f)

Financial Information

Total Budget _____ 1.261.200 €
Financing already in place (30%) _____ 378.350 €

Financiers / Partners already confirmed

British Film Institute, UK (public fund, development support) _____ 124.850 €
Film Tax Relief, UK _____ 201.800 €
Fly Film, UK (own investment and deferrals) _____ 51.700 €

Looking for

"We are looking for co-producers, a sales agent and presales. Our co-production partners could bring equity and/or TV presales to the financing. The cast will mainly come from the UK but we are open to looking at European or US actors for the role of Gabriel. We are interested in exploring post-production, studio facilities and HoDs abroad. We are ideally thinking of partners in the US, Europe and particularly Scandinavia (as we would like to work with a Norwegian DoP), but we are open to other countries as well, as we firmly believe our story has an international currency and will reach audiences worldwide."

Company Profile

FLY FILM is an independent film and television production company set up in 2009 by BAFTA and Emmy award-winning producers Kate Ogborn and Lisa Marie Russo. Fly Film has co-produced several features with UK partners, and Ogborn was a co-producer on Christian Carion's *JOYEUX NOEL* (2005), a French-UK-German-Belgian-Romanian co-production. Fly Film produces talent-driven, inventive work to appeal to both UK and international audiences and has a wide-ranging slate, including narrative, documentary and artist films. Since 2009, Fly Film has completed five feature films: *SELF MADE* (Gillian Wearing, 2011); *THE DEEP BLUE SEA* (Terence Davies, 2011); *SWANDOWN* (Andrew Köttling, 2012); Ken Loach's *THE SPIRIT OF '45*, which premiered at the Berlinale in 2013, and most recently Randall Wright's *HOCKNEY* (2014), which was nominated for The Grierson Award Documentary Competition at the 2014 London Film Festival. Both Kate Ogborn and Lisa Marie Russo are members of ACE.

Fly Film

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Mary is off her head on a night out when she is visited by the Angel Gabriel, who tells her that she has been chosen by God to give birth to the next Messiah. What happens when a girl who isn't ready to grow up is chosen to save the world?

Synopsis

Mary is in her 30s but lives like a teenager. When Joe, her long-term boyfriend proposes, she dumps him and moves back in with her parents. Off her head on a night out, she is visited by the Angel Gabriel and told she is going to give birth to the next Messiah. Only this time the Messiah will be a girl and won't be born to a virgin. Mary dismisses this encounter and goes back to life as normal. Five months later, she discovers she is pregnant. She is in shock. Is there a one-night stand she could have forgotten?

Then her parents tell her that her elderly father is dying. They are selling the family home. Her world falls apart. Mary's midwife Carol is sympathetic but overly interested in the fact that Mary doesn't think she's had sex. Mary's despair takes her into a slightly too warm bath with a stronger than average G&T in the half-baked hope that this might make her problem go away. At which point Gabriel returns, frustrated. He tells her the baby will triumph over death. Mary actually wants to believe him, maybe this could be a way to save her father. Now she just has to work out how to be a good mother when she can't even look after herself. When she tells her friends (including best friend Kate) and family the good news, they suggest professional help. Mary is forced to go it alone. Until she realises she can't get a job and that the social housing on offer is limited even for God's baby. Her desperation leads her back to Joe. Even though he provides all the stability Mary needs, the relationship isn't working. Perhaps God meant for them to get married first? She proposes to Joe, who accepts. But Mary, unable to go through with the wedding commits the worst of all acts: the "double dump".

She has burnt all bridges and turns to her devoted midwife, Carol. In labour at Carol's flat, it dawns on Mary that she is an unhinged, evangelical Christian who has been waiting for the Second Coming. Gabriel returns and Mary has an epiphany: she does not have to be anything but herself to be a good mother to this baby. She has been chosen for a reason. To prove an ordinary girl is capable of extraordinary things.

Mary escapes and with the help of Kate, apologises to Joe and makes it to the hospital in time to say goodbye to her father. Mary manages to lock herself out of the hospital and is forced to find shelter in a garage. Her mum and Kate arrive just in time. Mary gives birth. And as Mary's friends and family arrive, a modern day nativity scene is created. Gabriel watches from above smoking a celebratory cigar.

Director's Note

I strongly believe there aren't enough stories told about women's journeys into adulthood – how they are just as funny and tragic as men's, only we also have to give birth.

I want to make a smart, character-driven comedy with real heart, a female Woody Allen film. Just as Lena Dunham's *GIRLS* and Noah Baumbach and Greta Gerwig's *FRANCES HA* tell stories about women in their twenties trying and failing to make sense of it all with such panache, *LIKE A VIRGIN* tells a story about what it's like to be a woman in your thirties when being a mess is even less appropriate. The comedy will come from the truth and detail of the characters and their struggles and conflicts. This is essentially a film about growing up, or trying to, and how hard it is, especially if you have managed to prolong your adolescence into your 30s.

Though our lead character encounters an angel, this film is rooted firmly in the real world. Just as *ETERNAL SUNSHINE OF THE SPOTLESS MIND* imaginatively and playfully uses the fantastical memory-wiping machine but is fundamentally a story about breaking up in modern day New York, *LIKE A VIRGIN* uses the Madonna motif as a frame to explore the human truths in a story about a girl becoming a mother in modern day South London.

I have the fantastic opportunity to continue my collaboration with DoP Erik Wilson (*PADDINGTON*, *SUB-MARINE*, *20,000 DAYS ON EARTH*) on *LIKE A VIRGIN*. We will create a world for the film which is grounded in the realistic and reveal the potential for weirdness and wonder in the most real of things, for example the celestial light on Angel Gabriel could be the glow from a mobile phone or the neon from a mini cab office outside a night-club.

Director's Profile

Catherine Shepherd was commissioned to write and direct her first short film *SEE ME* (2011) by Film4 and the UK Film Council. *LIKE A VIRGIN* is her first feature and has been developed by the BFI Film Fund. Catherine is also an acclaimed comic actress who has worked on many successful comedy programmes including *PEEP SHOW*, *THE IT CROWD*, *HARRY AND PAUL* and *TWENTY TWELVE*. She has devised and directed work for the theatre, including *DANCE WITH ME (BE MINE)*, which was the *Guardian's* Pick of the Fringe at the Edinburgh Festival.

ALL THE PRETTY LITTLE HORSES

HORSEFLY PRODUCTIONS, Greece & ENDORPHINE PRODUCTION, Germany

Yorgos Tsourgiannis
Horsefly Productions



Fabian Massah
Endorphine
Production



Michalis
Konstantatos



Writer _____ Michalis Konstantatos
Director _____ Michalis Konstantatos
Producers _____ Yorgos Tsourgiannis, Fabian Massah, Christos V. Konstantakopoulos

Project Information

Format _____ 4K to DCP
Running Time _____ 100 min
Genre _____ Psychological thriller
Target Audience _____ Arthouse with crossover potential
Shooting Start _____ Autumn 2015
Shooting Language _____ Greek
Main Cast (confirmed, requested, favoured) _____ Yota Arguropoulou (c)

Financial Information

Total Budget _____ 1.060.000 €
Financing already in place (33,5%) _____ 355.000 €

Financiers / Partners already confirmed

Greek Film Center, Greece (public fund, development support) _____ 15.000 €
Greek Film Center, Greece
(already submitted, final decision in the next fund meeting) _____ 220.000 €
Horsefly Productions, Greece (own investment and deferrals) _____ 75.000 €
Faliro House Productions, Greece (attached as co-producer) _____ amount tbd
Endorphine Production, Germany (own investment and deferrals) _____ 45.000 €

Looking for

"We are looking for co-producers, ideally from France, but we are open to any third country that is right for the project, and we're also looking for a sales agent and presales. Creative roles can be shared with our co-production partners, and we are looking forward to discussing potential options."

Company Profiles

HORSEFLY PRODUCTIONS is the production company of Athens-based producer Yorgos Tsourgiannis. Since its inception in 2004, Horsefly has produced and co-produced a number of award-winning features and shorts, bringing unique Greek films to international audiences. Credits include: Yorgos Lanthimos' *DOGTOOTH* (Grand Prix Un Certain Regard at Cannes 2009, Toronto 2009 and Rotterdam 2010); Michalis Konstantatos' *LUTON* (2013), a Greek-German co-production with Endorphine Production; *NORWAY* (Yannis Veslemes, 2014) and Efthimis Kosemund Sanidis' short film *II* (Locarno 2014).

ENDORPHINE PRODUCTION is based in Berlin, and is managed by founder and producer Fabian Massah. Endorphine produced *MEN ON THE BRIDGE* (Asli Özge, 2009), and co-produced *LUTON* (Michalis Konstantatos, 2013) and *ATLANTIC* (Jan-Willem van Ewijk, 2014). Fabian Massah is currently in production with Asli Özge's upcoming film *ALL OF A SUDDEN*, a German-French-Dutch co-production which was presented at the *Berlinale Co-Production Market* 2013.

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Endorphine Production

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A couple gets off to a fresh start in the Greek countryside. Before long, they settle into someone else's villa and the luxury lifestyle to match. When the owner returns, they are faced with the decision to either confront or defeat reality.

Synopsis

Alice and Petros, a married couple in their late 30s, move from Athens to a small apartment in a provincial Greek seaside town with their son Panayiotis (5). Alice works as a part-time in-house nurse. Petros works as the caretaker of a luxurious villa owned by Anna (55), a wealthy, independent woman who only visits when her work allows.

Petros and Alice try to adapt to their new circumstances and roles, but frictions arise between them. Petros is readier to accept his new reality, but Alice has a strong sense of pride and firmly resists. She starts visiting Petros at the villa, a constant reminder of better times, and gradually they spend more time there when Anna is away. When they return to their small apartment, they have a hard time coping. Alice indulges in property porn, while Petros, under the pretext of work, starts spending more time with Anna at the villa when she is there, cultivating a flirtatious relationship with her.

Their misuse of the villa peaks when they invite a seemingly friendly couple over, pretending that the villa belongs to them. The dinner acts as a wake-up call for Alice but brings out Petros' dormant arrogant and aggressive side, which gradually transforms into a near-obsessive desire to stay at the villa.

When the local real estate agent makes a pass at Alice and is rejected, he tells her that he knows that she and Petros are living at the villa and that he will blow their cover. Alice starts planning an escape for her and Panayiotis, with or without Petros.

Realising that he might be losing Alice, Petros grows more desperate than ever. An unexpected job opportunity presents itself as a potential solution to their predicament, but when this fails the gulf between the couple widens. Petros seems ready to take extreme measures to maintain their new lifestyle, even if it means getting Anna out of the picture.

When Anna turns up unexpectedly at the villa, the family is shaken. The villa and the surrounding landscape has now transformed into an unlikely chess board, with the participants scattered around the place – all the possibilities open. When the tension erupts, the couple stands united for the first time. But leaving the house is now their only option to find deliverance.

Director's Note

While visiting friends at a large summer house in the Greek countryside, I came across a young couple work-

ing in the garden. They looked out of place, a bit clumsy in their tasks. I discovered that they were a couple who had recently moved to the area, after the man had lost his job in Athens. It made me question whether they were consciously trying to alter their habits in order to cope with their new reality.

This was the starting point for a story about people who experience a violent change to their social roles and lifestyle. And this is how Alice and Petros, the two main characters, were conceived. In an effort to reassert themselves when stripped of their previous social status, Alice and Petros discover aspects of themselves that up to that point were going unnoticed amidst a rather comfortable life.

This transformation in a family's relationships – when its members appear to be mere occupants of socially pre-constructed roles and identities, without which they have trouble orientating - is one of main themes driving the plot. This seemingly loving couple grows distant in the face of such challenges and fails to recognise and realise that their new life could potentially keep them content, if not happy. What I would ultimately like to explore is what could keep these people united while facing their difficulties and defining their personal stance as lovers, parents and distinct personalities.

The film's cast will consist of both amateur and professional actors. Sound design always plays an important part in my films. I will create the soundtrack using existing sounds from nature and arrange them in a way that builds suspense.

The film, in my eyes, belongs to the thriller genre. Not one that is based on the "whodunnit" premise as most thrillers are, but instead one that is about those who survive in a battle against themselves.

Director's Profile

Michalis Konstantatos studied directing and sociology and has completed an MA in architecture. Since 2002 he has been directing short films, theatre plays, TV dramas, music videos, experimental short films and video installations for public spaces. He has directed two shorts: *ONLY FOR EVER* (2003) and *TWO TIMES NOW* (2007), winner of Best Film at Stockholm 2007. His feature *LUTON* (2013) premiered at San Sebastian and was nominated for the Best First Feature award at the 2013 London Film Festival, after winning Best Directorial Debut at the 2013 Athens International Film Festival.

LOS PERROS

JIRAFA, Chile & CINÉMA DEFACTO, France

Augusto Matte
Jirafa



Sophie Erbs
Cinéma Defacto



Marcela Said



Writer _____ Marcela Said
Director _____ Marcela Said
Producers _____ Augusto Matte, Sophie Erbs, Tom Dercourt

Project Information

Format _____ HD
Running Time _____ 90 min
Genre _____ Drama
Target Audience _____ Cinephiles
Shooting Start _____ Autumn 2015
Shooting Language _____ Spanish

Main Cast (confirmed, requested, favoured) _____ Blanca Lewin (c), Jorge Becker (r)
_____ Héctor Noguera (r)

Financial Information

Total Budget _____ 1.097.770 €
Financing already in place (23,3%) _____ 255.460 €

Financiers/Partners already confirmed

FFA Audiovisual Promotion Fund, Chile (public fund, production support) _____ 185.000 €
Jirafa, Chile (own investment) _____ 18.460 €
SOFICA, France (development) _____ 40.000 €
Cinéma Defacto, France (own investment and deferments) _____ 12.000 €
REI Cinema, Argentina (attached as co-producer) _____ amount tbd

Looking for

"We are looking for a European co-producer, ideally from Germany, to close a four-party co-production: two Latin American and two European countries. We are open to discuss the co-production setup and various options how to share creative contributions between all partners. We are also looking for a sales agent, distributors and other presales."

Company Profiles

JIRAFA was founded in 2001 in Valdivia, Chile and specialises in the production of director-driven films. Credits include the *World Cinema Fund*-supported features *BONSAI* (Cristián Jiménez, 2001), *THE EARTH, THE SKY AND THE RAIN* (José Luis Torres Leiva, 2008), *HUACHO* (Alejandro Fernández Almendras, 2009) and previous *Berlinale Co-Production Market* projects *THE FUTURE* (Alicia Scherson, 2013) and *THE SUMMER OF FLYING FISH* (Marcela Said, 2013).

Established in 2007, CINÉMA DEFACTO is a boutique production company created to provide the auteurs they support with the necessary tools to create their cinematic vision. The company has produced and co-produced 18 features, including Marcela Said's most recent film, *THE SUMMER OF FLYING FISH* (2013 Cannes Directors' Fortnight), Pia Marais' *LAYLA FOURIE*, which screened in *Competition* at the 2013 Berlinale, and *CESTA VEN* (Petr Václav, 2014).

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Mariana (40), a Chilean upper-class woman, is trapped in the role her father and husband have created for her. She finds solace in the company of Juan (70), a riding instructor and a former colonel with a shady past.

Synopsis

Mariana (40) lives in an upper class neighbourhood of Santiago. She has always been treated like a child by her father and her husband, Pedro, a brilliant and workaholic economist. Mariana feels unhappy and sexually frustrated. In addition, she is under social pressure to have children, as in her bourgeois bubble motherhood is essential and can affect the image of a man's virility. Feeling guilty, she agrees to undergo IVF treatment.

At the riding club where her friend Antonia is celebrating her son's birthday, she meets Juan (70), a former colonel and riding master with a mysterious past. The chemistry is instant: Juan is thoughtful and exudes cheerfulness, along with a strong sense of humour. Sensing Mariana's motivation, he invites her to take lessons. She starts her lessons under his firm supervision. She learns to control the reins and use the riding crop. She gradually gains confidence, taming the horse as well as her own fears. As the learning builds in intensity and the riding becomes more physically demanding, her relationship with Juan becomes increasingly intimate. He becomes her mentor and partner.

Besides riding, Mariana's everyday life is quite superficial: working at an art gallery and organising dinners for her husband and friends. Her own friends are self-absorbed and don't care about matters that are important to her.

One day, at the riding club, Javier, a police detective, appears, looking for the colonel. He wants to question Juan in relation to several cases of human rights violation during the Pinochet dictatorship. Astonished, Mariana discovers her beloved mentor's true identity. Mariana tells her husband and friends about this event. She is immediately told to stop riding, as such a scandal would be unacceptable. Surprisingly, she decides to continue her lessons despite the accusations, causing discontent among her family.

The mystery and secrecy surrounding Juan's past, combined with taboo and doubt, awaken in Mariana a burning desire she has never experienced before. She offers to help Javier and starts questioning the colonel. She gets more and more involved in the investigation, discovering a reality she didn't know existed: the suffering of the victims' family, still waiting for justice 40 years later, and the involvement and hypocrisy of her own family, too easily willing to forget their share of responsibility.

Director's Note

While I was directing my documentary *EL MOCITO*, I met Juan Morales Salgado, a former colonel turned riding instructor, in a little club near Santiago. He had been the head of a torture and detention centre.

I soon realised he had no intention of talking about his past. Therefore, I redirected the conversation towards our only common passion: horses. Juan became my riding instructor for two years, until he was prosecuted. He was imprisoned for life. The idea for *LOS PERROS* was born from this encounter.

The counterpoint to this charismatic character is the Chilean upper class in which Mariana was raised. I know this environment well – it belongs to me as I belong to it. It is a tight and closed environment that marks the mind and body of its members. Mariana's character will show how difficult it can be to cut ties from this background. Since the return of democracy, the military have been prosecuted for their role during the dictatorship. However, the ruling classes, who supported Pinochet and became richer by doing so, have always been cleared.

The context in which the film is set is a country filled with unspoken violence – this atmosphere must flood the film and convey a sense of constant insecurity. I have always liked to work with nuances and shades of grey. The line separating good from evil is finer than one might think. This line is that between the colonel executioner and Juan the saviour: both embody crime and redemption, desire and repulsion, pain and ecstasy.

LOS PERROS is the story of a woman in love with her pain, who longs for her escape but fears it at the same time. These layers of complexity will contribute to a piece of work in which various themes and moods interact, affecting the audience both physically and mentally.

Director's Profile

Marcela Said was born in Santiago, Chile. She graduated from the Catholic University of Santiago with a degree in aesthetics, and received her master's degree in media and language at La Sorbonne in Paris. After four political documentaries, including *EL MOCITO* (Berlinale Forum 2011), she directed her first narrative feature, *THE SUMMER OF FLYING FISH*, which was presented at the 2012 Berlinale Co-Production Market and premiered in Directors' Fortnight at Cannes 2013. In 2014, Said took part in the Sundance Screenwriters Lab and the Cannes Cinéfondation Résidence with her latest project, *LOS PERROS*.

CIVIL DISOBEDIENCE

LA UNIÓN DE LOS RÍOS, Argentina

Agustina Llambi
Campbell
La Unión de los Ríos



Fernando Brom
La Unión de los Ríos



Alejandro Fadel
La Unión de los Ríos



Writer _____ Alejandro Fadel
Director _____ Alejandro Fadel
Producers _____ Agustina Llambi Campbell, Fernando Brom

Project Information

Format _____ 4K to DCP & 35 mm
Running Time _____ 95 min
Genre _____ Horror drama
Target Audience _____ Audiences interested in independent horror
Shooting Start _____ August 2015
Shooting Language _____ Spanish
Main Cast _____ tba

Financial Information

Total Budget _____ 1.275.000 €
Financing already in place (46%) _____ 586.290 €

Financiers/Partners already confirmed

INCAA, Argentina (public fund, production support) _____ 327.290 €
La Unión de los Ríos, Argentina (own investment and deferrals) _____ 150.000 €
Wanka Cine, Argentina (co-producers' in-kind investment)
for equipment, VFX coordination and VFX post-production) _____ 100.000 €
Hubert Bals Fund, The Netherlands (public fund, development support) _____ 9.000 €

Looking for

"We are looking for partners from France, the Netherlands, Germany or Chile, but we are also open to others. The film will be shot in Mendoza, near the Chilean border and we could maybe use an actor from there. In terms of crew, we could work with an art director and potentially DoP from a co-producing country. Post-production services, in particular sound-post and lab, are strong candidates to be done abroad. Also, the necessary art design, animatronics FX and makeup expertise to make the monster in our film look realistic, is very important but cannot be found in Argentina."

Company Profile

LA UNIÓN DE LOS RÍOS was founded in 2011 by Agustina Llambi Campbell, Fernando Brom, Alejandro Fadel, Martín Mauregui and Santiago Mitre – who met whilst studying at the Universidad del Cine in Buenos Aires. The company made its debut the same year with Santiago Mitre's *EL ESTUDIANTE*, which won the Special Jury Prize at both BAFICI and Locarno, in Cineasti del Presente. In 2012, La Unión de los Ríos produced the short *EN CARNE VIVA* (Federico Esquerro) and Alejandro Fadel's *LOS SALVAJES*, which premiered in Critics' Week at Cannes. The company produced *LOS POSIBLES* by Santiago Mitre and Juan Onofri Barbato in 2013, and is currently in post-production with *EL CIELO DEL CENTAURO* (Hugo Santiago) and in production with *LA PATOTA* by Santiago Mitre. La Unión de los Ríos is also developing *CIVIL DISOBEDIENCE* by Alejandro Fadel, and Martín Mauregui's directorial debut *1922*.

La Unión de los Ríos

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The body of a woman is found brutally beheaded at the foot of the snowy Andes. In a land of exile, her husband, suspected of the crime and her lover, in charge of the investigation, both fall under a curse in search of the Monster who took her away.

Synopsis

A final winter snowstorm falls on the Andes. The body of a woman is found beheaded by a remote countryside checkpoint. A man, David, has been missing for three days and Cruz, a rural police officer, is in charge of the search for him. The two events are supposedly unrelated. After several days, Cruz finds David alive at a military refuge. Both men happen to be in love with the same woman, Francisca.

On a freezing morning, Francisca's body is found, also beheaded, in the middle of a meadow. Caught kneeling beside the corpse, David is charged with the crime and sent to a local mental facility. In front of forensic experts David patiently ascribes the crime to the inexplicable and brutal appearance of the Monster.

Cruz feels mysteriously drawn to David. Is there any truth in his words? Trying to find an explanation for his own pain, Cruz, starts a parallel investigation. He develops an absurd theory that involves the geometry of the landscape, dead women's spirits, a group of motor bikers and a phrase that has stuck in his head like a mantra, ever since he heard it from David: "Die, Monster, Die".

Two more headless women are found in the wastelands, just after David escapes from the mental facility, discrediting Cruz's theory. As Cruz searches for David deep in the riverbed, he faces the Monster. The violence on that nameless body becomes the fatal evidence for the inexplicable, a horror he is now the only witness of.

Lost in the wilderness, adrift like a medieval saint, David is circled by the police. His hands tied together, he is delivered to Cruz, who has to fire the final shot at the man who reportedly killed his own wife. Frenzied, Cruz carries out the sacrifice. He knows too well that in this bullet, no truth is to be found. He leaves the force and joins a pilgrimage to the mountain. He spends a few days in a silent monastery at the foot of the Andes.

News of similar recent crimes arrives. Cruz's reasoning starts making logical sense: they are all women and all beheaded – invisible rural workers that nobody seems to care about. But who would be interested in another outrageous theory that – although seemingly weightless – approaches the truth? Meanwhile, the Monster advances through the spring blossom, his wandering footsteps offering a distant beat to a police orchestra that, down in the valley, is celebrating the arrival of a new national anniversary.

Director's Note

Over the years I have visited quite eccentric places in the province I was born in, places that had become almost invisible to the eye of the locals due to the devastating force of daily life: a silent monastery, a psychiatric hospital, a mountain army regiment, a Russian weather station in the Argentinian desert.

I have always been interested in experiences that place man on the limits of social condition. In small towns the dysfunctional lives side by side with daily life – in harmony. Thus, like the spaces that frame the story, the characters in this film are destined to marginality and indifference. Fragile creatures desperately seeking love, incapable of interior growth, success and happiness.

Among them, like just another character, the Monster. Different languages weave through the film in order to catch the monster: police violence, modern medicine, psychoanalysis, religion, and cinema. Is it possible to shoot a monster devoid of its symbolic charge? The horror is just the visible part of the violence that appears in a routine of repression and fright. Ultimately, this might be, above all, a film about confinement and about the distant, almost absurd, idea of freedom. Groups of men sheltered under iron institutions, facing the fear of the unknown.

Allow me to finish with a quote from Roberto Bolaño's essay, "Literature + illness = Illness": "In the middle of the desert of boredom, an oasis of horror. There is no more lucid diagnosis for the illness of modern man. To escape boredom, to escape deadlock, all we have at hand, though not so close at hand, because even here an effort is required, is horror, or in other words, evil. We can live like zombies, like slaves fed with raw flour or we become enslavers, evil beings..."

Director's Profile

Alejandro Fadel was born in Tunuyán, Argentina, in 1981. In 2003 he co-directed the feature film *EL AMOR (PRIMERA PARTE)*, which premiered in Critics' Week at Venice in 2004. As a writer, he has collaborated with directors Walter Salles, Israel Caetano, Damián Szifrón and Pablo Trapero on *LEONERA*, *CARANCHO*, *ELEFANTE BLANCO* and *SIETE DÍAS EN LA HABANA*. His feature *LOS SALVAJES* premiered in Critics' Week at Cannes 2012, and won the ACID award there. His latest project, *CIVIL DISOBEDIENCE*, has been supported by the Hubert Bals Fund and the Cannes Cinéfondation Résidence.

THE ASH LAD: IN THE HALL OF THE MOUNTAIN KING

MAIPO FILM, Norway

Synnøve Hørsdal
Maipo Film



Åshild Ramborg
Maipo Film



Writers _____ Aleksander Kirkwood Brown, Espen Enger
Director _____ Mikkel Sandemose
Producers _____ Synnøve Hørsdal, Åshild Ramborg

Project Information

Format _____ Digital
Running Time _____ 90 min
Genre _____ Family adventure
Target Audience _____ Family
Shooting Start _____ Autumn 2015
Shooting Language _____ Norwegian
Main Cast _____ tba

Financial Information

Total Budget _____ 6.626.500 €
Financing already in place (33%) _____ 2.186.740 €

Financiers / Partners already confirmed

Maipo Film, Norway (private equity investment) _____ 1.222.890 €
Nordisk Film Distribution
(MG for Nordic countries, all rights excluding free-TV) _____ 963.850 €
TV2, Norway (Norwegian free-TV rights) _____ amount tbd

Looking for

"We are looking for co-producers and a world sales agent. In terms of co-production countries, we are particularly interested in meeting partners from Germany, Canada, Belgium, Hungary and Romania. We think that combining Norwegian landscape with German, Canadian, Hungarian or Romanian forest would emphasise the magic and bring the cinematic expression to a higher level. We are also looking for studio facilities and post-production, for example in Canada, Belgium or Germany."

Company Profile

MAIPO FILM was formed in 2000, and has since established itself as one of Scandinavia's leading production companies, which also has vast co-production experience. The company's first feature film was the Academy Award-nominated *ELLING* (2001). Since then Maipo Film has produced more than 25 feature films, including Sundance winner *HAPPY, HAPPY* (2010), Karlovy Vary Crystal Globe winner *THE ART OF NEGATIVE THINKING* (2006) and Liv Ullmann's recent film *MISS JULIE*, starring Jessica Chastain and Colin Farrell. Anne Sewitsky's *HOMESICK* has its world premiere at Sundance 2015. In 2013, Maipo co-produced the critically acclaimed *HOCUS POCUS ALFIE ATKINS* with Swedish company Fladen Film and Denmark's A. Film. *DOCTOR PROCTOR'S FART POWDER* (*Berlinale Co-Production Market* 2012) premiered in March 2014 and was co-produced with Germany (Senator Film and Tradewind Pictures) and Sweden (Filmlance).

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Espen, a poor farmer's son, embarks on a dangerous quest with his brothers to save the princess from a vile troll known as the Mountain King – in order to collect a reward and save his family's farm from ruin.

Synopsis

Norway in the mid-1800s: A poor farmer's son, known as Espen "Ash Lad" (17), is the youngest of three brothers. He is a cheerful and adventurous young man with a big heart, but is easily led astray. He has never quite seen eye to eye with his brothers Per (20) and Pål (19), mainly because Per has zero tolerance for Espen's boyish shenanigans and colourful imagination.

At the palace, Princess Kristin is set to marry the dashing, but evil, Prince Sigurd against her will. She escapes, flees on horseback and runs into Espen. With a sharp tongue and a quick wit, Kristin is Espen's match in every way. That night she is taken by a giant troll known as the Mountain King, who puts her into his pantry as snack for later. The next day the king announces that he will reward whoever rescues his daughter with a sack of gold. Prince Sigurd promises to retrieve Kristin, and rides out to search for her.

Meanwhile, back home, Espen accidentally knocks some hot coals onto the floor, burning down the farm. Their only hope to rebuild their home is to find the princess and collect the reward. Espen and his brothers – angrier with Espen than ever – embark on their quest. In the forest, the brothers encounter an old woman with an absurdly long nose that has been wedged in a tree stump. Espen frees her and by way of thanks, she gives him a magic map, which will show him the way to anywhere he wants to go – as long as he asks it politely. She tells him that a magic sword called Tvegir is the only weapon that can defeat the Mountain King.

During their quest, the brothers fall under the spell of some shapeshifting, seductive *hulders* (fairy-like creatures), defeat the malevolent water spirit Nøkken, ride on a moose and find Tvegir before losing both the sword and their magic map when they are captured by Sigurd and his men. Just as the brothers have lost all hope, the Mountain King attacks and grabs hold of both Sigurd and Pål.

Espen and Per eventually find the Mountain King's cave and manage to free Kristin, Pål, and hesitantly, Sigurd. On the way out of the cave, Sigurd accidentally wakes the troll by stepping on its tail. They scramble up a mountain with the troll in hot pursuit. It's almost dawn. Trolls turn to stone in sunlight. Just as they think they are doomed, the sun comes up and saves them. But not before Kristin has kissed Espen in what she thinks are her final moments.

Princess Kristin returns to the palace and her overjoyed parents – she is now free to marry whomever she

likes, in her own time. A few months later, the farm has been rebuilt, thanks to the king's reward. The brothers are getting along better than ever before – they have finally learned to see past each other's differences and respect one another.

Director's Note

THE ASH LAD: IN THE HALL OF THE MOUNTAIN KING will be the first grand adventure film based on the beloved Norwegian fairy tales and folklore, sprinkled with distinctive humour for the whole family. Shot in a modern cinematic style, the film brings the colourful and wild Nordic nature to the screen in a fantastic way, combining truly spectacular locations with fairy tale imagination.

In a time when most of our children's influence comes from surfing tablets and watching superficial television, it's an honour to be able to revitalise some of the most cherished characters from Norwegian fairy tales. Asbjørnsen and Moe have done here what the Brothers Grimm did for the rest of Europe – they are creators of strong and powerful stories in spectacular settings, with a strong moral backbone. In Nordic folklore and myths there are more than just evil queens and witches. Trolls and other magical creatures, materialising from nature itself, allow for diverse storytelling, thus they all feature in the film.

As our young hero strives to save the princess from the grip of the Mountain King, he must face all sorts of spectacular obstacles, but most of all he must learn to trust himself and his brothers to be able to solve his difficult and adventurous quest.

The opportunity to give life to such an imaginative story, with strong traditional bonds to Norwegian cultural understanding, is one that I am looking forward to with great enthusiasm and energy. *THE ASH LAD: IN THE HALL OF THE MOUNTAIN KING* will be a thrilling, humorous and magical film experience for the whole family.

Director's Profile

Mikkel Brænne Sandemose was born in 1974 and started off his film career by assisting his animator grandfather, before moving on to film school and live action filmmaking. Since then Mikkel has received several honourable mentions, prizes and awards for his short films, music videos and commercials. His most recent feature *RAGNA-ROK* was released in 2013 and is a family action adventure which explores the world of Viking mythology.

THE HERO

MILLSTREET FILMS, The Netherlands

Rachel van Bommel
Millstreet Films



Koji Nelissen
Millstreet Films



Writer _____ Marjolein Beumer
Director _____ Antoinette Beumer
Producers _____ Rachel van Bommel, Koji Nelissen (Executive Producer)
→ Based on the novel *The Hero* by Jessica Durlacher

Project Information

Format _____ HD
Running Time _____ 110 min
Genre _____ Thriller
Target Audience _____ Mainstream, 35–49 years
Shooting Start _____ Summer/Autumn 2015
Shooting Language _____ Dutch
Main Cast (confirmed, requested, favoured) _____ Famke Janssen (c)

Financial Information

Total Budget _____ 3.550.000 €
Financing already in place (84,5 %) _____ 2.998.820 €

Financiers / Partners already confirmed

Netherlands Film Fund, the Netherlands
(public fund, development and production support, and cash rebate) _____ 1.293.730 €
CoBO Fund, the Netherlands
(support for co-productions with public broadcasters) _____ 1.132.810 €
Independent Films, the Netherlands (MG Dutch distribution) _____ 400.000 €
VPRO, the Netherlands (public broadcaster, Dutch free-TV rights) _____ 115.000 €
Abraham Tuschinski Fund, the Netherlands (reference support) _____ 22.500 €
Millstreet Film, the Netherlands (own investment) _____ 34.780 €

Looking for

"We are looking for co-production partners, a sales agent and presales. We are particularly interested in co-producers from Germany, France or Belgium as well as Israel and the US, but are open to others. Part of the shooting would be done abroad, e.g. in Germany, plus at least one day on location in Israel. We can include some key crew and potentially cast (particularly a German actor). Post-production could also be done in a co-producer's country."

Company Profile

MILLSTREET FILMS was established by Rachel van Bommel in 2010 as a production company focused on producing feature films for a female audience. Its first production was the 2010 thriller *LOFT*, a Dutch remake of the most successful Flemish film of all times (with 500.000 admissions and \$4 million box office in Holland). In 2011, Millstreet Films co-produced Will Koopman's *VIPERS NEST* that became the most successful Dutch film of the last 25 years, taking almost \$19 million at the box office. In 2013, Millstreet Films produced the romantic comedy *SOOF* (Antoinette Beumer) with KeyFilm. In the same year they made the TV show *THE NEIGHBOURS* for RTL, which was recently picked up for a US remake by FOX21. Millstreet Films' latest feature film *RENDEZ-VOUS* (Antoinette Beumer) is currently in post-production, scheduled for release in June 2015.

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After Tara Silverstein and her family fall victim to a series of seemingly coincidental violent attacks, she recognises her attacker in an old photo of her late father. This takes her on a journey which leads her to the truth about what happened to her father in WWII.

Synopsis

Novelist Tara Silverstein and her family move back to Holland from the US after Tara's father Herman has an accident. At the hospital Herman insists on urgently speaking to his grandson, Mich. Tara feels her father shares a secret with Mich, but Mich keeps quiet. Not long afterwards, Herman dies.

Sara dwells on her father's endless periods of silence when she was a child, his constant concern for his family and his desire to control every detail of their lives. She thinks it's related to something that took place during World War II when her father (age 13), and his family were deported to Auschwitz. Herman was the sole survivor but never spoke about what really happened.

To find out more about her father, Tara decides to write a novel about him. Jonathan, a researcher, helps her. Then Tara is assaulted and nearly raped in the woods during her daily run. Terrifyingly, her attacker knows her name. Tara feels so embarrassed and is so used to keeping secrets, she tells the police only half the story.

From that moment on, Tara's life starts to implode: her son decides to travel to Israel without telling her, her husband is shot during a violent burglary and her daughter seems to have a problem she doesn't want to discuss with Tara.

When Tara discovers an old photograph of her father alongside her attacker, she starts to unveil more and more secrets her father was keeping from his family. With Jonathan's help, she unravels the history which addresses the blurred line between right and wrong, and evokes painful memories of a war that ended 60 years prior. The man who attacked her is related to the family that betrayed Herman's parents. Tara gets sucked into the story and at some point starts to doubt her own sanity. It seems that her father's old acquaintance is dealing with guilt by turning it into revenge. When Tara discovers what happened to her daughter, she decides she has to take matters into her own hands.

She needs to protect her family and do what her father never had the courage to do.

Director's Note

The novel, *The Hero*, is a complicated and rich story spanning three generations which all have, either directly or indirectly, struggled with war trauma. What immediately fascinated me is how the family keeps each other trapped with this trauma and how it seems inevitable that this trauma will be handed down for generations to come.

You can turn this novel into a film in many ways. But the most obvious option would be to make the choice between a drama and a thriller. We decided to make a psychological thriller. I feel incredibly privileged to have my sister Marjolein Beumer writing the script based on the beautiful book. With her experience, the magnificent novel, great cast and my directing, I am convinced that we have gold on our hands.

I intend to make a thriller that deviates from the usual Dutch take on the genre. The *polder* thrillers that we traditionally make are generally lacking drama and this is what I hope to add to *THE HERO*. I want to deliver a broad mainstream quality thriller.

Director's Profile

Antoinette Beumer was born in 1962 and is a director of feature films, TV series and commercials. In 2009 she directed the box-office hit *THE HAPPY HOUSE WIFE*, based on the best-selling novel by Heleen van Royen. In 2010 she directed the successful thriller *LOFT* and then *JACKIE* (2012) starring Holly Hunter, Jelka van Houten and Carice van Houten, which was selected for various international film festivals. Her romantic comedy *SOOF* (2013) made nearly \$8 million at the box office. Her most recent feature, *RENDEZ-VOUS* starring Pierre Boulanger, is currently in post-production. Beumer also directed the documentary *SEE YOU IN VEGAS* (2007).

LIVE FROM JERUSALEM

MOVIEPLUS PRODUCTIONS, Israel

Lee Shira
MoviePlus
Productions



Roy Iddan



Writer _____ Roy Iddan
Director _____ Oded Davidoff
Producers _____ David Mandil, Lee Shira (Executive Producer)

Project Information

Format _____ Digital to DCP
Running Time _____ 90 min
Genre _____ Action comedy
Target Audience _____ All audiences
Shooting Start _____ February 2016
Shooting Language _____ English, Hebrew, Arabic
Main Cast _____ tba

Financial Information

Total Budget _____ 1.000.640 €
Financing already in place (31,6%) _____ 316.640 €

Financiers / Partners already confirmed

Jerusalem Film Fund Israel (public fund, production support) _____ 174.000 €
United King Films, Israel (MG Israeli distribution) _____ 142.640 €

Looking for

"We are looking for co-producers, a sales agent, TV and distribution partners. The main role of the news reporter as well as supporting roles for international actors are still open, and given the nature of the story, we are flexible in terms of nationalities of the actors and thus open to any interested potential co-producing countries. We could work with a foreign DoP and potentially editor, and other key crew positions are open as well."

Company Profile

MOVIEPLUS PRODUCTIONS is an independent production company established by David Mandil, specialising in feature films, documentaries, TV series and dramas. Over the years the company has produced more than 20 feature films. These include Joseph Cedar's award-winning *FOOTNOTE* (Best Screenplay at Cannes 2011 and Academy Award nominee for Best Foreign Language Film in 2012), and *BEAUFORT* (winner of the Silver Bear at the 2007 Berlinale and Academy Award nominee for Best Foreign Language Film in 2008). More recently, MoviePlus Productions produced Natalie Portman's directorial debut, *A TALE OF LOVE AND DARKNESS*, and *SELF MADE* by Shira Geffen, winner of the New Auteurs Critics Award at the 2014 AFI Fest.

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A foreign journalist stationed in Jerusalem finds out he is about to be reassigned to Darfur, Sudan. In an attempt to undo this decision, he and his Palestinian cameraman come up with a hare-brained scheme that leads to tragic consequences.

Synopsis

Bruce Williams is a Jerusalem news correspondent, a hedonistic hack mostly interested in the city's nightlife. One day, he finds out that he is about to be reassigned to Darfur. Horrified, Bruce executes a plan to fake his kidnapping – he thinks this will turn him into an icon capable of writing his own ticket.

Israeli forces, under a lot of pressure to find Bruce, tighten up security measures and the local population suffers. Bruce's sidekick – Palestinian cameraman Adel – has second thoughts but Bruce insists they go on, since the plan is working out even better than expected. A washed-out Israeli agent known as 'R' is assigned to the case and soon locates Bruce and Adel. The two manage to convince R not to bring them in, but instead play along and use the situation for their own benefit.

Meanwhile, in an Israeli prison Mustafa – a radical imam from East Jerusalem – is introduced to a cell full of terrorists and assigned the bunk nearest to the toilet. He also finds out the truth behind the kidnapping story and sees this as his opportunity to move up the pecking order.

Bruce and Adel are snatched away from their hideout by Mustafa's men. Adel is promptly shot dead since he is of no use. R is certain the two are playing a trick on him and when his attempts to find them again fail, he decides to leak footage to the press proving the whole thing was a hoax. The story immediately becomes a huge sensation, while a desperate Bruce is actually being held captive. In prison Mustafa becomes an object of ridicule as his inmates now believe the kidnapping is a hoax. In his anger he instructs his lieutenant, Mohamad, to kill Bruce and publicly display his corpse so it will be known that they mean business. Mohamad, who has strangely grown fond of Bruce, defies. This causes a mutiny among the terrorists, Mohamad and Bruce manage to narrowly avoid death and Bruce is subsequently set free.

Meanwhile R learns that the second kidnapping was real and Adel is dead. By this point Bruce resurfaces at an IDF checkpoint and R picks him up. Bruce wants to cooperate in bringing Mohamad down – but R's plan is to cover up his own tracks by killing Bruce. Something in Bruce snaps and amazingly, he manages to overpower and then kill R. Bruce then finds out no one believes his story, so he simply flies back home in shame. A few months later Bruce is in Darfur, working as a freelance journalist in an attempt to redeem himself.

Director's Note

LIVE FROM JERUSALEM is a dark, high-energy action comedy with a touch of the political – set in a world where there are no good guys and bad guys, only bad guys and guys who are a little bit worse.

Visually, the film will be gritty and realistic, dripping blood and tahini. Jerusalem's dramatic and iconic cityscape, especially the Arab district, will play a central role in establishing the film's atmosphere. There will be sharp conflict between the bleak realism of the visual style and the film's dark comedy, which borders on farce. The protagonist – a stranger in a strange land, a self-centred, obtuse man in a place he knows nothing about – will stand out like a sore thumb and seem out of place almost everywhere he goes.

Another important element will be the news channel aesthetic – several scenes will be set in a sleek news studio, adorned with the ominous motion graphics we know so well from that world.

Director's Profile

Oded Davidoff is an Israeli film and television director, and winner of two Israeli Television Academy Awards. Born in Jerusalem, Davidoff studied at the Sam Spiegel Film and Television School, where he graduated with honours. In 2005 he directed the feature *SOMEONE TO RUN WITH*, based on David Grossman's novel of the same name, which screened in competition at the 2007 Miami International Film Festival. In 2007, Davidoff directed the comedy series *ALL HONEY (HAKOL DVASH)*, for which he received the Israeli Academy Award for Best Television Director.

PHOTOGRAPH

POETIC LICENSE MOTION PICTURES, India

Ritesh Batra
Poetic License
Motion Pictures



Seher Latif
Poetic License
Motion Pictures



Anish Savjani



Writer _____ Ritesh Batra
Director _____ Ritesh Batra
Producers _____ Ritesh Batra, Seher Latif, Anish Savjani

Project Information

Format _____ 35 mm
Running Time _____ 100 min
Genre _____ Drama
Target Audience _____ International arthouse and mainstream audiences
Shooting Start _____ Early 2016
Shooting Language _____ Hindi
Main Cast (confirmed, requested, favoured) _____ Nawazuddin Siddiqui (r)

Financial Information

Total Budget _____ 2.900.000 €
Financing already in place (60%) _____ 1.740.000 €

Financiers/ Partners already confirmed

Dar Media, India (private equity investment) _____ 1.740.000 €

Looking for

"We are looking for co-producers, ideally from Germany, France, and Belgium, but are open to others, as well as presales. The content and style of the film will have universal appeal, like our previous film, and will facilitate creative international collaboration. We would like to work with key crew members from our partner countries and do the post-production abroad."

Company Profile

POETIC LICENSE MOTION PICTURES is a Mumbai-based production company established in late 2013 by director Ritesh Batra and producer Seher Latif in order to make Indian films for a global audience. The company is focussed on international co-productions and stories that tread the line between arthouse and commercial cinema. *THE LUNCH-BOX*, directed and executive-produced by Ritesh Batra, was an Indian-German-French co-production. In addition to receiving festival acclaim and numerous international awards, it was the highest grossing foreign language film in the US, UK, France and Australia in 2014. It has also been nominated for a BAFTA in 2015. Poetic License Motion Pictures is currently developing a slate of feature films and television series.

Poetic License Motion Pictures

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Rafi, a poor photographer, meets an unlikely muse - Miloni, a middle class girl. When Rafi's mother visits, armed with marriage proposals, Miloni agrees to play the part of Rafi's girlfriend. Gradually, the line between their real and imaginary life blurs.

Synopsis

Rafi is a street photographer who hustles in Bombay's Gateway of India to snap pictures of carefree tourists, shy couples on their first date, and smiling families on a day out. There are hundreds of photographers at the gateway, but with his easy smile and eager persistence, Rafi always manages to win more than his fair share of clients. He snaps their picture and promptly prints it on the printer in his backpack.

At the end of each month, Rafi sends his earnings to his mother in the village, to pay off his late father's debt and restore the family name and honour.

When his mother pressurises him to get married, Rafi always refuses, he must first pay off his father's debt and regain the family home in the village. One day, his mother threatens to stop taking her medicine unless he agrees to a suitable bride. Desperate, Rafi goes through his camera's memory card and finds a photo he had taken of a young girl standing in front of the gateway, smiling. He sends this photo to his mother, naming this imaginary girlfriend Noorie, after a song on the radio. Shortly afterward, his mother announces that she is coming to Bombay to see Rafi and meet his future wife in person. With his mother arriving in four days, Rafi begins a search for the girl in the photograph.

The girl is 22-year-old Miloni, a top ranking student in the national chartered accountancy exam. She is a citizen of another Bombay, not the Bombay of blue collar migrants like Rafi, but the Bombay of the aspirational middle class who send their children to the best cram schools, and universities to rise above the tough competition. And yet when it comes to the equally competitive arranged marriage market, Miloni does not fare so well. Her parents, especially her mother, are very concerned about this.

As Miloni and Rafi's lives intersect, they start seeing things in their own respective worlds with a different eye. For the first time, Rafi refocuses his attention from his family debt and goes on a secret odyssey to locate Miloni's favourite cola drink that has been out of production since the 90s. Miloni finds an unlikely confidante and friend in her housemaid Kunwari. As the characters go back and forth over the tracks that divide their worlds, their perspective shifts. In the end, when it is time for their ruse to end, they have a decision to make - will they go back to their respective worlds and never see each other again? What starts out as an unlikely love story, reveals itself as a journey into India's class divide.

Director's Note

My first film *THE LUNCHBOX* was about two people in prison: Saajan (Irrfan Khan), in the prison of his past and Ila (Nimrat Kaur), in the prison of her marriage. They are connected by a miracle, or mistake, in Bombay's famously efficient lunchbox delivery service and their correspondence gradually draws them out of their corresponding prisons. I am drawn to stories of people reinventing themselves, or reevaluating their lives, and hopefully finding a new direction. These are stories that I can bring my personal insight to.

My new screenplay *PHOTOGRAPH* is also about two characters from disparate backgrounds in the city of Bombay. While the characters in *THE LUNCHBOX* were stuck in their prisons, the characters in *PHOTOGRAPH* are hustlers. Rafi hustles to pay off his family debt back in the village, and Miloni hustles to get top marks in every exam. Hustling is a key component of the Indian condition.

I became intrigued by these two characters because they are both afflicted by the hustle. They prepare for the future, even as they live in the past. *PHOTOGRAPH* is the story of these two characters, who step out of their worlds and fall into India's deep class divide. This story and these characters have given me a chance to explore that class divide, along with all the humour, sadness, dignity and corruption that lies in it.

Director's Profile

Ritesh Batra was born and raised in Mumbai. He was a fellow at the Sundance writers and directors labs. His short films have been exhibited at various international film festivals and fine arts venues. His debut feature *THE LUNCHBOX*, starring Irrfan Khan, Nimrat Kaur and Nawazuddin Siddiqui, was presented at the Talent Project Market 2012, premiered at International Critics' Week at Cannes 2013 and went on to screen at Telluride, Toronto, and Sundance. After being acquired by Sony Picture Classics it has enjoyed a successful worldwide theatrical run and has been nominated for a BAFTA in 2015. Batra is currently working on a book adaptation and the original screenplay for *PHOTOGRAPH*.

TRADE

ROADS ENTERTAINMENT, Ireland

Alan Maher
Roads
Entertainment



David Roddham



Writer _____ Mark O' Halloran
Director _____ David Roddham
Producer _____ Alan Maher
→ Based on the stage play *Trade* by Mark O'Halloran

Project Information

Format _____ 35 mm Anamorphic
Running Time _____ 100 min
Genre _____ Drama
Target Audience _____ Arthouse audiences
Shooting Start _____ Autumn 2015
Shooting Language _____ English
Main Cast (confirmed, requested, favoured) _____ Julianne Moore (f), Peter Mullan (f)

Financial Information

Total Budget _____ 1.500.000 €
Financing already in place (61,7%) _____ 925.000 €

Financiers / Partners already confirmed

Irish Film Board, Ireland (production support confirmed, amount tbc) _____ 500.000 €
Section 481, Ireland (tax incentive) _____ 325.000 €
Portico Capital / Roads Entertainment, Ireland (own investment) _____ 100.000 €

Looking for

"We are looking for co-producers, a sales agent and distributors, as well as TV and other presales. In terms of co-production partners, we are specifically looking for partners from the Netherlands, Denmark, Germany, the UK and Belgium, but are open to others as well, for example other Scandinavian countries or Luxembourg. We are keen to work with HoDs from liberal-minded countries that will embrace the controversial material within *TRADE*, we would like to shoot some studio scenes in a co-producing country and/or to carry out post-production there."

Company Profile

ROADS ENTERTAINMENT is an innovative film production company established by entrepreneur Danielle Ryan and Irish producer Alan Maher. The company is focussed on developing and producing ambitious feature films and documentaries aimed at the international theatrical market. Credits include the UK-Irish co-production *DREAMS OF A LIFE* (Carol Morley, 2011), *KNUCKLE* (Ian Palmer, 2011) and *CITADEL* (Ciaran Foy, 2012). Roads Entertainment recently completed its first feature documentary *AFTER THE DANCE* (Daisy Asquith, 2014) and is currently in production with Anthony Wonke's *BEING AP*, financed by BBC Films, the Irish Film Board and Northern Ireland Screen, in partnership with Moneyglass Films.

Roads Entertainment

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Dublin Dockland worker Colm falls passionately in love with Jay, a young male prostitute. Colm's extreme obsession with Jay overwhelms his fragile existence, leading to a brutal act of violence that shatters his life beyond repair.

Synopsis

In a grotty public toilet in Dublin, Colm (54) initiates a sexual encounter with a young male prostitute, Jay (19). When Colm decides not to follow through on his urges, he is threatened and robbed by the young man. Left shaken and ashamed, Colm makes his way to work in the docks at a cargo company, where he has spent his entire working life and is now a middle manager. A colleague speaks of upcoming redundancies.

At home that night, there is clear tension between Colm and his wife, exacerbated by the day's events and the recent death of his father. Colm struggles to keep his psyche on an even keel. Terrified of his secret being revealed, his already precarious family life is further shaken by his feelings of guilt.

Jay turns up at Colm's workplace threatening to blackmail him and after a tense standoff they agree to meet for the handover in a secluded spot. Colm opens up to Jay, and a relationship of sorts begins between them. For Jay, this is purely professional – for Colm, it is an infatuation.

Over five affecting days, Colm struggles with his newfound urges, feelings of shame, and the fragmenting of his own identity. The one-month anniversary of his father's death and the loss of his job further compound his confusion. Adrift from his family and friends, Jay becomes a beacon of beauty and purity in Colm's lonely existence. His tentative sexual encounters with Jay develop into passionate and heartfelt intercourse.

Colm's already tense relationship with his son, Shane (a similar age to Jay), explodes into outright animosity, whilst his relationship with his wife descends into guilt-wracked silence and pain. While his wife is at work one day, Colm's need for honesty compels him to confess all to his son. Shane is devastated and violently attacks his father, who escapes with a bloody nose and drives away.

The shock and shame of the emotions Colm feels after the fight with his son leads him to one final, desperate encounter with Jay. Following a tender outpouring of profound honesty, Colm murders Jay. Alone on a deserted Dublin beach, Colm stares out to sea.

Director's Note

TRADE is a sparse and intense contemporary drama that dares you to look at everything head on, and leaves you with a feeling that might make you uncomfortable in your own skin. Fear of losing control is the central theme of the film. This is reflected in Colm's narrative journey, as he slowly begins to unravel.

I consider Steve McQueen's *HUNGER* to be a key tonal reference for *TRADE* both in terms of performance and, to some extent, visual style. What is so striking about *HUNGER* is its absolute starkness and rawness of emotion. It is intimate, but still cinematic – poetic, but unpretentious. It's beautiful, even when regarding images of unsurpassed ugliness.

I will shoot this film on 35mm Anamorphic with an elegant, gliding camera.

By using the entire width of the widescreen to achieve painterly compositions, the actors will be allowed to move within the full depth and width of each frame. As such, each frame will be filled with detail and texture, thus paying homage to a bygone era of classical cinema.

Director's Profile

David Roddham is an emerging British director, whose extensive career has spanned 15 years of on-set special effects on more than 25 films, including: *SAVING PRIVATE RYAN*, *GLADIATOR*, *BLACK HAWK DOWN*, *COLD MOUNTAIN*, *WAR HORSE* and *GRAVITY*. David's first short film, *FIFTH STREET* (2008), won several awards at the New York Independent Film Festival. In 2013, David co-wrote, produced and directed *COWARD*, a short film based on a collection of true stories of Irish volunteer soldiers in World War I.

3 DAYS IN QUIBERON

ROHFILM, Germany

Karsten Stöter
Rohfilm



Emily Atef



Writer _____ Emily Atef
Director _____ Emily Atef
Producers _____ Karsten Stöter, Benny Drechsel, Denis Poncet

Project Information

Format _____ DCP
Running Time _____ 90 min
Genre _____ Drama
Target Audience _____ Adult
Shooting Start _____ Autumn 2015
Shooting Language _____ German

Main Cast (confirmed, requested, favoured) _____ Marie Bäumer (c), Birgit Minichmayr (c)

Financial Information

Total Budget _____ 2.400.000 €
Financing already in place (30%) _____ 720.000 €

Financiers / Partners already confirmed

DFFF – German Federal Film Fund, Germany (tax credit) _____ 300.000 €
Rohfilm, Germany (own investment and reference funds) _____ 210.000 €
ARTE Germany (TV, LOI) _____ 180.000 €
FFA – German Federal Film Board, Germany
(public fund, development support) _____ 30.000 €

Looking for

“We are looking for co-production partners, particularly from France, Austria, and Belgium, as well as distributors and an international sales agent. We will shoot partly in France, and the co-production possibilities also include cast (one Austrian main part and French supporting roles), key creative crew (for example DoP, composer, technical crew), and post-production.”

Company Profile

ROHFILM is a German independent production company with offices in Berlin and Leipzig. Founded in 2005 by Karsten Stöter and Benny Drechsel, Rohfilm develops and finances feature films and documentaries for international cinema audiences.

The company's focus is on stories with strong cinematic conviction, as well as finding and fostering filmmakers with distinctive talent. International co-productions Rohfilm has produced include: *HARMONY LESSONS* (Emir Baigazin, 2013); *THE LUNCHBOX* (Ritesh Batra, 2013); *MY SWEET PEPPER LAND* (Hiner Saleem, 2013), and *40 DAYS OF SILENCE* (Saodat Ismailova, 2014).

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Romy Schneider is visited in a rehab clinic by her childhood friend and two journalists who will lead the last interview she will ever give. Three days driven by romantic desire, professional ambition and the urge for living.

Synopsis

Quiberon, France, 1981. The actress Romy Schneider (42) is forced to spend some time undergoing treatment on an island in Brittany, to fight her alcohol and pill addiction.

While she tries to get clean for the upcoming shoot of a French film, journalist Michael Jürgs (35) and photographer Robert Lebeck (52) arrive in Quiberon to interview her for the German magazine *Stern*. Romy's extreme stage fright with the media has her beg her childhood friend Inge Fritsch (39) to come to Quiberon to help her get through it. Inge tries to convince Romy to cancel the interview, given her fragile state of mind. Jürgs, arrogant and ambitious, is not too enthusiastic, his preference is to write about world politics over celebrities. Lebeck, on the other hand, is looking forward to this reunion – he has not only taken wonderful photographs of Romy in the past, but also has a romantic history with her.

On the first night, the four of them get together in a small quayside bar, drinking all night. Jürgs gradually succeeds in engaging Romy in conversation while Inge watches him mistrustfully. Lebeck is in his element, taking pictures of Romy at her best: drinking, talking and dancing enthusiastically with an elderly fisherman. The next day, despite Inge's concern, the interview takes place while Lebeck shoots a series of photos. Romy wants to reveal her true self to the German public and to strip off the haunting image of "Sissi". Jürgs, driven by his journalistic ambition, keeps alluding to her personal misery.

In the tense interview Romy opens her soul, which leaves her completely drained. She retreats into her room all day with bottles of wine. Distraught, Inge tries to leave the island and Jürg, listens to the interview tapes, asking himself what kind of a journalist he has become. The only one to free himself of the desolate atmosphere on this bleak winter afternoon is Lebeck, who knocks on Romy's door and spends the night listening, holding her and easing Romy's suffering from her conflicted life, her separation from her children and her quest for balance between being an actress and a mother.

On the third morning, a photo shoot takes place on Quiberon's rocky shore and Romy, jumping from rock to rock, breaks her foot. The upcoming film shoot is postponed, but Romy embraces this misfortune and finally finds a moment of peace.

Director's Note

This story is inspired by Romy Schneider's stay in a rehab/health resort on the island of Quiberon in Brittany with three fellow Germans – three days that changed all of their lives in different ways. As opposed to conventional biopics with condensed time jumps, I want to follow the characters in the "present time" of the film. Watching them, sometimes performing unspectacular mundane actions, we will feel that we are with them. The icon or myth becomes human, because the story unfolds in "human time", revealing their anxieties, distress and the hope for a better future.

3 DAYS IN QUIBERON is an intimate ensemble film, I will not only focus on Romy but will closely follow each of these four main characters during these three intense days of excessive alcohol consumption, emotional battles, the re-questioning of friendships, tender, romantic moments in bed, an almost psycho-therapeutic interview and an accident that will lead to a broken foot.

Robert Lebeck's black and white photographs from the three days in Quiberon are probably the reason why I embarked on this freely inspired film about Romy Schneider. I was so inspired by them, because they allowed me to go further than what I saw, they enhanced my imagination to make a fictional film inspired by these three days. Their strength also inspired me to consider shooting the film in black and white. However, I don't want the film to feel like a period piece, but for the audience to feel like they are actually there, on the rocks on the beach, in bed with Romy, on the carpet of the hotel suite during the interview, drinking and smoking, and even right there at the moment when Romy breaks her foot.

Director's Profile

Emily Atef was born in Berlin to French and Iranian parents. She grew up in Los Angeles, France, and London before moving back to Berlin to study film directing at the DFFB Film Academy. Her first feature *MOLLY'S WAY* (2005) received numerous international awards, including the Grand Jury Award at the Mar del Plata Film Festival in Argentina. Her second feature, *THE STRANGER IN ME*, had its world premiere at Critics'Week in Cannes, before going on to win numerous international awards. Emily's latest feature *KILL ME*, a road movie shot in Germany and France, won the award for Best European Film at the Bradford International Film Festival.

DAMNED KIDS

SAHARA FILMS PRODUCCIONES, Chile

Gonzalo Justiniano
Sahara Films
Producciones



Edgard
Tenenbaum



Writer _____ Gonzalo Justiniano
Director _____ Gonzalo Justiniano
Producers _____ Gonzalo Justiniano, Jorge Infante, Giorgio Varas,
_____ Edgard Tenenbaum (Executive Producer)

Project Information

Format _____ HD to DCP
Running Time _____ 100 min
Genre _____ Socio-political drama
Target Audience _____ Worldwide audiences, 13+ years
Shooting Start _____ Autumn 2015
Shooting Language _____ Spanish, English
Main Cast (confirmed, requested, favoured) _____ Natalia Aragonese (f), Catalina Saavedra (c)
_____ Julio Jung (c), Luis Dubo (c), Valentina Vargas (f)

Financial Information

Total Budget _____ 1.300.000 €
Financing already in place (70%) _____ 910.000 €

Financiers / Partners already confirmed

Sahara Films Producciones, Chile (own investment and deferrals) _____ 170.000 €
Cine Sur, Chile
(co-producer's cash investment and in-kind investment for equipment) _____ 150.000 €
Film in Chile, Chile (co-producer's investment and deferrals) _____ 100.000 €
Morocha Films, Argentina (co-producer's investment) _____ 170.000 €
TVN – Chilean National Television, Chile
(TV rights Chile, and in-kind investment for archive material and promotion) _____ 140.000 €
Madero Foundation, Chile (tax relief for private investors) _____ 150.000 €
Cinecorp, Chile (in kind-investment for archive rights) _____ 30.000 €

Looking for

"We are looking for co-producers, a sales agent and presales. We are particularly interested in partners from Europe, the US and Canada, but we are open to other countries as well. The shooting will take place in Chile, and we can include crew members from co-producers' countries, such as DoP and sound crew. Also, we are open to doing the post-production in a co-producing country. We are also hoping to include one foreign actor for the male lead and cast for some supporting roles."

Company Profile

SAHARA FILMS PRODUCCIONES is a film and TV series production company established in 2000, in Chile. Their film credits include: *THE MOTORCYCLE DIARIES* (Walter Salles, 2001); *B-HAPPY* (Gonzalo Justiniano, 2004), which won the Don Quixote Award and C.I.C.A.E. Award in Forum at the Berlinale; *LOKAS* (Gonzalo Justiniano, 2008), and *¿ALGUIEN VISTO A LUPITA?* (Gonzalo Justiniano, 2011).

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FOR VISUALS](#)

Jeff (23), a young US missionary, comes to Chile during Pinochet's dictatorship to get to know a "third world" country. He meets Gladys (32), a brave and attractive young woman, who lives in a slum. Inspired by real-life events.

Synopsis

Jeff (23), a young and innocent US missionary, arrives in Chile to experience life in a poor slum in Santiago. It's the middle of General Pinochet's military dictatorship. He has come to Chile to "get to know and help poor people" in a "third world" country, but also because he was involved in a sexual scandal in his religious community, forcing him to leave.

In Chile he realises that his local missionary contact is dead. After a bumpy start, he meets Gladys (32), a brave and attractive young woman who lives in a slum with her mother and her daughter, as well as a group of children abandoned by their parents. They all receive protection from these exceptional women. The children are attracted to this "strange gringo", who prays in English. They interrogate "Uncle Jeff", asking if him if God is a gringo...who speaks English.

Jeff starts living everyday life in the slum. He photographs his new reality, which causes him problems. The locals believe that he is an undercover agent. He also helps Gladys with household chores, becoming very close to one of the boys, Vladi (11). He experiences Chile during the military dictatorship, the so-called "abnormal normality", comparable to life in Europe under Nazi occupation.

Jeff gradually develops a passionate relationship with Gladys, which amuses her. They both participate in the struggle for democracy by spending time with opposition groups, painting clandestine slogans and filming the unrest with international press correspondents. Jeff slots into his new reality, and starts an intense sexual relationship with Gladys. He begins to liberate himself from the prejudice of his church community.

The day that the Chileans are waiting for finally arrives. A massive protest spreads throughout Santiago. Many people and several "damned kids" are killed by the military. Jeff is captured by Pinochet's police while trying to save Vladi, who is shot dead in the chaos. Devastated, Jeff is interrogated by the military, who are under instruction from the US Army (who trained torturers). He realises that the relationship between the USA and Latin America is different to his impression when he first arrived to Chile.

He is forced back to the USA.

Director's Note

This feature is based on many true stories and people I met when I was reporting for French and American television in the 1980s in Chile. In some ways one can say it's a personal film. I will use a lot of archival footage in the film which will help lend it a sense of realism and show the madness that governed in Chile during those years.

My goal with this film is not to judge, to say: "these are good and these are bad people..." It would be too obvious. The idea is to showcase what my country was going through at the time, through the perspective of common people. Their popular wisdom and particular way of laughing at hard times they lived through. To use their sense of humour through the characters in the story.

I intend to make this film a contribution to the historiography of my country, in its effort to re-establish democracy – an homage to the many people that struggle for democracy during Pinochet's dictatorship.

Director's Profile

After studying film in Paris, Gonzalo Justiniano returned to Chile in 1984 to direct a documentary on Chile under Pinochet and the Chilean punk movement, *LOS GUERREROS PACIFISTAS*. The following year he directed his first feature *LOS HIJOS DE LA GUERRA FRÍA*, which was awarded in Forum at the 1986 Berlinale and won the prize for Best Director at Cartagena. In the 1990s he directed the following films: *¿CALUGA O MENTA?* (Best Latino Director, 1990 New York Film Festival), *AMNESIA* (Venice, Sundance, Berlinale), and *TUVE UN SUEÑO CONTIGO* (1999). In 2002, he directed *EL LEYTON* and in 2004, *B-HAPPY* screened in Toronto and won both the Don Quixote Award and C.I.C.A.E. Award in Forum at the Berlinale. His most recent film, *¿ALGUIEN HA VISTO A LUPITA?* (2011), won the Glauber Rocha Award at Montreal in 2012.

MY NAME IS LENNY

SALON PICTURES, United Kingdom

Paul Van Carter
Salon Pictures



Nick Taussig
Salon Pictures



Writer _____ Eva Sørhaug
Director _____ Eva Sørhaug
Producers _____ Nick Taussig, Paul Van Carter
→ Based on the book: *The Guv'nor Tapes* by Lenny McLean and Peter Gerrard

Project Information

Format _____ Alexa HD to DCP
Running Time _____ 90 min
Genre _____ Crime drama
Target Audience _____ 18 – 35 years, male skew
Shooting Start _____ August 2015
Shooting Language _____ English
Main Cast (confirmed, requested, favoured) _____ Tom Hardy (f), Jake Gyllenhaal (f)
_____ Nicholas Hoult (f)

Financial Information

Total Budget _____ 4.000.000 €
Financing already in place (29%) _____ 1.160.000 €

Financiers / Partners already confirmed

Salon Pictures, UK (equity investment, backed by EIS investors) _____ 600.000 €
HMRC UK Tax Relief, UK (tax relief) _____ 360.000 €
Koch Media, UK (MG UK distribution) _____ 200.000 €
4 ½ Film, Norway (attached as co-producer) _____ amount tbd

Looking for

"We are looking for co-producers, ideally from Europe, to bring in 10% or more of the budget. We are particularly interested in co-producers from Germany, Denmark or Sweden, but are open to others as well, including Ireland. Ideally, we would like to shoot exterior scenes in Europe as a double for 1970s London, and we are looking for studio facilities as well as post-production partners from a co-producing country. We are also interested in meeting sales agents and potentially partners for presales. As we are hoping to attach A-list cast, we believe the subject and international talent will resonate with audiences worldwide."

Company Profile

SALON PICTURES is a London-based film finance and full service production company, which produces features, documentary and TV drama. Established by Nick Taussig and Paul Van Carter in order to bring their wide-ranging expertise under one banner, Salon works at the forefront of independent filmmaking, committed to working with the very best talent to produce films that are bold, challenging, unique and powerful – films that matter. Salon's key skillset is discovering new talent, as well as nurturing established filmmakers and championing female talent. Their current slate comprises seven films from female directors and writers, and five from first-time filmmakers. Salon's latest feature, *GASCOIGNE* (Jane Preston), will be released theatrically in 2015 by Entertainment One. International co-productions include *SHANK* (Mo Ali, 2009) and *OFFENDER* (Ron Scalpello, 2012).

Salon Pictures

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An uncomfortably intimate insight into the life of Lenny McLean, who rose up through 1970s East End London to become the most feared bare-knuckle fighter of all time.

Synopsis

The hot summer of 1976 and Lenny, a well-known street fighter, wakes up after a heavy night of drinking and violence. He follows an obsessive compulsive routine of ablutions and practices impressions in the mirror. He picks up his old friend Talliss in his car and they begin a day of heavy drinking. When Talliss' girlfriend starts antagonising Lenny, he loses control and beats Talliss within an inch of his life. Waking up the next morning, Lenny has a vision of himself as a child beaten savagely by his stepfather. He vows never to drink again.

Later that year, Lenny has moved from the street into unlicensed boxing, and at the age of 27 attempts to challenge 41-year-old Roy Shaw ("The Guv'nor") for his title. After he loses the first match, Lenny's wife Val leaves him. Lenny trains ferociously for the rematch with Shaw. Lenny's wife is finally seduced into returning when Lenny brutally destroys Shaw in the third and final fight in a pyrrhic victory, claiming the title of The Guv'nor.

Jumping a number of years ahead, Lenny has put on weight, become notorious for the damage he has done with his fists, and is running the Hippodrome nightclub. When a mentally ill young man strips naked in the club and performs lewd sex acts, Lenny takes him aside, slaps him, and throws him out. The man later dies from his injuries, and Lenny is arrested and charged with murder. Helpless and alone in prison, it is left to Val to summon help. She visits Talliss, still sporting horrific scars from Lenny's attack, and asks him to support Lenny in the trial.

When an unknown young man is brought in to be Lenny's cellmate at Brixton prison, Lenny takes pity on him, and opens up about his life. He makes a series of conflicting confessions about his use of violence, and voices regrets about his upbringing, offering to protect this young man. When the young man offers no response, Lenny explains it was the police who strangled and caused the death of the victim at the Hippodrome.

As the film comes to a close, Lenny sings the last in a series of musical interludes – a song about childhood. We push in very close on his face. As he finishes his song, we linger uncomfortably close, then see him break a slight smile, knowing he will be at liberty once again.

Director's Note

Lenny was a man who inflicted pain in an attempt to erase the pain in his own life. This is the crux of his conflict: the inner struggle to cope with endless pain versus the outer drive to inflict never-ending pain.

This is not a biopic. Lenny's book sold millions. It told his life story as the toughest man in Britain. Our film captures just under two hours of his life – filmed in real time. Each scene a continuous take. Each of the three storylines in the film are framed with a stylised and ultra-violent interlude, the lead actor singing musical numbers over these vignettes.

This is a film about identity. It relies on a multi-faceted, intense central performance of a man who manages a compulsive behavioural disorder with violence, and struggles inwardly with a dissociative identity, consistently contradicting himself and the presentation of his self-image. An experimental study of a man whose ego-dystonic behaviours were at odds with the goal of his inner child. Outwardly a violent man. Inwardly a damaged boy. Never to be healed.

In terms of character, we focus on the struggle with dissociative personality disorder. Lenny was a performer. When he performed he freed himself of confronting his inner child. He was a comedian. A singer. An impersonator. Bogart, Cagney, John Wayne and Elvis...it is no coincidence that these were all men's men. But Lenny's greatest "performances" were those of extreme violence. The mask of a performer, both comedic and violent, maintained his dissociation with a true identity. Yet every performance is a contradiction in itself. Every song of joy an expression of sadness. Every confession an act of self-deception. Every act of violence an expression of regret and shame.

Director's Profile

Eva Sørhaug was born in Oslo in 1971. After secondary school she gained her BA in social science at Oslo University. She later enrolled at The San Francisco Academy of Art College, where she received her MFA in filmmaking in 1999. She lived in the USA for a total of five years before moving to Stockholm and studying at the Stockholm Dramatic Institute for a year. She directed *COLD LUNCH* (2008) and later *90 MINUTES* (2012), which was nominated for seven Amanda Awards. Her next film, *THE GODMOTHER*, starring Catherine Zeta Jones, has just been fully financed by Sierra and is scheduled to shoot in spring 2015.

IN FRONT OF OTHERS

TRUENORTH, Iceland

Kristinn Thordarson
Truenorth



Leifur B.
Dagfinnsson
Truenorth



Oskar Jonasson



Writers _____ Kristjan Thordur Hrafnsson, Oskar Jonasson
Director _____ Oskar Jonasson
Producers _____ Kristinn Thordarson, Leifur B. Dagfinnsson

Project Information

Format _____ Alexa to DCP
Running Time _____ 100 min
Genre _____ Romantic comedy
Target Audience _____ Male and female, 15–45 years
Shooting Start _____ Summer 2015
Shooting Language _____ Icelandic

Main Cast (confirmed, requested, favoured) _____ Svandis Dora (c), Snorri Engilbertsson (c),
Hilmir Snaer Gudnason (c), Hafdis Helga Helgadóttir (c)

Financial Information

Total Budget _____ 1.300.000 €
Financing already in place (66,3 %) _____ 861.500 €

Financiers / Partners already confirmed

Icelandic Film Centre, Iceland (public fund, production support) _____ 592.000 €
Ministry of Industry, Iceland (tax rebate) _____ 164.500 €
Sena Distribution, Iceland (MG Icelandic distribution rights) _____ 65.000 €
RUV, Iceland (public TV, Icelandic TV rights) _____ 40.000 €
Nepenthe Film, Denmark (attached as co-producer) _____ amount tbd

Looking for

"We are looking for co-producers, a sales agent, distributors and further presales. The story has universal appeal and we are particularly interested in partners from Germany, France and other European countries, as well as Canada or the US. Co-producers could come on board with creative crew (for example composer and possibly editor) and part of the post-production, ideally sound-post."

Company Profile

TRUENORTH was founded in 2003 and specialises in delivering unique, high-quality production services to companies wishing to encapsulate Iceland's sparse, mighty presence for the screen. Prior to the financial crisis, Truenorth produced the feature-length documentary *HEIMA* (2007) about the band Sigur Rós and the Hollywood production *THE PERFECT HOLIDAY* (2007), starring Queen Latifah. Truenorth's film production department was put on hold during the crisis but recently re-established by Kristinn Thordarson, who joined in 2013 and brought with him a wealth of experience as a producer and writer. In 2014, Truenorth co-produced the Danish film *THE SHAMER'S DAUGHTER* (dir. Kenneth Kainz), a family adventure shot in Prague and Iceland. As a result, the Danish production company, Nepenthe Film, is now working with Truenorth on developing several other projects.

Truenorth

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Shy and introverted Hubert resorts to his uncanny ability to mimic others to break the ice with Hanna, a primary school teacher. As their relationship develops, Hubert's impersonations gradually get out of hand – with unforeseen consequences.

Synopsis

Hubert, a withdrawn and rather shy graphic designer, works at an advertising agency. His best friend and co-worker, Fridrik, is everything that Hubert is not – outgoing, self-assured, and a womaniser who can speak Italian if needs be.

During a party at Fridrik's place, Hubert meets primary school teacher Hanna. He is immediately attracted to Hanna, but he can't come up with anything intelligent to say to her. While Fridrik charms everyone with his Italian, including Hanna's aunt Rosa, no one notices Hubert. Hanna doesn't find Fridrik as charming as everyone else and leaves the party. Hubert realises that she is slipping away and he knows this is his last chance. He catches up with her, still not knowing what to say. In total desperation, Hubert does an impersonation of Fridrik speaking Italian. It makes Hanna laugh, which breaks the ice between them, and Hubert ends up walking her home.

Despite her reluctance to get involved – she has just come out of a painful breakup – they hit it off. Primarily as a result of Hubert's uncanny ability to mimic others, which is more of a nervous tic than anything. The relationship develops swimmingly and soon their lives are intertwined – until Hanna begins to grow tired of Hubert's untimely impressions. The more she yearns for the real man behind the quirks, the less Hubert is able to control his behaviour. Soon he is imitating her family, friends and even Hanna herself.

Faced with the challenge of being himself, rather than hiding behind his impersonations, Hubert tries to take control of his condition by going to a psychologist, which comes with its own difficulties, as he can't stop impersonating the doctor during their sessions. Hanna is left with no choice but to break up with Hubert, leaving an enormous hole in both of their lives.

When Hubert goes to deliver a hand-written apology to Hanna, she tells him that her recently divorced alcoholic father has hit rock bottom and is on a drunken bender, thinking he can revive an old dream of becoming a musician. Hubert uses his talent one last time for a good cause and calls Hanna's father, impersonating his favourite rock star, and manages to talk him into going to rehab. Hanna rushes off to rescue her father, but rings Hubert later to thank him for the letter and for helping save her father from himself. She hasn't changed her mind though, and she tells Hubert she can't be with someone as out of control as he is.

At Fridrik and Rosa's wedding, Hubert manages to avoid imitating key guests and delivers a touching speech for the newlyweds. Realising he doesn't want to live without Hanna, he risks it all and tells her how he truly feels about her. Hanna admits she still loves him too and they end up kissing passionately by the pond in the garden.

Director's Note

The script is based on a theatre play, written by my co-writer Kristjan Thordur Hrafnsson. It was first staged in Iceland in 2009.

The story's simplicity and humour were the main elements that fascinated me when I saw the play a few years ago. The story deals with very sensitive issues, such as addiction, lack of self-control and compulsion, in a unique and fresh way. It is remarkably decisive and articulate in its approach to these matters. It was a two-person play, but we have added various other characters to the screenplay.

The story is filled with warmth and humour. Both Kristjan and I find it important to stay faithful to the story's finer points and we don't want to make it too complicated, or create emotional 'fireworks'. A feature film such as ours should be simple, with the focus on a solid story and strong actors. Impersonations are a big part of the story and we realise these can be a sensitive subject, therefore casting the main role of Hubert will be crucial. There are various ways of doing impersonations but we like to keep them simple and subtle.

I envision this film as the realistic, yet colourful and bittersweet story of two young people dealing with a rather unusual problem. That said, it's one that we have all encountered before. Who hasn't felt shy and had a hard time approaching a person they find attractive?

Director's Profile

Oskar Jonasson is an Icelandic film director and screenwriter. His debut feature *REMOTE CONTROL* (1993) was selected for Un Certain Regard at Cannes. He later directed the award-winning *REYKJAVÍK ROTTERDAM* (2008), which was remade into the US film *CONTRABAND* (2012). In 2011, Jonasson co-directed the animation *THOR* which was widely successful internationally and remains one of the highest budget films made in Iceland to date.

BERLINALE DIRECTORS PROJECTS

BERLINALE CO-PRODUCTION MARKET

This year, as a special feature, we are presenting three fresh BERLINALE DIRECTORS PROJECTS.

These are not – as one might think – projects single-handedly selected by Berlinale Director Dieter Kosslick, but instead projects by directors whose previous films have been selected for the Berlinale programme in recent years. We are excited and proud to welcome them back to the festival to look for partners for their new projects, and of course, we want to support them in this venture.

Exactly one year after winning the Crystal Bear at Berlinale *Generation* with his debut feature *THE FORT*, we are happy to present Avinash Arun's new project *SWAY WITH ME* (India). Ádám Császi, whose *LAND OF STORMS* received high critical acclaim as part of the *Panorama* in 2014, is returning with his new feature project *HIGH DIVE* (Hungary). And Nana Ekvimishvili and Simon Gross, *Forum*

participants and prize winners 2013 with *IN BLOOM*, are coming back to present and find partners for their new feature *MY HAPPY FAMILY* (Georgia).

These three projects do not have as much financing in place as the OFFICIAL PROJECTS, where a number of new projects by directors with previous Berlinale films are also included. However, given their previous success at our festival, we also have great trust in these three directors' potential and in their producers' capacity to fully finance and make these films happen. The projects are "hot", and we think that now is the right time for you to meet them, and to get on board.

So, take a look at the following pages, and meet our BERLINALE DIRECTORS!

Sonja Heinen & Martina Bleis



BERLINALE
CO-PRODUCTION
MARKET

FEBRUARY 8-10, 2015

HIGH DIVE

FOCUS-FOX STUDIO, Hungary

Andras Muhi
Focus-Fox Studio



Ádám Császi



Writers	Ádám Császi, Iván Szabó
Director	Ádám Császi
Producer	András Muhi

Project Information

Format	HD to DCP
Running Time	95 min
Genre	Drama
Target Audience	16+ years
Shooting Start	Summer 2015
Shooting Language	Hungarian
Main Cast	tba

Financial Information

Total Budget	1.800.000 €
Financing already in place (20,5%)	370.000 €

Financiers / Partners already confirmed

MNF - Hungarian National Film Fund, Hungary (public fund, development support)	20.000 €
Hungarian Tax Credit (based on 1.3 million € Hungarian spend)	250.000 €
Focus-Fox Studio, Hungary (own investment and deferments)	100.000 €

Looking for

"We are looking for co-producers, a sales agent, and TV presales. In terms of co-producers, we are especially interested in partners from Germany, the Benelux countries or France, but are open to any interested parties. We want to do some shooting in a country with seaside locations, and together with our co-production partners, we would like to identify the right international professionals for some creative elements that require special expertise, such as SFX, VFX and musical effects."

Company Profile

FOCUS-FOX STUDIO was established in 1994. From 2002–2012 the company was running Kodak Cinelabs Hungary at its headquarters, before fully acquiring them in 2012. This allowed Focus-Fox Studio to offer the latest post-production services in film, audio and video. The company has worked with a number of high-profile clients on projects such as: *THE BOY IN THE STRIPED PYJAMAS* (Miramax), *JOHN ADAMS* (HBO), *HELLBOY 2* (Universal Pictures), *ERAGON* (20th Century Fox) and *ROBIN HOOD* (BBC One).

International co-productions by the company include US-UK-Hungarian-Russian *THE MILLION DOLLAR CONTRACT* (Tamás Sas, 2011); Iraqi-Hungarian *CHILDREN OF GOD* (Ahmed Al-Daradji, 2013); German-Czech-French-Hungarian-Georgian *CORN ISLAND* (George Ovashvili, 2014) and Luiza Parvu's *OLUME NOUA* (2014), a US-Romanian-Hungarian production.

Producer András Muhi has produced and co-produced 100 shorts, 20 features and 60 documentaries – several of which have won awards at prestigious festivals, including Bence Fliegau's *JUST THE WIND*, recipient of the Silver Bear at the 2012 Berlinale.

Focus-Fox Studio

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Berta's teenage world is turned upside down as she stumbles upon sinful family secrets that lead her to take brutal revenge on her stepmother.

Synopsis

Berta (18) is in high school, still reeling from the sudden suicide of her mother a year before. She seeks refuge in the ethereal world of high diving. She is estranged from her tough father Mihály (50), who is married to Berta's diving coach, Linda (35).

One day, she realises that a mysterious teenage boy, Dávid (18), is following her around, constantly watching her. Despite being terrified, she confronts him and her fear soon turns to love. Dávid is an enfant terrible who enjoys smashing up houses for fun. Yet he also cares and provides financially for his father who was paralysed in a hit-and-run accident. Dávid and Berta start a passionate love affair, but Dávid seems to have a hidden agenda that has little to do with romance. When Mihály goes on a business trip, leaving his wife and daughter home alone, Berta and Linda grow closer.

Berta, Linda and Dávid take a trip to the family cabin deep in the woods where the teenage dream turns into a nightmare. Dávid makes a pass at Linda, but then starts beating her up. As Berta tries to stop him, Dávid lashes out at her. Linda hides in the woods, while Berta confronts Dávid – only to learn the boy acted in revenge. Linda was the driver of the car that hit Dávid's father; he came to the woods to kill her, but couldn't do it.

The teenagers chase Linda down in the woods, and cornered, she admits the truth about that night. Berta is shocked to learn that her father was cheating on her real mother with Linda, and that they were together in the car when Dávid's father was hit. Mihály's illicit affair was the reason behind her mother's suicide. Suddenly facing a world of lies and sin, Berta is driven to the edge and kills Linda in a fit of impassioned rage.

She and Dávid throw the body in a lake and vow to keep silent. However, Detective Stigár (62), whom Mihály had bribed back then into covering up the hit-and-run, soon discovers the truth. At the same time, Berta comes clean about Linda's murder to her father.

Desperately fearing that all will come to light, Mihály and Stigár get rid of Linda's corpse together. Meanwhile, Berta confesses all to the police, but bizarrely, all evidence has disappeared. Figuring that there is foul play involved, she escapes with Dávid to start a new life. Disturbed Mihály follows them: he can't get over his daughter's deed and losing Linda. In a haunting final showdown, Berta kills her own father to protect Dávid.

Director's Note

HIGH DIVE is a family drama at its core - but the half-truths, secrets and lies that are the heart of every family drama convey a deep sense of dread, much like a psychological horror. Furthermore, the pattern of these revelations is similar to that of a thriller. A genre-bending drama, told in the style of a thriller with violent confrontations verging on the slasher genre, my film meditates on whether it is possible to come to terms with past sins, and what if trying to do away with them only creates more.

Such a complex, non-linear and highly metaphorical story must have a realistic underpinning in its visual style to convey human drama that cuts to the bone. I want to focus attention on the characters with an understated, scarce visual style that does not give in to conventional beauty and visual metaphor. Instead, I will let a slow progression of concrete images create suspenseful, stark visual poetry.

Moreover, instead of conventional images that are decorative, sharp and action-focussed in an overblown way, I want the visual style of *HIGH DIVE* to be grainy and hazy, stripped to the bone and obscuring action to highlight characters trapped in their own points of view.

Such a scarce, yet enigmatic, style can convey the horror and thriller element in an unsensational way, as it inherently builds suspense, and does not use fast-paced, extreme violence for shock value.

On the contrary: brutal scenes are almost shot in real-time, carefully mapping even the smallest reactions. As *HIGH DIVE* is no ordinary thriller or horror, there is no convenient conclusion, personified as a monster, at the end of the story – only a reflection of ourselves. I want the audience to be taken in by the genre and then be provoked and shocked into questions by the substance.

Director's Profile

Ádám Császi was born in Hungary in 1978. He graduated from Budapest's University of Theatre and Film Arts in 2010 and also has an MA in English. His first feature *LAND OF STORMS* premiered in *Panorama* at the Berlinale 2014 and was nominated for the Best First Feature Award. His short *SEVEN DAYS* received the Special Prize at the Hungarian Film Week in 2003, and *WEAK DAYS* won Best Short Film there in 2008. His 2009 short film, *CELEBRATION*, was invited to screen at the Warsaw Film Festival and at Brest European Short Film Festival in 2010. Császi also has experience directing commercials and music videos.

SWAY WITH ME

JAR PICTURES, India

Alan McAlex
Jar Pictures



Avinash Arun



Writer _____ Ajitpal Singh
Director _____ Avinash Arun
Producers _____ Alan McAlex, Ajay G. Rai

Project Information

Format _____ Digital
Running Time _____ 120 min
Genre _____ Drama
Target Audience _____ 18 – 50 years
Shooting Start _____ September 2015
Shooting Language _____ Hindi
Main Cast (confirmed, requested, favoured) _____ Irrfan Khan (c)

Financial Information

Total Budget _____ 1.250.000 €
Financing already in place (15%) _____ 187.500 €

Financiers / Partners already confirmed

Paramhans Creations, India (private equity investment) _____ 187.500 €

Looking for

"We are looking for co-producers, ideally from France, Germany or the US, but we are open to other countries as well, and we hope to find a sales agent and are interested in presales. 20% of the shooting should take place in a city where the dance school in the film could be located, such as Paris, Berlin or New York City, and we are happy to work with key crew members as well as post-production facilities from our co-producing countries."

Company Profile

JAR PICTURES was formed by Ajay G. Rai and Alan McAlex: two film production professionals with a wide body of experience ranging from independent cinema and arthouse films, to commercially successful Bollywood hits. Jar Pictures is a versatile film production company that is steadily gaining a stronghold in the Indian film industry. The company's goal is to position itself as a premium content provider for the global entertainment industry. Jar Pictures produced *LIAR'S DICE*, selected for Sundance 2014 and winner of several awards at festivals around the world, as well as India's official entry for Best Foreign Language Film for the 87th Academy Awards. Jar Pictures also produced Avinash Arun's feature debut *KILLA (THE FORT)*, which went on to win the Crystal Bear in *Generation Kplus* at the 2014 Berlinale. Upcoming releases include the Hindi features *NIL BATTEY SANNATA* (in post-production) and *GURGAON* (in production).

Jar Pictures

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A chance encounter leads a disillusioned 52-year-old Indian businessman to dance lessons. His new hobby opens up a whole new world of hope, which eventually leads to reconciliation with his estranged daughter.

Synopsis

Hardik Patel (52) is a businessman from the Gujarati community, known for its acumen and shrewdness. He is a workaholic whose daily routine oscillates between his office at a straw manufacturing company and his high-rise apartment overlooking the ocean, where he lives alone. He hasn't spoken to his daughter Ishira for the last six months, since she left to study in London. It's a frozen life lived in the fast lane.

An incident during a flight to New York involving Shilpa Kapoor, a young dancer and drifting soul, leads to Hardik stalking her upon his return to Mumbai. She reminds him of his late wife, whom he regrets never having danced with. In an unlikely departure from his mundane life, Hardik joins Shilpa's dance classes. Shilpa, initially apprehensive about his motives, is surprised by his earnestness. She finds his enthusiasm towards dance inspiring, and an unlikely friendship develops between them.

Hardik can sense that he is turning over a new leaf in life, he sees the beauty of existence, the joy of living each moment as it comes. He starts reaching out to his parents-in-law, keen to rekindle the relationship with them. He repairs his long ignored vintage bike and takes Shilpa on long rides through winding roads. He confides in Shilpa that someday he plans to buy the legendary 1928 Coventry Eagle motorbike and that he has been saving for it. Hardik has the realisation that life, people and his own existence are fleeting, and that waiting for the "right time" to follow his dreams is futile.

He calls his daughter Ishira every day, only to reach her voicemail. When Ishira comes back to India devastated after a bad breakup with her boyfriend, she finds a much needed friend in her father. Softened through his newfound love for dance, Hardik is less conservative than previously and more open to listening to Ishira's problems.

Shilpa, inspired by Hardik's childlike enthusiasm for learning to dance at his age, throws herself into pursuing her dreams with a renewed zest. She applies to study at the Paris Dance Academy. After an initial rejection, she is informed that her application has been accepted. She shares the development with Hardik. He stays quiet, but Ishira can tell her father has gone out of his way to help Shilpa.

Two years later, at her graduation ceremony, Hardik holds Shilpa's hand and gracefully dances with her for the first time.

Director's Note

I grew up in a small town, in a middle-class Maharashtrian family. I had no connection to any kind of artform, as the basic middle-class Indian lifestyle revolves around survival. During their youth everyone aspires to pursue their interests, but few succeed. What happens to those who can't follow their passions? They keep on dreaming about doing it someday. But even those desires fade with time. That's the common Indian man! Half of life goes into making a living out of nothing and half goes into questioning that nothingness.

When people achieve their desired standard of living and societal goals, they have already reached an age at which even thinking about pursuing their interests or starting a new activity becomes difficult as they have come to terms with their lives and have accepted the status quo. I want to question this! I want them to see hope. I want the middle-aged character of the film to realise his goals regardless of his age, or any other barrier in life. It's not a Bollywood fantasy, but the reality of a common man who distances himself from pursuing his dream. I want to help him dream with his eyes wide open.

SWAY WITH ME depicts how a soul, frozen beneath layers of complicated worldly experiences, finds warmth in the simple act of dancing. Through Hardik's journey, *SWAY WITH ME* shows how life can be celebrated at every moment and at any age.

Director's Profile

Avinash Arun is a director and cinematographer from Maharashtra, India. He graduated in cinematography from the Film and Television Institute of India in 2011. In 2010, his student project *THE LIGHT AND HER SHADOWS* won the cinematography award in the Kodak Film School Competition and his diploma film *ALLAH IS GREAT* was India's official entry for the Student Academy Awards. Arun worked on *KAI PO CHE!*, which screened in *Panorama* at the Berlinale in 2010 and *DEOOL*, winner of Best Film at India's National Film Awards in 2011. *KILLA (THE FORT)*, his first feature film as a director (and cinematographer), won the Crystal Bear in *Generation Kplus* at the 2014 Berlinale.

MY HAPPY FAMILY

POLARE FILM, Georgia

Simon Gross
Polare Film



Nana Ekvimishvili
Polare Film



Writer _____ Nana Ekvimishvili
Directors _____ Nana Ekvimishvili, Simon Gross
Producers _____ Simon Gross, Guillaume de Seille

Project Information

Format _____ Digital to DCP
Running Time _____ 110 min
Genre _____ Drama
Target Audience _____ Arthouse with crossover potential
Shooting Start _____ Spring 2016
Shooting Language _____ Georgian
Main Cast (confirmed, requested, favoured) _____ Ia Shugliashvili (f), Zaza Salia (f)

Financial Information

Total Budget _____ 1.100.000 €
Financing already in place (13,5%) _____ 149.020 €

Financiers / Partners already confirmed

Polare Film, Georgia (own investment and deferments) _____ 54.020 €
Arizona Productions, France
(co-producer's investment and deferments, plus MG French distribution) _____ 65.000 €
Eurimages Co-Production Development Award, Council of Europe (grant) _____ 30.000 €

Looking for

"We are looking for a sales agent, TV partners and co-producers. In terms of co-production countries, we are particularly interested in meeting partners from Eurimages-eligible countries, but are generally open. Although we could co-produce from Germany through our own company Indiz Film, we are looking for a strong German partner, either in addition to, or instead of Indiz, so that we could focus entirely on the Georgian side of the production. Co-production partners could bring in key crew and part of the post-production."

Company Profile

POLARE FILM was founded in September 2010 by Nana Ekvimishvili and Simon Gross in Tbilisi, Georgia. The company's goal is to produce feature films in Georgia which tell everyday stories from people's lives there. Polare Film's first co-production *IN BLOOM*, directed by the company's founders Nana Ekvimishvili and Simon Gross, won more 30 awards at international festivals and was Georgia's submission for Best Foreign Language Film at the 2014 Academy Awards. It was also a big success at the Georgian box office and sold to several territories worldwide. *MY HAPPY FAMILY* will be Polare Film's second feature.

Polare Film

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Tbilisi, 2014: 52-year-old Manana unexpectedly decides to abandon her family. They try to convince her that she has everything she needs at home to be happy, but the revelation of a dark family secret threatens to push them further apart.

Synopsis

On the evening of her 52nd birthday, Georgian literature teacher Manana unexpectedly announces to her family that she is leaving. She has been married for 30 years and lives in a three-bedroom flat in Tbilisi with her husband, parents, two children and her son-in-law.

The members of her family represent three generations and are completely different from one other: Manana's husband Soso (55); their daughter Nino (24), who is married and adores her husband Vakho (27); Manana's son Lasha (20); Manana's mother Lamara (72), the pillar of the family who takes care of everybody, and Manana's father Otar (80), who after a long and exhausting life, dreams of a death which is slow in coming. Initially, the family doesn't take Manana's decision seriously. But then she packs her suitcase and leaves. The family is shocked and incredulous: Where is she going? Who upset her? She is past "divorce age" after all, and has a good husband who doesn't drink, take drugs or beat her.

Manana starts her new life and feels happy like never before. Then one day she finds out that her husband loved another woman for years, and even has a 14-year-old son with her. Manana is shocked. She can't enjoy her new life any more. Every time she sees her husband, she wants to tell him that she knows, but she just can't seem to get it out. She decides to keep the secret to herself.

Meanwhile family life goes on without Manana: Nino's marriage breaks down; Lasha, who previously spent all his waking hours in front of the computer, brings his first girlfriend home; Otar has still had enough of life and Lamara continues to play the role of head of the family. Rezo, Manana's brother, is upset about Manana's potential divorce as she will lose her standing in society and people might badmouth her. He starts spying on her, in order to prove to himself that she left the family for another man. This way he can force Manana into behaving "reasonably" and convince her to reconcile with her husband.

In the midst of this family chaos, Soso turns out to be the only one who understands Manana. They meet in secret and a kind of friendship grows between them. Soso helps Manana with some odd jobs around her apartment, and they share the occasional meal and glass of wine.

One day, some of Rezo's thugs turn up on Manana's doorstep during one of Soso's visits. Thinking he is the "other man", they beat him up. Bloody and bruised, Soso is comforted by Manana. He looks into her eyes and opens up to her about the past.

Director's Note

I, Nana, grew up as part of a big family in Georgia, which consisted of my parents, my sister, my sister's husband and two children, and several relatives who had moved from the countryside to live with us.

On the one hand, this was fantastic. We dined together, gathering in the kitchen in the evenings, with everyone sharing stories of their day. Different opinions, and even arguments, had a place at the table. On the other hand, you don't get any privacy in this scenario. In a big family, grandma can't help but comment on everything you do, grandpa can't help but impose his wisdom, the parents worry about their children and on it goes. Eventually everybody interferes in everyone else's affairs and each person lives the other's life. At the end of the day, there is no time left for one's own life.

Georgia is a southern culture. People love spending time together and being alone is frowned upon. A Georgian saying conveys this sentiment well: "It is a pity to be alone, even when eating". A Georgian family is a world where people can be both very happy and very miserable. Living together sometimes alienates people from each other more than it connects them. This is what happens to the characters in our film. Suddenly they find out that they don't know much about each other.

We want to portray life in a large Georgian family. We want to ask whether personal happiness is possible in conditions of such collective existence. We want to portray collective life with all its charm, humour, tragedy and light-heartedness. We want to tell Manana's story, an ordinary 52-year-old Georgian literature teacher in whom a long-forgotten instinct is awakened.

Directors' Profiles

Nana Ekvimishvili studied dramaturgy and screenwriting at the Konrad Wolf Film and Television Academy in Potsdam, Germany. She wrote, co-directed and co-produced her first feature film *IN BLOOM* (2012) with Simon Gross in Georgia. *IN BLOOM* had its world premiere in *Forum* at the Berlinale 2013 and has since received 30 international awards from festivals around the world.

Simon Gross studied directing at the University of Television and Film in Munich, Germany. He established production companies Indiz Film (Germany) and Polare Film (Georgia), and co-directed and produced *IN BLOOM* with Nana Ekvimishvili.

ROTTERDAM-BERLINALE EXPRESS

BERLINALE CO-PRODUCTION MARKET

Once again, three projects come to Berlin straight from Rotterdam via our ROTTERDAM-BERLINALE EXPRESS.

Together, we have selected three great projects that are being introduced at the CineMart and are looking forward to meeting even more potential partners in Berlin:

Benjamin Naishtat's new feature *ROJO* whose debut *HISTORY OF FEAR* screened in *Competition* at last year's Berlinale. *ROJO* has just participated in the Rotterdam-supported "3 Puertos" development initiative. Also returning to Berlin is director Myroslav Slaboshpytskiy, whose shorts *DIAGNOSIS* and *DEAFNESS* screened at the Berlinale in 2009 and 2010 respectively.

Slaboshpytskiy's *THE TRIBE*, as well as Syllas Tzoumerkas' *A BLAST*, both multi-awarded features, are screening at this year's International Film Festival Rotterdam, and Tzoumerkas' new project *THE MIRACLE OF THE SARGASSO SEA* completes the ROTTERDAM-BERLINALE EXPRESS 2015.

These three projects perfectly embody our joint efforts in supporting and promoting independent arthouse cinema, as both of us, the International Film Festival Rotterdam and the Berlin International Film Festival, love to present outstanding films from all over the world. And both of us, the CineMart and the *Berlinale Co-Production Market*, strive to select exceptional projects in order to raise international awareness for them and to support them in finding good partners.

Enjoy reading our ROTTERDAM-BERLINALE EXPRESS projects, and enjoy the meetings with their representatives. We hope you find a project you would like to go for.

Rutger Wolfson, Marit van den Elshout & Bianca Taal
International Film Festival Rotterdam

Dieter Kosslick, Sonja Heinen & Martina Bleis
Berlin International Film Festival



BERLINALE
CO-PRODUCTION
MARKET

FEBRUARY 8-10, 2015



CINEMART

THE MIRACLE OF THE SARGASSO SEA

HOMEMADE FILMS, Greece

Maria Drandaki
Homemade Films



Syllas Tzoumerkas



Writers _____ Youla Boudali, Syllas Tzoumerkas
Director _____ Syllas Tzoumerkas
Producer _____ Maria Drandaki



Project Information

Format _____ HD to DCP
Running Time _____ 100 min
Genre _____ Crime / Neo-noir / Dark comedy
Target Audience _____ Female, 35+ years
Shooting Start _____ May 2016
Shooting Language _____ Greek
Main Cast _____ tba

Financial Information

Total Budget _____ 1.000.000 €
Financing already in place (13,5 %) _____ 135.000 €

Financiers / Partners already confirmed

Graal SA, Greece (in-kind investment: part of post-production) _____ 70.000 €
Prosenghisi, Greece (in-kind investment: equipment and transport) _____ 32.000 €
StraDa Films, Greece (MG Greek distribution) _____ 10.000 €
PRPL, The Netherlands (co-producer's investment) _____ 23.000 €

Looking for

"We are looking for co-producers, a sales agent and further financing. We would like to work with key creative crew from co-producing countries and are happy to discuss the best options, as no heads of departments have been appointed yet. We are also open to do part of the post-production (sound, VFX) outside of Greece. Countries we are especially interested in are France, Germany, Poland, Israel, Italy and the USA, but we are open to others as well. For a few scenes, we are looking for a location resembling a salt desert. We know that suitable locations exist in the South of Italy (Matera, Basilicata) and in Israel, but we are open to ideas for other places."

Company Profile

HOMEMADE FILMS is an Athens-based production company founded in 2009.

Since then, it has produced and co-produced several successful shorts and features. These include the feature *HOMELAND* (Syllas Tzoumerkas) and the short *CASUS BELLI* (Yorgos Zois), both of which premiered at Venice in 2010. In 2012, the company produced Panagiotis Fagoutis' feature *PARADISE*, as well as the short *OUT OF FRAME* by Yorgos Zois (Venice, 2012). Its latest production, Syllas Tzoumerkas' *A BLAST*, premiered in competition at Locarno in 2014. Homemade Films is currently co-producing Yorgos Zois' *STAGE FRIGHT*, recipient of the CNC development prize and a production award at the TorinoFilmLab 2012, and selected for the L'Atelier at Cannes 2013. The company is also developing Syllas Tzoumerkas' *THE MIRACLE OF THE SARGASSO SEA*, which was selected for the ACE 24 training session (2014). Homemade Films is a member of the EAVE and ACE producers networks and the Greek Producers Alliance.

Homemade Films

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As a mysterious suicide case unfolds, two women – a murder suspect and a policewoman – discover they have more in common than expected: contempt for their lives to date, and a relentless desire to start over.

Synopsis

Born and raised in the idyllic port town of Messolonghi, Rita (30) works at the local eel hatchery and cleans churches in her spare time to make ends meet. Rough in her manners and socially isolated, she lives under the reign of her local pop star brother, Manolis (35). The locals are blinded by his ravishing looks and his flashy ways, and no one is aware of how much he dominates Rita's life by bullying her on a daily basis.

During a beach party, fuelled by alcohol and drugs, he makes crude jokes in front of his friends, offering his sister up for sex to whoever is willing to take her. Rita is terrified and completely out of sorts. She kills him, making it look like suicide.

Elisabeth, the chief of Messolonghi police, is called onto the case. She is woken up on the sofa by her mobile ringing incessantly, after a long night out drinking. Elisabeth is a single mother in her 40s and has a reputation as a rough cop and a promiscuous drunk. Previously a promising policewoman but now a washed-up sergeant, she was dismissed from the Athens Antiterrorist Unit ten years earlier for trying to protect a 15-year-old terrorist.

Elisabeth can immediately tell this is no suicide. She interrogates the students who were at the beach party whilst helping herself to a good dose of their cocaine. Intimidated, one of them fills her in on the night's events and she goes off in search of Rita.

Meanwhile, in an attempt to avoid being questioned, Rita has deliberately knocked herself out by bashing her head against a desk at the eel farm, and has been carted off to hospital in the bed of a fish delivery truck.

At Rita and Manolis' senile mother's house, Elisabeth discovers a lot of cash and a plane ticket to Miami in Rita's name, both of which she pockets without hesitating. She also finds an old VHS tape. When she sees the atrocities Manolis has done to Rita on video, her mental state starts deteriorating: she realises that she shares more in common with Rita than she could have imagined – a past full of injustice, a pitiful present, and a dead-end future.

She drags Rita from the hospital to the beach, the scene of the murder. There, drunk and defeated by her own demons, Elisabeth makes up her mind: she needs to find a way out for both of them. She secures Rita an alibi for the night of the murder so she can flee to Bermuda and the Sargasso Sea, followed by Elisabeth and her son.

Director's Note

THE MIRACLE OF THE SARGASSO SEA will work within, yet bend the rules of film noir. In the style of neo-noir films such as *FARGO* or *MULHOLLAND DRIVE*, it will use and distort the genre's narrative style and its modern spin-off, the crime TV series, to introduce us to people and places that are both common and exotic. Through this interplay between the clichéd and the unpredictable, our goal is to create a crack in the audience's sense of reality, making what is on screen recognisable, yet unsettling.

Visually, we will use a wide aspect ratio, so that funny and scary elements can be placed side by side with the characters' everyday actions. Messolonghi's natural surroundings will be integral to the shoot, as the humidity and swampy landscape will strengthen the characters' state of emotional uncertainty and imprisonment. Messolonghi's foggy atmosphere and its intense, long sunsets will be used to fuel the film's tone of subconscious explosion and emotional turmoil. As for the city itself, the contrast between its past glories and its post-crisis decadence immediately creates the sense of a hopeless place with no future.

As a third feature, *THE MIRACLE OF THE SARGASSO SEA* presents new challenges for me. Firstly, as it references the rich cinematic tradition of the noir-crime film. Secondly, it gives me the chance to further progress my work with actors through the complex roles of Elisabeth and Rita. Both characters combine strong and contrasting traits: pride and efficiency versus self-pity and social inadequacy, grace and tenderness versus vulgarity and ridicule.

But the biggest challenge of all is to make tangible the sense that these two women can walk through the drama, struggle, rejection and toxicity to find a paradise on earth.

Director's Profile

Syllas Tzoumerkas was born in 1978 in Thessaloniki. He studied theatre, film directing and acting. He has directed several TV documentaries and the short films *THE DEVOURING EYES*, which screened as part of the Cinéfondation selection at Cannes in 2001, and *RAIN* (Oberhausen, 2002). His first feature film, *HOMELAND*, premiered in Venice in 2010 (International Critics' Week). *A BLAST*, his second feature, premiered in Locarno in 2014 (International Competition) and went on to screen at several international festivals, as well as being released theatrically.

PUCARÁ CINE, Argentina

Barbara
Sarasola-Day
Pucará Cine



Federico Eibuszyc
Pucará Cine



Writer _____ Benjamin Naishtat
 Director _____ Benjamin Naishtat
 Producers _____ Barbara Sarasola-Day, Federico Eibuszyc



Project Information

Format _____ 4K to DCP
 Running Time _____ 100 min
 Genre _____ Drama
 Target Audience _____ Arthouse with crossover potential
 Shooting Start _____ Early 2016
 Shooting Language _____ Spanish
 Main Cast _____ tba

Financial Information

Total Budget _____ 1.000.000 €
 Financing already in place (1,8%) _____ 18.000 €

Financiers/ Partners already confirmed

INCAA, Argentina (public fund, reinvestment fund) _____ 8.000 €
 Hubert Bals Fund, The Netherlands (development support) _____ 10.000 €

Looking for

"We are looking for co-producers, a sales agent, distribution presales and further funding. We are particularly interested in meeting producers from Germany, Spain, France, the Netherlands, Norway, Belgium, as well as Uruguay, Brazil, and Chile, but we are open to other countries as well. Partners can contribute with cast or crew. We will have one week of shooting in a country bordering Argentina and will require local crew, cast, services and equipment. Partners could also contribute with image and sound post-production."

Company Profile

Created in 2011 by Federico Eibuszyc and Barbara Sarasola-Day, PUCARÁ CINE focuses on auteur-driven feature films and documentaries by emerging filmmakers. Pucará Cine produced the award-winning short films *EL PASITO DE ONDA* (Guillermina Pico, 2013) and *ESTACIONAMIENTO* (Luis Bernardez, 2014). The company's first feature *DESHORA* (written and directed by Barbara Sarasola-Day) was an Argentinian-Colombian-Norwegian co-production and had its world premiere at the Berlinale 2013 in *Panorama*. *DESHORA* went on to screen in 30 international film festivals. Pucará Cine is producing, in association with Julia Rotondi, Mariano Luque's second feature *OTRA MADRE*, and is currently in post-production with the feature mockumentary *LOS CORROBORADORES* (Luis Bernardez). The company currently has two projects in development: *TIGRE* by Silvina Schnicer and Ulises Porra and *ROJO* by Benjamin Naishtat.

Pucará Cine

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During the violent 1970s, in a small town in Argentina, reputable lawyer Darío is involved in a strange incident in which a man dies. As an ordinary man, he wants to do the right thing, but circumstances drive him to hide the truth.

Synopsis

Argentina, mid-1970s. The government is intervening in the left-wing provinces and a time of unprecedented political violence unfolds. All this seems to have little effect on the small town where Darío lives. He is a fifty-year-old lawyer dedicated to inheritance and redundancy law. Alongside his wife Susana and his beautiful daughter Paula, Darío belongs to one of the most respected families in the community.

This peaceful existence is interrupted when a mentally unstable man triggers a brawl at a restaurant. As someone who takes matters into his own hands, Darío humiliates the man in front of people. Shortly afterwards, the man goes looking for Darío and attacks him. Darío chases him down and ends up beating him. After crying for a moment, the man pulls out a gun and when it seems he is just about to shoot Darío, he shoots himself instead but doesn't die. Aware of the political atmosphere and risks this could cause him, Darío decides to dump the man, who is still alive, in the nearby desert.

Afterwards, Darío resumes his life. The family goes about its daily routine: his daughter's love affairs, the trivial conversations with his wife, the dead hours at the office listening to classical music with his old secretary. A year passes until one day, Darío's old friend Vivas presents a proposition to him: a house abandoned by freedom fighters who have fled into exile, which they could buy for next to nothing and make a fortune on.

Vivas mentions that almost a year earlier, his wife lost touch with her hippie younger brother who was undergoing psychiatric treatment. From the description, Darío realises that the hippie is none other than the man he buried in the desert. Vivas adds that he has hired Bassani, a private detective from Buenos Aires, to investigate the disappearance. Darío grows uneasy.

Darío takes his family on holiday. They relax on Uruguay's splendid beaches, surrounded by masses of happy Argentines. In the middle of the summer, the whole beach witnesses a rare kind of eclipse. A red eclipse.

Upon their return, Darío goes back to work, where Bassani is waiting for him. His inquiry has led him to presume that Darío may have something to do with the hippie's disappearance. But the inquiry will go nowhere. Waves of corpses will start appearing in the desert and both Bassani and Vivas choose, wisely, not to take this any further. Once again, Darío returns to his ordinary life, calmly assuming that his secret will be buried by the violence of the times and the silence of an entire society.

Director's Note

With *ROJO* I want to deal with the issue of silent majorities during traumatic historical times. During the 1970s, initially under democratic rule, and then by means of a dictatorship, Argentina was shaken by a wave of unprecedented political violence. Tens of thousands were killed by military or paramilitary groups. The majority of society, however, had barely any contact with these events. Some people even saw in the strange atmosphere of the time an opportunity to hide certain things.

ROJO presents a series of banal characters who happen to find themselves mixed up in extraordinary events that happen during exceptional circumstances, which tend to blur any kind of moral perspective. I want to build characters with whom the audience can empathise, as I believe that the moral tribulations that the characters encounter are key to generate tension in the film. I want the audience to experience these tribulations along with the characters, and thus find themselves in the same deep, personal dilemma.

As a visual approach, I will choose an agile, violent and fresh style, taking US films of the late 1960s and early 1970s as a reference. In particular, US films that were somehow influenced by the spiritual earthquake that the Vietnam War unleashed. *ROJO* won't be a movie about the 1970s but rather a movie *from* the 1970s. In a similar way to the cinema of "Nam-affected" America, the cinematic power of violence can be a metaphor for the deliberately absent but well-known Argentinian political violence. Colour treatment, visuals, music, sound design: all these elements in *ROJO* will feel like a 1970s movie, taking the audience on a journey back in time.

Director's Profile

Born in Buenos Aires in 1986, Benjamin Naishtat studied at the Universidad del Cine. With a grant from the French Ministry of Culture, he completed a two-year programme at the Fresnoy-Studio National des Arts Contemporains. Naishtat went on to direct the short films *EL JUEGO* (Cinéfondation, Cannes 2010) and *HISTORIA DEL MAL* (Rotterdam, 2011). In 2014, his feature film debut *HISTORIA DEL MIEDO* was supported by the *World Cinema Fund* and premiered in *Competition* at the Berlinale and went on to screen at several festivals, winning awards for Best Film at the Jeonju and San Francisco international film festivals.

LUXEMBOURG

TANDEM PRODUCTION, Germany & GARMATA FILMS, Ukraine

Anna Katchko
Tandem Production



Myroslav
Slaboshpytskiy



Elena
Slaboshpytskaya



Writer _____ Myroslav Slaboshpytskiy
Director _____ Myroslav Slaboshpytskiy
Producers _____ Anna Katchko, Valentyn Vasyanovych
_____ Elena Slaboshpytskaya (Creative Producer)



Project Information

Format _____ Arri Alexa to DCP
Running Time _____ 100 min
Genre _____ Drama
Target Audience _____ Arthouse audiences and world cinema enthusiasts
Shooting Start _____ December 2015
Shooting Language _____ Ukrainian
Main Cast _____ tba

Financial Information

Total Budget _____ 1.100.000 €
Financing already in place (53,2%) _____ 585.000 €

Financiers/ Partners already confirmed

Ukrainian State Film Agency, Ukraine (public fund, production support) _____ 535.000 €
League of Ukrainian Philantropists, Ukraine (production grant) _____ 40.000 €
Hubert Bals Fund, The Netherlands (development grant) _____ 10.000 €

Looking for

"We are looking for co-producers and presales and we would like to meet funding bodies. We are especially interested in co-production partners from France, the Netherlands and Norway, but we are open to any interested parties. This film would benefit from international crew to achieve the desired quality, and we are ready to include key crew members from partnering countries, for example a sound designer, art director, CGI artist, and to do part of the post-production in a co-producer's country."

Company Profile

Founded by producer Anna Katchko, TANDEM PRODUCTION has offices in Moscow and Berlin. Credits include Russian-Swedish co-production *NEWSMAKERS* (Anders Banke, 2009); German-Russian-Kazakh *BAIKONUR* (Veit Helmer, 2011); Akan Satayev's *MYN BALA* (2012), Kazakhstan's Academy Awards submission and highest grossing domestic release; French-Kazakh *ADVENTURE* (Nariman Turebayev; in competition at Karlovy Vary 2014). The Kazakh-German-French *HARMONY LESSONS* by Emir Baigazin won the Berlinale Silver Bear in 2013, as well as 30 international awards. Two co-productions are scheduled for release in 2015: Nepalese-German-French *KALO POTH* (Min Bahadur Bham) and Russian-German-Swiss *PUPPET SYNDROME* (Elena Hazanov). Katchko is the founder of co-production markets Spotlight: New Kazakh Cinema (Kazakhstan) and MIFF Business Square (Moscow).

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FOR VISUALS](#)

Tandem Production

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A policeman confronts the system, his job and the women in his life – in a city overshadowed by the effects of a nuclear disaster.

Synopsis

Sergey is a policeman who works in the Chernobyl exclusion zone. He doesn't live here all year round like other zone employees. Instead, he comes to do his two-week-long rotating shift and once it's over, he goes home. Beyond the zone he has another life – his wife, a son. In the zone he has a steady girlfriend, Marina, a laundry woman, whom he meets in secret behind her husband's back. Despite observing strict safety measures, zone workers still run the risk of nuclear contamination. Although they have learnt how to live with this in mind, fear permeates the air, rearing its head from time to time.

Sergey's police duties are relatively undemanding as the zone is practically crime free. Therefore, when two Pripyat watchmen mysteriously disappear, the locals are perplexed. Sergey takes part in the search party and finds one of the missing men, who turns out to be Marina's husband. He is alive but badly frostbitten. In the commotion, Sergey is bitten by a stray dog. Sergey shoots the dog, cuts off its head and takes it to the medical unit, along with the frostbitten watchman.

Sergey is treated by a female doctor there, who sends away the dog's head to test it for rabies. Sergey is prescribed daily rabies vaccine injections, which he is not too concerned about – he has fallen for the doctor at first sight.

The watchman, Marina's husband, confesses to Sergey that he murdered his workmate whilst depressed and drunk, then threw the body into a manhole. Police investigators arrive, extract the frozen corpse from the manhole and take it away, along with the watchman. Marina is hysterical at Sergey for turning in her husband, but he has moved on, his thoughts now occupied by the doctor. When he goes to see her for his daily injection, he makes a pass at her.

Meanwhile, the doctor's truck driver husband suspects Sergey and his wife of having an affair and gives her a beating. The doctor leaves home and settles in with Sergey. Meanwhile, Marina plots her revenge. On the last day of Sergey's 14-day shift, she presents him with a peace offering in the form of clean sheets. The doctor and Sergey spend the night in them. The next day, Sergey is stopped as he tries to leave the zone – his radiation levels are off the chart. The sheets were contaminated. He is left behind on the platform as the train pulls away.

Director's Note

"The total land area of the Chernobyl exclusion zone is as large as the state of Luxembourg." This set phrase opens every radiation safety briefing to anyone who enters the zone.

I have always dreamt of making a film about the Chernobyl exclusion zone. This film will be based on my own, deeply personal, experience. I was a small boy when the Chernobyl disaster broke in 1986, and in 1998 I worked there as a reporter. This gave me numerous opportunities to see the zone's most off-limit places where no tourists or visiting TV crews were allowed. I flew over the zone by helicopter, I visited its nuclear waste burials and even went inside the wrecked reactor 4 building. Some years later, my impressions provided the basis for my short *NUCLEAR WASTE*, filmed in the zone.

LUXEMBOURG is a story of living in the zone today, which differentiates it from all previous Chernobyl Films. It is about people's life on the land after the nuclear apocalypse. These days, the zone looks like a normal Ukrainian industrial province. It is, however, a restricted area with limited access, guarded by armed police. A type of primitive community has arisen out of the ruins of a nuclear disaster, amidst the endless nuclear winter. This is how I see it and also how it will be represented in my film. I am planning to get my Chernobyl acquaintances from previous shoots involved with *LUXEMBOURG* and will cast actual policemen, laundry women and hunters in secondary roles.

The shoot must take place in winter, so we end up with a black and white film, shot in colour. We will shoot smooth, level greyness. The lighting plot suggests an imitation of natural lighting. We plan a use of a dynamic, handheld camera style, with long takes to be edited in-frame, and mainly wide and medium shots.

Director's Profile

Myroslav Slaboshpytskiy graduated from the Kiev State Institute of Theatre and Arts, majoring in film directing. His debut short *THE INCIDENT* (2006) competed in more than 25 festivals, and his shorts *DIAGNOSIS* (2009) and *DEAFNESS* (2010) were both nominated for the Golden Bear at the Berlinale. In 2012, his short *NUCLEAR WASTE* won the Silver Leopard at Locarno. Slaboshpytskiy's first feature *THE TRIBE* premiered in Critics' Week at Cannes 2014 and won three major prizes there. Since then, it has gone on to win more than 30 international awards, including the European Film Academy's Discovery Award.

TALENT PROJECT MARKET

BERLINALE CO-PRODUCTION MARKET

With the main theme of "2015: A Space Discovery", *Berlinale Talents* invites 300 emerging film professionals to discover new ways of looking at cinematic space. Along with around 100 experts, they discuss film as a multi-dimensional spatial art form, explore various perspectives for the screen, and look at how characters unlock the action spaces of edited stories and imagery. *Berlinale Talents* relates all this, on a local and global level, to the economic and cultural spaces in which Talents develop, create and market their films today.

One of these spaces in which filmmakers can nurture their projects is the TALENT PROJECT MARKET, the long-standing cooperation between the *Berlinale Co-Production Market* and *Berlinale Talents*. For the 12th consecutive year, we present 10 promising feature projects suitable for international co-production by *Berlinale Talents* producers and directors. Here they receive creative and structural input from industry mentors and meet many of you, i.e. their potential co-producers and financiers.

There are even more great projects by Talents to be discovered during the Berlinale. We warmly invite you to check them out at the Talents Market Hub in the EFM and on www.berlinale-talents.de.

The 10 final projects for the TALENT PROJECT MARKET 2015 were selected from a record number of 245 submissions by our international jury – Roshanak Behesht Nedjad, Ellis Driessen and Katriel Schory, as well as Prof. Georg Feil for the VFF Award.

We remain extremely grateful to the VFF – Verwertungsgesellschaft der Film- und Fernsehproduzenten for their ongoing support of TALENT PROJECT MARKET filmmakers. Once again, they are generously handing out the 10.000 € VFF Talent Highlight Pitch Award to one of the 10 projects, and providing two further nomination prizes of 1.000 €. The pitching and award ceremony takes place in the Festsaal on Monday, February 9, at 12.00 pm.

One of the fruits of our collaboration can be seen at this year's festival in the *Forum: THE BODA BODA THIEVES* by Yes! That's Us, presented by producer Sarah Wanjiku Muhoho at the TPM 2012. We are proud to have you back at the Berlinale.

Now please enjoy pomegranate soup in Ireland, special cakes in Macedonia, and soft drinks worth one million Filipino pesos. And watch out, you'll get the creeps in Singapore, be under surveillance in Turkey, and have to find your own way in Brazil. Or be guarded in Panama, connected in Lebanon, taken care of in Norway, and "celestially transmitted" in the UK.

Happy encounters!

Florian Weghorn & Christine Tröstrum
Berlinale Talents

Sonja Heinen & Kathi Bildhauer
Berlinale Co-Production Market



THE SECRET INGREDIENT

EMILIJA CHOCHKOVA, Macedonia

Emilija Chochkova



Writer _____ Gjorce Stavreski
Director _____ Gjorce Stavreski
Producer _____ Emilija Chochkova (Fragment Film, Macedonia)

Project Information

Format _____ 2K Arri Alexa
Running Time _____ 90 min
Genre _____ Tragicomedy
Target Audience _____ 26–45 years, women and couples
Shooting Start _____ September 2015
Shooting Language _____ Macedonian
Main Cast _____ Casting for local actors in progress

Financial Information

Budget _____ 680.622 €
Financing already in place (33,5%) _____ 228.122 €

Financiers/ Partners already confirmed

Macedonian Film Agency (public fund, production support) _____ 195.122 €
Fragment Film, Macedonia (own investment and deferments) _____ 15.000 €
Little Wing Productions, Bulgaria
(attached as co-producer, own investment and deferments) _____ 10.000 €
SEE Cinema Network (development support) _____ 8.000 €

Looking for

"We are looking for co-producers (mainly from Germany, the Netherlands and France), financiers and a sales agent. Key positions are open in the following departments: camera, sound, makeup, costume, art direction, editing and post-production."

Director's Profile

Gjorce Stavreski is a filmmaker from Skopje, Macedonia. He writes, directs and produces films that occasionally receive awards at international festivals. He directed the short films *AUDITION MATERIAL* (2013, Best Short Film, Bogoshorts, Bogatá Short Film Festival, *D SKOPJE (SKOPJE LOVERS)* (2011) and *AT DAYBREAK* (2009, Official Selection, Clermont-Ferrand International Short Film Festival). He is also a successful director of TV commercials and an award-winning photographer.

Producer's Profile

FRAGMENT FILM is an independent production company established in 2012 by Emilija Chochkova and Gjorce Stavreski. Based in Skopje, Macedonia, the company is dedicated to making short, feature and animation films with personal artistic vision.

Chochkova graduated from the Faculty of Dramatic Arts in Skopje, production department, in 2005. She works at TV Telma as producer and program coordinator. From 2004 to 2007, she worked for House 57 Production as a producer and in 2008 she was nominated for a Robert Bosch Prize for co-production with the documentary film *CHERKEZI*. In 2014 she won the FVG Scholarship for the European Producers Workshop at the When East Meets West Pitching Forum in Trieste. In 2009 she produced Gjorce Stavreski's short film *AT DAYBREAK* (Official Selection, Clermont-Ferrand International Short Film Festival).

Emilija Chochkova

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A young man is on a quest to save his father with the help of a secret ingredient.

Synopsis

THE SECRET INGREDIENT is a comedy-drama about two men, a father and son. Vele, in his late twenties, who dropped out of college to start a job as a mechanic at the Skopje train depot in order to take care of his ailing father, Gjore. Having lost his wife and oldest son in a car accident, Gjore hates his life. After being diagnosed with cancer, Gjore just gives up, but Vele refuses to give up on him. His father is the only family he has left.

Unable to buy the expensive medication his father needs and feeling desperate, Vele steals a package at the depot containing marijuana from some mobsters. After an unsuccessful effort to sell the drugs, Vele makes a cake with it and gives it to his father, hoping to at least relieve his pain, telling Gjore that it had been prepared by a mysterious healer.

As the days pass, the cake not only reduces the old man's pain, but his health also begins to noticeably improve. With this, Vele must confront a new set of problems though: News of Gjore's miraculous recovery quickly spreads among the pensioners in the neighbourhood, so they start asking Vele for some of the cake. One of them thinks it will help him with his hearing loss; another hopes it can make his invalid niece walk again; a third wants to "cure" his gay grandson. Meanwhile, the mobsters are quickly closing in on Vele.

While hoping that things will quiet down, and trying to engage his father about their painful past, Vele decides to take Gjore to the camp site where they had spent every holiday as a family before the deadly car accident. Shortly after they arrive, the mobsters catch up to them. As Vele and Gjore – scared and with no apparent means of escape – stare at the men, the head mobster offers to spare their lives in exchange for the cake recipe, hoping that it will help his mother, who is also ill.

Vele smiles and asks for a pen and paper.

Director's Note

THE SECRET INGREDIENT is a warm, tragicomic story about a young man on a quest to save his father. Vele steals marijuana, makes a cake with it and feeds it to his father to reduce his cancer pain. After the old man's miraculous recovery, the neighbours want to try the mysterious cake, leading to a series of comic situations for which Vele desperately tries to find a way out. He also faces an even greater challenge, however – persuading his father that his life is worth living.

I see the film as a finely balanced form of comedy, dra-

ma and suspense that shifts between two developing storylines. The first storyline involves the relationship between the father and son. It starts on a melancholic note, but slowly grows into a charming comedy. The second storyline concerns the stolen marijuana, the railway station and the mobsters. It contains suspense and serves as a catalyst for raising tension and moving the action along. The message is that the little man – with courage and luck and by taking risks – can navigate his way through the ironic labyrinth of life.

I, as an author, face the struggle of common people trying to live a decent life during the rough, post-socialist transition, in which real values can often be reduced to bare survival. Ironically, however, it is often humour that serves as an antidote to the grey reality. I am mostly drawn to this story because of the main character's position as an underdog. I have always been fascinated by people who go against the current and manage to succeed against all odds.

Producer's Note

There are many reasons I want to produce this film. Firstly, the story. The emotional father-son tale shows how creative one must be to survive the everyday craziness in this transitional country of ours, Macedonia. I also like the film's humour, which stems from adverse situations – e.g. a pensioner giving a "space cake" to his niece believing it will make her walk again. Then there is the protagonist, Vele, who is a good-looking, caring guy, who is also clever and courageous. He is the "boy next door" with whom the target audience easily connects.

With humour and a feel-good quality as key elements, the film can easily trigger audiences' emotions. It also has festival potential, having already won Best Screenplay at the Manaki Script Corner and an FVG Scholarship from EAVE at the 2014 When East Meets West Pitching Forum in Trieste. Last but not least, is the writer and director, Gjorce Stavreski, whom I've known for 15 years. Working together on his short film *AT DAYBREAK* (2009) was the start of our professional collaboration. I love the unpretentiousness of his movies, and I'm happy to be the producer of his first feature film.

ONE THOUSAND

GUILLAUME DE LA BOULAYE, France



Guillaume de la Boulaye

Writers _____ John Bedia, Zigcarlo Dulay, Lawrence Fajardo
Director _____ Lawrence Fajardo
Producers _____ Lawrence Fajardo & Kristina Fajardo (Pelikulaw, Philippines)
_____ Guillaume de la Boulaye (Zorba Production, France)

Project Information

Format _____ HD
Running Time _____ 90 min
Genre _____ Comedy
Target Audience _____ All audiences
Shooting Start _____ Summer 2016
Shooting Language _____ Filipino
Main Cast _____ Casting in process

Financial Information

Budget _____ 848.323 €
Financing already in place (9%) _____ 75.000 €

Financiers/ Partners already confirmed

Zorba Production, France (producer's own investment) _____ 60.000 €
Pelikulaw, Philippines (producer's own investment) _____ 15.000 €

Looking for

"We are looking for financing, for co-producers (especially from Norway and Germany), a sales agent, distributors and other partners."

Producer's Profile

ZORBA PRODUCTION produces films by authors from very different backgrounds (such as Olivier Assayas, Mia Hansen-Love, Elie Wajeman, Oxmo Puccino, Lawrence Fajardo, Jero Yun and Song Chuan), to present viewers with unique perspectives on the world and its transformations. Founded in 2003 by Guillaume de la Boulaye and Olivier Mardi, Zorba Production has produced three arthouse movies, a dozen short films that have received international film festival awards, and over a hundred commercials. Zorba Production is an affiliate of Zorba Group, specialized in the creation and production of audiovisual and digital content. Zorba Production and Zorba Group employ 30 people full-time, and have their own graphic design and production studio. They recently created a Chinese subsidiary in Shanghai. Zorba production is currently developing several feature films and trans-media projects with European and Asian authors. The company focuses on producing international content for interconnected media.

Director's/ Producer's Profile

Lawrence Fajardo studied film and theatre at the University of St. La Salle Bacolod in the Philippines. His short film *KULTADO* won the Special Jury Prize at Cinemalaya 2005 and Best Short Film Award at Gawad Urian 2006. His debut feature, *MOTHER'S RACKET*, won Best Sound and Editing at Cinema One Originals (Philippines) in 2006. His film *AMOK* was a finalist in the New Breed Category at Cinemalaya 2011. It was shown at such festivals as the Busan IFF, Edinburgh IFF, Dallas IFF and Fukuoka IFF and won Special Prize of the Jury Award at DetectiveFEST 2012. His next film, *SHACKLED (POSAS)* won the Best Picture Award in the Director's Showcase Category at Cinemalaya and at the Hanoi IFF 2012. It was also presented at the Busan IFF and Cairo IFF.

In 2011, Lawrence founded the production house PELIKULAW with Kristina Fajardo and Tessa Aquino to produce independent films with mainstream appeal.

Guillaume de la Boulaye Zorba Production

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A multinational soft drink company launches a promotional campaign in which the holder of the bottle cap with the winning number will be awarded 1 million pesos. Due to a glitch in the system, several thousand winners from all over the Philippines claim the prize money.

Synopsis

“Number Fever” is a promotional campaign launched by a multinational corporation, Ice Tea Cola. The holder of the bottle cap with the winning number will be awarded the grand prize of 1 million pesos. A number is drawn every Saturday, at six o’clock in the evening. The whole of the Philippines is at fever pitch, in anticipation of someone having the winning number.

Every household tunes in to the live weekly draw. Among the viewers are Moymoy and his grandfather Pidong; Nick, a former vice mayor; and the lovers Rashid and Alika. All of them need the money to get them out of a dire situation. Pidong is sick and worries about the welfare of his young grandson. Nick wants to jump-start his fallen political career, and Rashid needs a way to buy back Alika’s dowry, because she is about to be married to a much older man.

The winning number turns out to be 1521, thousands of people, including Moymoy, Nick and Rashid, have a winning bottle cap. In an instant, the promise of the fulfilment of their dream is at hand. Each of them tries to claim the prize money, but when the hordes of winners flock to Ice Tea Cola’s office, their aspirations are crushed. The company announces that there has been an error, a system glitch.

As chaos ensues, all of the characters struggle with the repercussions of their actions and with the company in the end only giving each winner a measly 1.000 pesos.

Director’s Note

The real-life controversy behind *ONE THOUSAND* erupted in the summer of 1992 in the Philippines, when a multinational company announced the winning number on the bottle caps of one of its products in its “Number Fever” promo. It was later discovered, however, that the conglomerate had accidentally distributed more than 800.000 caps with that number. The company then refused to recognize the winning caps, deciding it would only award the prize to holders of bottle caps containing a pre-determined winning security code. There were said to be 500.000 “non-winning” crowns.

The film is inspired by different accounts revolving around the scandal. It consists of three stories set in the three major islands of the Philippines – Luzon, Visayas and Mindanao. These seemingly unrelated stories are unified by the fact that each of the characters holds a winning crown and is caught up in the upheaval and

controversy of the aftermath of the scandal. One story. One region. The whole Philippines.

My intention in telling these stories is to convey a modern tale of imperialism. My deepest hope is to present the overall situation of the Philippines and its people, wherein even the dreams of every Filipino are dictated and destroyed by global capitalism and the trappings of Western culture.

The film will combine documentary-like footage with structured and classical filmmaking techniques. I will use the media of TV, radio, internet and newspaper to advance the narrative. They serve as transitions bridging the interlocking and interweaving of the different stories. The entire film takes place over the course of three days and will utilize “man on the street” types of interviews as an additional element to convey the emotions felt. These range from funny to heart-warming and heart-breaking, showing how much the promotional fiasco affected the Filipino people, who clung to the hope of the prize money being their key to wealth and a better life.

Producer’s Note

I met Lawrence Fajardo at the Hong Kong Filmart Asia Film Financing Forum in 2013. I was impressed by his pitch for his project, *ONE THOUSAND*. I then watched his previous feature films. I was amazed at the energy, humour and creativity Lawrence managed to bring to his films despite the low production budgets he had in the Philippines, so I offered to help him finance his project in Europe.

I plan to finance the film through a co-production with maybe Germany and Norway. With Lawrence, it is my intention to produce the film under conditions that will elevate his work to the international standards of quality for independent filmmaking so that *ONE THOUSAND* has a chance to be selected for prestigious international festivals and released internationally. We have worked together on a second draft of the script, and Lawrence is now producing the third version.

Guillaume de la Boulaye

SAM AND THE ANGEL

GALEN FLETCHER, Canada



Galen Fletcher

Writer _____ Colin McLaren
Director _____ Michael Clifford
Producers _____ Galen Fletcher & Kaleena Kiff (Radius Squared Media, Canada)
→ based on the novel *After the Death of Alice Bennett* by Rowland Molony

Project Information

Format _____ HD
Running Time _____ 93 min
Genre _____ Bittersweet comedy
Target Audience _____ 14+ years
Shooting Start _____ November 2015
Shooting Language _____ English
Main Cast _____ Alfred Molina (confirmed as Skinner)
_____ Chris O'Dowd (favoured as Jim Bennett)
_____ Maisie Williams (favoured as Becky Bennett)

Financial Information

Budget _____ 3.200.000 €
Financing already in place (14,7%) _____ 472.000 €

Financiers/Partners already confirmed

Radius Squared Media with venture capital company, Canada (private equity) _ 328.000 €
Tax Credits, Canada _____ 144.000 €
Grand Union Productions, UK _____ amount tbd

Looking for

"We are mainly looking for a BFI- and Creative England-eligible UK co-producer, although an additional international co-producer could be an option as well. We are also looking for a sales agent and international presales. Most cast and crew positions are open and will be filled in conjunction with the UK co-producer. Grand Union Productions currently holds the rights and will be raising some funds but will not be the official co-producer."

Producer's Profile

Based in Vancouver, Canada, Galen Fletcher is currently producing the Telefilm-backed feature *NO MEN BEYOND THIS POINT*, with director Mark Sawers. His past work includes line producing *POPFAN*, a television movie for Lifetime Network; producing the feature film *CAMERA SHY*, which won six Leo Awards, including Best Picture as well as several awards at various international film festivals; producing the acclaimed web series *RIESE: KINGDOM FALLING* (Syfy/Space); and serving as an associate producer on *A CHRISTMAS STORY 2* (Warner Premiere). He has also produced and directed several short films over the last eight years. His producing partner, Kaleena Kiff, recently worked with writer Colin McLaren on *THE LEGEND OF BARNEY THOMPSON* (Talent Project Market 2014).

Galen Fletcher
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Leaving his home in Birmingham, 10-year-old Sam journeys across England with a shady psychic, hoping to talk to his recently deceased mum via a “celestial transmitter” – the Angel of the North statue.

Synopsis

For some, Christmas isn't always the most magical time of the year. Skinner (Alfred Molina) is a sham psychic, fleeing his debts, going from town to town preying on the bereaved. Ten-year-old Sam has just lost his mum. He is convinced that if Skinner helps him get to the iconic statue called the Angel of the North, he'll be able to talk to her in the afterlife. According to Sam, the angel is like a giant antenna ... well, obviously. He has the cash, and so begins the pair's journey – with Sam's sister, his dad, Jim, and Skinner's loan shark in hot pursuit. As Sam and Skinner travel across wintry motorways and moorland, an unlikely friendship develops with hilarious and troubling consequences. When will Sam realize his new friend is using him? What will this mean for his chances of contacting his mum? Will Skinner develop a conscience? One thing is certain: Neither Sam nor Skinner will ever be the same again.

Grief. Family. The afterlife. *SAM AND THE ANGEL* asks the big questions. It's about a rough-edged pair crossing beautiful countryside with magic in the air.

Director's Note

SAM AND THE ANGEL is a modern British fairy tale. It's not a social realist film though, and it owes as much to our period drama tradition as anything else. No, this is a movie that families will be able to sit down to at Christmas – to cry, laugh and feel warm inside with whilst holding loved ones tight and covering little ones' ears now and then. It's a bit cheeky, a bit anarchic, and that's the blend that makes it such good comedy.

At the centre of the film is the relationship between Skinner and Sam. Their classic two-hander scenes will define the film, and they should be utterly beautiful.

Producer's Note

SAM AND THE ANGEL is a story about hope and family, themes that resonate strongly with me. Colin McLaren's writing is poignant and humorous, giving us the sadness of death and disappointment with an infusion of youthful innocence and celebration of life. The best type of comedic film is the kind that takes you through the whole range of emotions to get to the humour, and this film truly gives you the full experience. While we have a wonderful concept and great script, I am excited to work with Colin and Michael to keep making it stronger.

Our aim in making this film a UK/Canadian co-production is to bring our private equity to the table along with Telefilm, the funding body of the Canadian government. This will make the viability of funding the film much greater and allow for a larger budget than a strictly UK production would. As the developing partner, we will be primarily involved with the script, and our UK co-producer would do a large part of casting, finding locations and hiring crew.

Director's Profile

Michael Clifford is a two-time BAFTA Award-winning filmmaker. *BROWN PAPER BAG* won Best Short film in 2004 and *HIDING PLACE* won a children's BAFTA in the same year. Since 1994 Michael has directed documentaries, dramas and gallery installations for the Arts Council, the BBC, Channel 4, Channel 5, Screen WM and the UK Film Council. Two of Michael's documentaries are RTS award winners: *DANGER UXO* (1998) and *THE MAN WHO WOULDN'T PAINT HITLER* (2002).

Michael has his own company, Grand Union Productions Ltd, which has a slate of feature films in development, co-produced Michael's first drama feature, *TURBULENCE* (completed in 2011), and is co-producing *SAM AND THE ANGEL*. In 2014 Michael completed his first feature-length documentary, *BICYCLE*, now screening in UK cinemas.

BIENCUIDAO

GEMA JUAREZ ALLEN, Argentina & ABNER BENAİM, Panama

Gema Juarez Allen
Gema Films



Abner Benaim
Apertura Films



Writers _____ Abner Benaim, Sergio Bizzio, Salvador Roselli
Director _____ Abner Benaim
Producers _____ Gema Juarez Allen (Gema Films, Argentina),
Abner Benaim (Apertura Films, Panama), Ruben Blades (Associate Producer, Panama)

Project Information

Format _____ HD
Running Time _____ 90 min
Genre _____ Drama
Target Audience _____ 35+ years
Shooting Start _____ December 2015
Shooting Language _____ Spanish

Main Cast _____ Leonardo Sbaraglia (*WILD TALES*) as Jimmy (confirmed).
Casting for Chief begins in Panama in May 2015

Project Status

Project was developed at EAVE 2014. Applications to Argentinean and Panamanian public film funds are scheduled for April 2015.

Financial Information

Budget _____ 755.000 €
Financing already in place (26,4%) _____ 199.500 €

Financiers/ Partners already confirmed

TVN, Panama (broadcaster) _____ 122.000 €
Vista Entertainment (distributor for Panama, Central America, Carribean) _____ 35.000 €
Ibermedia (public fund, development support) _____ 12.500 €
Gema Films, Argentina (producer, deferments) _____ 15.000 €
Apertura Films, Panama (co-producer, deferments) _____ 15.000 €

Looking for

"We are looking for potential co-production partners, a sales agent and distributors (all territories). Post-production (sound and image) could be done in co-producer's country."

Producer's Profile

GEMA FILMS is a Buenos Aires-based production company founded in 2009 by Gema Juarez Allen. Our main focus is on arthouse films and documentary features; we aim to produce the work of new and established directors. We work in collaboration with producers from Europe and Latin America.

At the moment, we are working on the films *OSCURO ANIMAL*, directed by Felipe Guerrero (supported by the Hubert Bals Fund Plus); *CAMINO A LA PAZ*, by Francisco Varone (in co-production with the Netherlands and Germany); *327 CUADERNOS*, by Andrés Di Tella (co-produced with Chile); and *VETERANOS*, a documentary directed by Lola Arias.

Our previous credits include *¡VIVAN LAS ANTIPODAS!* (by Victor Kossakovsky, opening film in Venice in 2011), *CORTA* (premiered in Rotterdam in 2012) and *EL OJO DEL TIBURON* (premiered in Rome in 2012).

Gema Juarez Allen Gema Films

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A man from the street comes to your door bleeding, begging for help. Would you let him into your house, into your life?

Synopsis

Jimmy (45) is an architect who has been going through big life changes. He recently separated from his wife, the mother of his young son. He's seeing someone new, and he's moved to Panama City's Casco Viejo neighborhood, the newly gentrified old quarter, where rich and poor now live side by side.

Chief (35) is a *biencuidao*, a self-appointed car watchman, who works the square where Jimmy's apartment is located. He is always offering to "watch the car", "wash the car" or "see to what the man wants". Jimmy thinks he treats Chief well, greeting him affably, asking him to run errands and tipping him generously, but he also maintains a safe distance.

One night, Chief appears covered in blood at Jimmy's door. He explains that he has been attacked and is likely to be killed if he stays on the streets. Jimmy agrees to take him in, but only long enough for Chief to recover from the worst of his wounds. Yet, the days go by and Chief stays on, ignoring Jimmy's direct and indirect hints that he wants him to leave.

Chief's presence – his disarming combination of charm, manipulation and emotional blackmail – complicates every aspect of Jimmy's life. He alienates Jimmy's girlfriend and drives a wedge between Jimmy and his son. What is becoming a living hell for Jimmy seems to be a paradise for Chief. Jimmy feels increasingly alone in the world, except for Chief. Although he does not want Chief as a friend, Jimmy is coming to depend on him as one. The more this dependence grows, the less Jimmy wants Chief around at all.

Chief tries his best to "take care" of Jimmy, who responds by pushing him away even further. In a moment of rage that gets out of hand, Jimmy destroys their dysfunctional boundaries and accidentally kills Chief.

BIENCUIDAO is a drama with touches of a thriller that takes one beyond class conflict into the dark corners of the human spirit.

Director's Note

For several years, I lived in the Casco Viejo neighborhood of Panama City. After moving there, I began a peculiar relationship with the local *biencuidaos*. From the outset, I tried to get along with them and became close to one of them, Giovanni. I could sense that my well-being was important to him, and for me vice versa. It was because of him that the idea for this film germinated. Our talks about his troubles and concerns led me to think about

how he held a mirror up to me that did not allow self-pity or overindulgence. This harsh reflection of oneself – seen through the eyes of the "other" – was the origin for *BIENCUIDAO*.

I will attempt to explore this strange, close relationship between two men at opposite extremes of the social scale. The narrative picks up the story of Jimmy, a relatively successful man, at the moment he begins a terrible free fall from his comfortable status to the point of total loss. All the while, the only stable element in Jimmy's life is his relationship of proximity/distance with the man who looks after his car.

The rage Jimmy's dependence on Chief brings out leads Jimmy to lose his bearings, disconnecting from himself. Exploring this darkness is something that attracts me as a director. It is a welcome creative challenge to use the surroundings of the "tropical luxury" inherent to Panama City as a backdrop for a character in an existential tailspin. The stark contrast between an apparently perfect world and a character in such a state of emotional alienation offers fertile ground for portraying a society that worships success and denies vulnerability.

Producer's Note

This is the second collaboration between Abner and me. Working with him on *INVASION* was a great experience: He is a resourceful director, a great storyteller that audiences love. Abner has a special gift of finding stories that scrutinise the Latin American society and this attracted me to *BIENCUIDAO*: a powerful drama that portrays the contradictions of the "Singapore of the Caribbean".

Director's Profile

Abner Benaim was born in 1971 and raised in Panama City. He studied international relations at the University of Pennsylvania and later film at Camera Obscura, Tel Aviv. His first feature film, a dark comedy called *CHANCE* (2009), was the first film to be made in Panama in more than 60 years and turned out to be a box office hit, with more than 500,000 tickets sold in the region. It was broadcast in the United States by HBO and in every country in Latin America. Benaim has also directed two feature documentaries that premiered at IDFA: *MAIDS AND BOSSES* (2011) and *INVASION* (2014). *INVASION*, Panama's first Foreign Language Academy Award submission, was released in theatres in 2014 and has sold more than 50,000 tickets in the country.

PASSED BY CENSOR

SERHAT KARAASLAN, Turkey

Serhat Karaaslan



Writer _____ Serhat Karaaslan
Director _____ Serhat Karaaslan
Producer _____ Serkan Çakarer (+90 Film Production, Turkey)

Project Information

Format _____ Digital
Running Time _____ 90 min
Genre _____ Dark social comedy
Target Audience _____ International arthouse audience
Shooting Start _____ September 2016
Shooting Language _____ Turkish
Main Cast _____ Ercan Kesal (confirmed as Recep)

Project Status

First draft. Won Script Development Award of the Mediterranean Film Institute at Meetings on the Bridge, Istanbul Film Festival. Invited to Cinefondation Residence 2015. Applied for production support from the Turkish Ministry of Culture, with decision expected in February 2015.

Financial Information

Budget _____ 660.000 €
Financing already in place (3%) _____ 20.000 €

Financiers/ Partners already confirmed

Turkish Ministry of Culture (development support) _____ 5.000 €
+90 Film Production, Turkey (producer's investment) _____ 15.000 €

Looking for

"We are looking forward to finding potential co-producers, a sales agent and broadcasters. We are open to collaborating with foreign post-production, cinematographer and editor. We are open to crew members and plan to use studio facilities abroad."

Director's Profile

Serhat Karaaslan was born in 1984 in Varto, Turkey. He studied at the Faculty of Pharmacology at Istanbul University and made his first short film after graduation. He was then accepted to the master's program for directors of film and drama at Kadir Has University in Istanbul. He made two more shorts, *BICYCLE* (2010) and *MUSA* (2012), while earning his degree. His most recent short film, *ICE CREAM*, premiered at the Toronto Film Festival Short Cuts Competition in 2014. His short films have won more than 50 awards and have been screened at major film festivals, including Toronto, Locarno, Thessaloniki, Montpellier and Istanbul. Serhat participated in the Locarno Filmmakers Academy in 2014 and will take part in 2015 in the Cinéfondation Résidence in Cannes for his first feature film, *PASSED BY CENSOR*.

Producer's Profile

Serkan Çakarer began his career as a producer in 2004. He has produced many international co-productions that have won awards in national and international film festivals. Among others, he produced *ARAF*, by Yesim Ustaoglu (2011); *BROKEN MUSSELS*, by Seyfettin Tokmak (2010); and *PANDORA'S BOX*, by Yesim Ustaoglu (2008).

+90 FILM PRODUCTION is an Istanbul-based independent company founded by Çakarer to produce feature films and documentaries for global audiences. Its focus is to discover new talent and build long-term relationships by providing a supportive environment for directors and writers where they can employ their skills for making exceptional films.

Serhat Karaaslan +90 Film Production

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A prison official who censors convicts' letters finds love in a woman's photograph attached to one of them.

Synopsis

Zakir (32) works as a censor in an Istanbul prison. His job is to read all of the convicts' letters, black out any objectionable content and stamp them "Passed". He lives with his elderly mother on the poor outskirts of the city, where he has spent his entire life. He is engaged to a girl chosen for him by his family.

Zakir cannot resist stealing the photograph of an attractive woman, SELMA (30), that he finds inside a letter. Zakir's crush on the woman, whose photograph he carries everywhere, develops into an obsession as he begins to believe that they could become lovers. For this to happen, however, he has to get Selma's husband out of the way.

Doing some digging, Zakir learns that Selma's convict husband, RECEP (50), is one of the infamous bullies in the prison. While stalking Selma, Zakir also tries to get to know his rival better by starting an informal friendship with him. Zakir waits impatiently to intercept the letters written by the couple, learning all the private details of their past and their relationship.

Zakir secretly observes Selma and Recep's interactions during their visits, seething with jealousy. It is then announced that prisoners will be able to have 24-hour conjugal visits with their spouses in specially made "pink rooms". Zakir, unable to tolerate the idea of the couple making love in the prison, informs the director of a secret that Recep shared with him, ensuring that Recep instead receives disciplinary action. This, however, leads to a halt in Selma's letters as well as her visits to the prison. Now, the only way for Zakir to see her is to go to her home.

Director's Note

For the last few years, I have been corresponding with one of my relatives, who is in jail as a political prisoner. I knew that my letters were being monitored by prison officials, but one day I noticed that parts of them had been scratched out. When I asked my relative why he had done this, he replied that it had not been him, but probably the letters department had censored something it had found objectionable. Afterwards, I felt as if I were being monitored by someone every time I wrote letters and that maybe this led me to practice self-censorship, a thought that disturbed me. Because of this, I developed a strong curiosity about the people who read all those letters.

June 2013 was a milestone in Turkey's social history. Thousands of people flocked to Gezi Park in Istanbul's

Taksim Square to raise their voices against the urban transformation policies of the government. During the demonstrations, one slogan particularly caught my attention: "Respect my privacy!" Telephone bugging, email surveillance, blocking websites (e.g. YouTube) and heavy media censorship are becoming common practices. I think surveillance is the universal problem of our time. The means can be different but it's the same issue all around the world. With a small personal story about censored letters we can illustrate this global problem. For me, filmmaking is also a bit like that – an irresistible urge to peer into the world and the lives of others.

Our main character, Zakir, can at first be seen as a "controller", but he actually feels bound by society's expectations. He is gripped by dreams of finding his ideal love, which he thinks will set him free. Zakir's transformation starts when he gets friendly with the prisoner Recep in order to learn more details about his woman. He begins to act, feel and think like Recep. At one point, the difference between a free man and a prisoner becomes vague. Who is actually in prison, Zakir or Recep?

PASSED BY CENSOR delves into the lives of a group of unseen people living in suburban Istanbul and through them aims to convey the predicaments of modern Turkish society.

Producer's Note

Serhat Karaaslan has a special place among young directors in Turkey with his award-winning short films, all featuring unique storytelling and cinematography with a sense of humour.

A year ago, I was watching *THE GOOD, THE BAD AND THE UGLY* on TV. Because of crazy TV regulations, the face of Clint Eastwood was fully blurred, as he was continuously smoking cigars, which is forbidden on Turkish TV. I had to stop watching after ten minutes, but two months later, when Serhat told me his story about an official who works as a censor in prison, it jogged my memory.

Whether involving a film or a letter, what kind of people are they who "regulate" our lives based on unwritten rules, but mostly according to their personal tastes and values? In such a society, "both sides" cannot be happy and free. Can love make someone understand this situation and help one exit the labyrinth? *PASSED BY CENSOR* aims to find answers by shining the spotlight on the lives of people who are living in their own cells in a giant metropolis.

SONS OF SUNDAY

RAMI KODEIH, Lebanon

Rami Kodeih



Writers _____ Nora Mariana Salim, Rami Kodeih
Director _____ Rami Kodeih
Producer _____ Rita Dagher (Senorita Films, France)

Project Information

Format _____ HD/Alexa
Running Time _____ 110 min
Genre _____ Crime drama
Target Audience _____ 18+ years, World cinema audiences, Crime/thriller audiences
Shooting Start _____ End of 2015, beginning of 2016
Shooting Language _____ Arabic, French
Main Cast _____ Casting will begin shortly (a blend of amateur and professional actors)

Project Status

In financing. *SONS OF SUNDAY* participated in the Sundance Film Festival's Rawi Screenwriting Lab (2013), in the Namur Film Festival's Development Forum (2014) and at Crossroads in the Thessaloniki International Film Festival (2014). We are currently in discussions with a local Lebanese producer to execute the film.

Financial Information

Budget _____ 1.364.930 €
Financing already in place (6,6%) _____ 89.849 €

Financiers/ Partners already confirmed

SANAD, Abu Dhabi (development fund) _____ 7.539 €
Senorita Films, France (producer's own investment and deferrals) _____ 82.310 €

Looking for

"We are seeking European co-producers (ideally from Germany, Belgium or Switzerland) and partners for the financing, distribution and exposure of the film. We will work with European crew and heads of departments (DoP, editor, production designer) and will do all the post-production in Europe."

Producer's Profile

Founded in 2012 by Rita Dagher, SENORITA FILMS is geared towards international co-productions with several English-language projects currently in financing and development. *MISS JULIE*, by Liv Ullmann, and the feature documentary *THE YES MEN ARE REVOLTING*, by the Yes Men and Laura Nix, are Senorita's first international co-productions (both Toronto 2014). Rita has produced, among other films, *MY ENEMY'S ENEMY*, by Oscar-winner Kevin Macdonald; *TERROR'S ADVOCATE*, by Barbet Schroeder (Cannes 2007 Un Certain Regard, César Award for Best Documentary 2008); and *PA-RA-DA*, by Marco Pontecorvo. She co-produced Oliver Stone's *PERSONA NON GRATA* and was associate producer of Michael Moore's *FAHRENHEIT 9/11*. Rita also worked from 2007 to 2012 as head of acquisitions for the international sales arm of Wild Bunch.

Director's Profile

Director and writer Rami Kodeih, born in 1983, completed his BA and MA in film at the Académie Libanaise des Beaux-Arts (summa cum laude) with his thesis film, *A SHEHERAZADE TALE* (official selection at Clermont-Ferrand 2008; Best Arab Film at the Jordan Short Film Festival 2007). He also wrote and directed *THE MILL* (Namur Film Festival in 2010, Second Prize at the Lebanese Film Festival in 2010, Short Film Corner, Cannes 2010). Rami directs documentaries and corporate films; most recently, he directed the feature-length documentary *WHEELS OF WAR* (2015).

Rami Kodeih

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The stories of three young men – a rookie mobster, a bourgeois activist and a wallflower – intertwine when a series of crimes in Beirut changes their lives forever.

Synopsis

In *SONS OF SUNDAY*, one crime irrevocably changes the lives of three young men, practically strangers, trying to survive in the underbelly of Beirut. Each character – Hamza, Danny and Kassem – hails from a different class and is struggling to carve out a future in a place where opportunity is scarce.

On Beirut's violent outskirts, Hamza spends his days loitering with friends, hoping to leave his criminal days behind for an honest life with his girlfriend. When two feared mobsters invite him into their world, however, Hamza seizes the opportunity as "one last crime spree" to help him escape his hard-knock life. As the possibility of an honest living becomes more remote, Hamza pushes the boundaries of what he is willing to do – and whom he is willing to hurt – to survive.

At first glance, Danny is Hamza's polar opposite: polished, educated, elite. He engages with social issues through his NGO, which supports families evicted from gentrifying neighborhoods. One day, a group of tenants facing eviction asks Danny for help before their building is destroyed and converted into a high-rise. For the first time in his life, Danny's work conflicts with the ambitions of his father, a successful real estate developer, and he must decide whether to compromise his values for his own family's interest. Danny's decision to stand by the tenants unwittingly entangles him in Hamza's crime spree, endangering his mission to save the tenants and Beirut's heritage from demolition.

Kassem lives in Hamza's violent neighborhood but interns for the business owned by Danny's family in the posh part of town, leading him to straddle socioeconomic, cultural and religious lines. An introverted, comical loner type, Kassem awkwardly navigates Beirut's social strata, trying to make his way into adulthood. When he fails to get a job after a hard year at his internship, Kassem finds himself more lost than ever, his confidence shattered, and everyone around him suggesting he follow the status quo and leave the country. He finds sole inspiration in his no-nonsense grandfather, who helps Kassem pave his own way and become his own person. One evening, on his way home from a company party thrown by Danny's family, Kassem finds Hamza in the street with a bullet lodged in his knee. A street wedding can be heard nearby, with fireworks and celebratory gunfire in the air. As he witnesses Hamza's climactic downfall, Kassem, the unlikeliest of heroes, finds a new sense of hope and redemption in the gritty streets of Beirut.

Director's Note

While filming my first short, and later documentaries, I witnessed the daily realities of so many young people struggling to live honest, fulfilling lives in Beirut. I wondered how social and class issues affected them and to what extent they would be willing, or unwilling, to compromise themselves to rise above their circumstances.

I have spent the past decade exploring this theme, which lies at the heart of *SONS OF SUNDAY*. In our script, the theme plays out in various neighborhoods throughout the city, with characters from different social, religious and class backgrounds. While these characters inhabit different spaces – from downtown high-rises to the artistic milieu of Mar Mikael to Beirut's underbelly – their human struggle is the same. They strive not just to survive but also to live, to be the people they want to be.

Like New York City in *MEAN STREETS*, Rio in *CITY OF GOD*, and Mexico City in *AMORES PERROS*, Beirut's everyday realities are brought to life in *SONS OF SUNDAY*. In the tradition of dynamic, fast-paced urban storytelling, the film is a universal urban tale of youth and ambition that will appeal to local and international audiences alike.

Producer's Note

This project is really close to my heart for several reasons. Being of Lebanese origin, I fully relate to the story and main characters. I understand their dilemmas, predicaments and choices. Having lived in Beirut until early adulthood, I was immediately drawn to the social and human issues depicted in the script, but what attracted me most was Rami's subtle, profound and light-hearted approach to these issues.

I think the "social thriller" aspect of the project combined with the forceful, character-driven narrative make for a strong and exciting film proposition. I am convinced that Rami's visceral, authentic style will give the film a realistic feel and bring truth to it while using the genre to engage audiences. This will be Rami's first feature, but he has directed two very mature short films and countless social and political documentaries. I am confident he will deliver a smart, entertaining and honest film that will attract moviegoers around the world. It goes without saying that I will surround Rami with the best crew possible.

UNTIL THE WAY (ATÉ O CAMINHO)

DAVI PRETTO, Brazil



Davi Pretto

Writers _____ Davi Pretto & Richard Tavares
Director _____ Davi Pretto
Producer _____ Paola Wink (Tokyo Filmes, Brazil)

Project Information

Format _____ Digital
Running Time _____ 90 min
Genre _____ Drama
Target Audience _____ Young, Latin American, European, cinephiles in general
Shooting Start _____ October 2015
Shooting Language _____ Portuguese

Main Cast _____ We are searching for a real family living in the region in which the film takes place. The idea is to mix their lives and daily routines with the script. _____ Research is currently underway.

Project Status

Won the 7th Development of Project and Screenplay for Feature Film prize in 2011 (Brazilian Fund) and was selected for the 3rd Brasil CineMundi – International Co-production Meeting, the 3rd Co-production Forum of the 62nd San Sebastián Film Festival and the 4th BrLab and Rumos Itaú Cultural 2013/2014 (Brazilian Fund).

Financial Information

Budget _____ 353.125 €
Financing already in place (36,3%) _____ 128.125 €

Financiers/ Partners already confirmed

Rumos Itaú Cultural, Brazil (fund, production support) _____ 112.500 €
PMPA/SantanderCultural/APTC-RS, Brazil (fund, development award) _____ 15.625 €

Looking for

"We are looking for co-producers in Latin America (mainly Argentina or Uruguay) and in Europe (mainly Germany but also open to others), TV and pre-sales, a sales agent and distributors. Post-production and studio facilities are still to be determined."

Producer's Profile

Born in Porto Alegre, in southern Brazil, in 1988, Paola Wink has produced numerous short films. She has also worked as an executive producer in film retrospectives shown at important cultural centers in Brazil. She produced Davi Pretto's first feature, *CASTANHA*, which had its world premiere at the 64th Berlinale *Forum*, was selected for more than 25 international festivals and sold to various countries, including Argentina, Austria, Germany, Portugal and Switzerland. *UNTIL THE WAY*, also directed by Pretto, is her second feature film as a producer.

Director's Profile

Born in Porto Alegre, in southern Brazil, in 1988, Davi Pretto has produced and curated film retrospectives shown in important cultural centers in Brazil. His short films have been screened at festivals around the world. His first feature film, *CASTANHA*, had its world premiere at the 64th Berlinale *Forum* and was selected for the main program of several festivals, including BAFICI (FEISAL Award, Special Mention), Rio de Janeiro (Best Film Award, New Trends), Edinburgh, Hong Kong, Las Palmas (Best Actor Award), Art of the Real (Film Society of Lincoln Center, New York), Habana, Geneva and Lisbon among others. *UNTIL THE WAY* will be his second feature film.

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Francis is a strange young man living with his family in a rural, remote area. When summer arrives, the region's quiet is disturbed by cars and people. Francis starts carrying a rifle with him to defend his territory.

Synopsis

Francis is a strange young man living with his family in a rural, remote area in the deep south of Brazil. His parents are the caretakers of the large property where they live, which is owned by a rich landowner who rarely visits the place. The house is situated by a road, and the closest village is a few kilometres away.

Francis, born and raised in the same place, has a hard time communicating with others. He has a silent but affectionate relationship with his mother, the only connection to his childhood. She takes care of the house and is gradually growing more distant from Herbert, her husband. For Francis, Herbert is the link between work and caring for the farm, where force and violence always take the front seat. Joana, his sister, is the family member closest to Francis, with whom he talks about what they go through. Determined and independent, she is friends with teenagers from the town nearby, a situation that brings Francis closer to the reality of the outside world, which makes him uncomfortable. Meanwhile, Francis develops a weird obsession with a waterfall in the middle of a forest near his house and goes there often.

Herbert discovers that someone has been raising cattle nomadically, taking them on to other people's properties. The area, also riddled with robberies and violence, is almost a lawless land. The landowner asks Herbert and his family to start paying more attention to security. Francis thinks Herbert is incapable of defending the land due to his old age and his tendency to drink, which leads Francis to start carrying his father's rifle all the time.

When summer arrives, more cars appear on the nearby road, and the quiet at the waterfall is disturbed by young people invading the place. When a group of people park their truck near the waterfall, Francis slashes the tires. As another group listens to loud music at the site, he breaks the windows of their cars. At the same time, there are increasing signs of the property Francis and his family care for being violated by someone. The tensions and discomfort between Francis and the real world around him reach their limit. In an impulsive act, Francis shoots at cars driving by and eventually leaves his house, escaping on foot, on a long and destructive journey from which he cannot turn back. With each step he takes, Francis finds a place inhabited by nothing but violence, abandonment and solitude.

Director's Note

UNTIL THE WAY came about as I travelled through regions in the deep south of Brazil, where I would see small, isolated houses. Most of the houses were rather modest, homes to humble families of caretakers who work tending the land, which is owned by wealthy people. In this project, I strengthen my position on cinema. It is about encounters between people, between those with stories to be told and those who want to tell them. It's cinema relying on intimacy and friendship.

I'm interested in observing and telling stories involving characters with singular ways of seeing and experiencing the world. Here the intention is to imagine how a peculiar young man would live in an inhospitable and isolated place. The events in the film result from how he perceives the world, mixing the quotidian with distorted events, highlighting the contrast between silence and noise.

The film will be set in a non-place, where nothing exists for those who do not live there. Those who dwell in the "homes" there experience a paradoxical kind of belonging, as the houses do not belong to them; all they have is the obligation to care for them. It is an invisible and silent profession. In *UNTIL THE WAY*, I want to explore a mixture of genres, as I did in my first feature. In *CASTANHA*, I had a real character, and then I wrote a script for him. Now, I have a script, and I want to find a real character for it. It lies on the border of fiction and documentary, and is somewhere between a road movie, a Western and suspense – an impulsive, immersive and destructive journey.

Producer's Note

UNTIL THE WAY has a unique point of view, aesthetic and approach. Davi Pretto is always pushing himself, exploring the possibilities of mixing genres, and I believe he has the necessary sensibility to work with real characters and lead them into a fictional story. This project is as risky and particular as the director's first film, *CASTANHA*, which is why since 2012 we have been presenting it in labs and markets, which provided opportunities to strengthen it. Now we want to find the right partnerships that can enhance the project not only financially, but also its creative aspects as well as the film's international career, ensuring that we have all the support and security required to guarantee the creative freedom we need to allow the film to be itself.

WONDER CHILD

INGVILD SØDERLIND, Norway



Ingvild Söderlind

Writer _____ Ingvild Söderlind
Director _____ Ingvild Söderlind
Producer _____ Frode Søbstad (Tenk.tv, Norway)
→ based on the novel *Vidunderbarn* by Roy Jacobsen

Project Information

Format _____ Shooting format: Arri Alexa; Delivery format: DCP
Running Time _____ 90 min
Genre _____ Drama
Target Audience _____ Adults
Shooting Start _____ January 2016 and summer 2016
Shooting Language _____ Norwegian

Main Cast _____ Casting will be conducted close to the start of shooting, as two children are in the lead roles. The casting for Mum will begin in spring 2015.

Financial Information

Budget _____ 1.500.000 €
Financing already in place (5,9%) _____ 88.000 €

Financiers / Partners already confirmed

Norwegian Film Institute (development support) _____ 66.000 €
Euforia Film, Norway (distribution, MG) _____ 22.000 €
Cinetic Film AB, Sweden (attached as co-producer) _____ amount tbd

Looking for

"We are looking for sales agents and co-producers, mainly from Europe. We already have a Swedish co-producer. The positions open for co-production are editing (in Scandinavia), music composer, sound design, studio facilities, crew members, and post-production."

Director's Profile

Ingvild Söderlind's latest short, *JENNY* (2010), premiered at Berlinale *Generation 14plus* 2011 and has screened at more than 40 festivals worldwide, collecting seven awards. Ingvild is currently developing two feature film projects with Tenk.tv: *WONDER CHILD* and *24 HOURS*. In 2002, she graduated from Napier University in Edinburgh (The Scottish Film School), where she received an award for Best Directing for her short film *WISH*. Her graduation film, *CAGE*, has been screened at short film festivals worldwide and won an award at the Tehran International Film Festival.

Producer's Profile

Frode Søbstad has twenty years of experience as a producer and director. He works closely with a few directors, focusing on talent development and long-term relations. He produced Ingvild Söderlind's short film *JENNY*, which had its international premiere at the Berlinale in 2011 and later won seven international prizes. He is currently producing two films: *WONDER CHILD* and *THE TOWER*. *THE TOWER* is a feature-length, animated documentary in co-production with Poland, Sweden and France. Frode is also working on a TV series at development stage.

TENK.TV is a production company built on broad and extensive experience. The partners have either written, directed or produced seven TV series, eight feature films (including two Norwegian Oscar selections) and more than a dozen documentaries shown around the world at festivals like the Berlinale, Sundance Film Festival, AFI Fest, Karlovy Vary International Film Festival and Warsaw.

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Ten-year-old Finn and his Mum make a good team. But when Finn's younger half sister, Linda, becomes a part of their life, things become unsettled internally and between them.

Synopsis

Finn and Mum live together in a small flat in a hard up suburb of Oslo. What they lack in wealth, they compensate for with love and warmth. They make a good team and are happy even though Finn's father has passed away. Then, one day, 5-year-old Linda comes knocking at the door. Being the child that Finn's father had with another woman after leaving Mum, Linda is Finn's half sister and is in desperate need of a caring home due to her mother's drug abuse. Mum, overwhelmed by compassion, opens their home to Linda, and Finn, realizing he's a big brother now, welcomes Linda with the same affection as his mother.

Linda is a special girl, however, suffering from spending her years as an infant with a drug-addicted mother. She is under stimulated, heavily medicated and generally lacking support and attention. Finn and Mum make it their mission to give Linda the care and protection she needs, and their effort is fruitful. Linda slowly but surely adapts to her new life, growing more confident and at ease each day, but something is eating at Mum. Allowing Linda into her life brings back memories from her own childhood. Dark and unpleasant feelings from Mum's past make her lose her grip on things.

Finn, seeing his mum struggling, tries to rise to the challenge. Still only ten years old, he now feels he has to shoulder the burden and be the man of the house. But as anyone his age, he lacks the experience to handle complicated matters like this. He unintentionally does more harm than good.

Director's and Producer's Note

WONDER CHILD tells a story of strength and bravery in an environment often seen as unstable, the hard up suburbs of the working class, where the focus is on how to make ends meet to survive, and how to cope with one's surroundings. *WONDER CHILD* is a story about love, warmth, and the magic of being a unique, strong family. It is based on the homonymous novel by Roy Jacobsen, which has been published in 25 countries. The subject is universal. In the book, the story is set in the 1960s, but we move it to the present. The story is the same, both personal and universal, but the setting is new, being contemporary and topical. The director, Ingvild Söderlind, has engaged with the story, bringing her own experiences to the script.

The film is an authentic portrayal of our own childhood environment. Both director and producer grew up

in similar surroundings and so will describe it from the inside – a class-based portrait of a small, fragile family, through the eyes of a 10-year-old boy who tries to learn what is right and wrong and what loyalty means. Finn is the main character, but *WONDER CHILD* is a film about three people, three heroes. Mum is a hero because she, with her generous unconditional love, "saves" the child Linda and all by herself manages to deal with her own horrible past. Finn is a hero in the way he protects and helps his sister. Linda is also a real hero, who does not give up even after everybody lets her down.

The director, Ingvild Söderlind, has a unique visual approach to her films, and with *WONDER CHILD* she will strive to create authenticity in the portrayal of the environment and the story. With a naked realism at the core, but poetic attention to details and conscious use of the camera, she will present a visual language that suits the complexity of the story. Since the story is told through the eyes of a child, it will be poetic and enigmatic. To be a child is wonderful, but at the same time dangerous. This duality will be mirrored in the visual language of the film. Mum's secrets unravel at the same pace Finn understands them. The cinematic language will enhance and play with the child's perspective – not always understanding the whole picture, experiencing things strongly, loving, hating, hoping – and create strong contrasts between light and darkness, cold and warmth, distance and closeness.

WONDER CHILD is a story about growing up. Our aim is to reach far, producing a film with a simple, strong story and high artistic value. It is a story that says something about the society we are all a part of and at the same time is a film about unconditional love, about breaking out of bad patterns, about hope.

PONTIANAK

BEE THIAM TAN, Singapore



Bee Thiam Tan

Writer _____ Gavin Yap
Director _____ Glen Goei
Producer _____ Bee Thiam Tan (13 Little Pictures, Singapore)

Project Information

Format _____ Digital
Running Time _____ 90 min
Genre _____ Horror, Supernatural
Target Audience _____ World cinema, Asian horror audience
Shooting Start _____ Winter 2015
Shooting Language _____ Malay, Mandarin, English
Main Cast _____ Aaron Aziz (favoured as Khalid), open casting for female lead planned
_____ in the vein of a Southeast Asia's Got Talent, YouTube channel programme

Financial Information

Budget _____ 1.500.000 €
Financing already in place (46,7%) _____ 700.000 €

Financiers/ Partners already confirmed

Private investors (equity investment) _____ 400.000 €
Tiger Tiger Pictures, Singapore (equity investment) _____ 200.000 €
13 Little Pictures, Singapore (own investment and deferrals) _____ 100.000 €
mm2 Entertainment, Singapore/Malaysia (attached as co-producer) _____ amount tbd

Looking for

"We are looking for co-producers and pre-sales. Part of the shooting, studio facilities, post-production and crew positions could be provided by our co-producers."

Producer's Profile

Tan Bee Thiam works as a producer, director and editor with 13 LITTLE PICTURES, an independent film collective whose projects have garnered critical acclaim. He produced *RED DRAGONLIFES* (Special Jury Prize, Jeonju 2010); *ECLIPSES* (Pixel Bunker Award for International New Talent, Doclisboa 2013); *SNAKESKIN* (Jury Prize, Torino 2014) and *03-FLATS* (documentary competition, Busan 2014).

Projects Tan Bee Thiam developed have been selected for DMZ Project Market 2014, Busan Asian Project Market 2011 and Hong Kong Asia Financing Forum 2010. He directed *KOPI JULIA*, one of 13 short films curated by Apichatpong Weerasethakul for the Sharjah Biennale 2013. He is currently in post-production of *FUNDAMENTALLY HAPPY*, his debut feature, which was lensed by Christopher Doyle. Tan founded the Asian Film Archive and edits the Cinemas of Asia journal. In 2008, he served on the Manfred Salzgeber jury for the Berlinale.

Director's Profile

Glen Goei is one of Singapore's leading film and theatre directors. Goei's *FOREVER FEVER* (1998) was the first Singaporean film to be presented at Sundance and to achieve worldwide commercial release. The film was distributed in the US and the UK by Miramax, which then signed him on to an exclusive three-picture deal. His second film, *THE BLUE MANSION* (2009), featured a cast comprising the cream of Singapore and Malaysia's acting talent and an international production team. It premiered in Busan and won Best Film and Best Director Awards at the SPH Singapore Entertainment Awards. Glen's work in theatre began with his Olivier Award-nominated performance in the title role of *M. BUTTERFLY* opposite Anthony Hopkins in London. He also directed the hugely popular *THE HISTORY OF SINGAPORE*. Glen graduated from Cambridge University with a MA in history.

Bee Thiam Tan 13 Little Pictures

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A sensuous gothic horror tale set in the tropics in 1950. A newly married couple's life is shaken by the arrival of a beautiful mysterious woman, forcing them down a dark path of murder, betrayal and witchcraft.

Synopsis

Malaya, 1950. A beautiful young woman is brutally murdered.

Eight years later, the woman mysteriously reappears at the wedding of a young couple, Khalid and Siti. Standing alone, she watches the ceremony without expression, her gaze fixed on the happy couple. Later that night, two of the wedding guests are found brutally murdered in the middle of the road, not far from the ceremony. At first, Khalid, Siti and the rest of the village dismiss it as a freak event, but soon other strange and horrific things begin to happen.

A plague falls upon the land. The young become horribly ill and inexplicably start dying. Fear grips the village, as people are desperate for answers, especially Siti's brother, Reza, who becomes convinced that Siti has brought a curse upon the village.

Siti herself begins to feel watched, both at home and outside. She constantly cleans her house because of a foul smell she can't seem to get rid of, the stench of death.

In the midst of all this madness, the local witch doctor catches wind of these dark happenings and attempts to whip the men of the village into a murderous frenzy.

As the mystery surrounding this mysterious woman and horrific events deepens, secrets from a dark past are revealed that could very well lead to the death of everyone in Khalid and Siti's village.

Director's Note

The "pontianak" in Malay and Indonesian mythology is the vengeful spirit of a pregnant woman who dies in childbirth. It is one of the most gruesome horror tales in Asian folklore, but at its core, the pontianak story is, like Dracula's, a tragic tale of love and loss.

Whereas most pontianak films are usually told from the male perspective, it is my intention to create one from the point of view of the pontianak herself, not to demonise her, but to create a fully rounded character who leads the audience to feel conflicted about her.

The film will be a lush, romantic and sensual horror, filled with gorgeous "kerbayas" (traditional Malaysian garb) and breezy Malay songs from the early 1950s, and with the glamour of a balmy and tropical colonial Malaya offering a fascinating backdrop to the brewing supernatural undercurrents of menace, secrets and temptations, all seen through the masterful lens of acclaimed cinematographer Christopher Doyle.

The pontianak myth in Malaysian and Indonesian folklore seems to me the perfect way to combine all the elements that made Dracula such a terrifying yet tragic tale and merge it with a unique Asian canvas to introduce global audiences to a completely new take on the vampire horror genre.

Producer's Note

I have always wanted to pay homage to the popular Malay horror films produced by the Shaw and Cathay studios in Singapore in the 1950s. This was a time when Singapore was known as the Hollywood of Southeast Asia. Amid the post-war political upheavals, the studios gathered the best talent from Singapore, Malaysia, Indonesia and the Philippines to make films reflecting on the fears and anxieties of the people. These horror movies were box office hits and ensured the prominent position of the Singapore studios.

I want to put a "pontianak film" in the league of the best horror films ever made. Despite our region being so rich in black magic and folklore, our horror films have not attained the international acclaim of *THE EYE*, *SHUTTER* and *A TALE OF TWO SISTERS*.

This project was born at a dining table among Glen Goei (director), Christopher Doyle (cinematographer), Gavin Yap (writer) and myself (producer). We have since roped in a few others collaborators and investors.

To drum up excitement for the film, we intend to maintain an active social buzz among the hordes of Asian horror fans around the world. We will secure a male lead, who has a huge following in Malaysia and Indonesia. We intend to announce an open casting for our female leads in the vein of a Southeast Asia's Got Talent, YouTube channel programme. The tradition of the pontianak genre is to cast a really beautiful actress as the pontianak, but she mostly remains a monster (with grotesque makeup) on screen. We are keen to see who would like to play this character today and why they would like to inherit the screen legacy of the pontianak.

POMEGRANATE SOUP

CHARLOTTE WALLS, UK

Charlotte Walls



Writer _____ Kirsten Sheridan
Director _____ Kirsten Sheridan
Producers _____ Charlotte Walls (Matador Pictures, UK),
_____ Tristan Orpen Lynch (Subotica, Ireland)
→ Based on the homonymous best-selling novel by Marsha Mehran

Project Information

Format _____ HD
Running Time _____ 100 min
Genre _____ Feel-good drama
Target Audience _____ 34–65 years, female skewing
Shooting Start _____ Spring 2016
Shooting Language _____ English, Iranian
Main Cast _____ Salma Hayek, Nadine Labaki, Lily Singh (all favoured)

Financial Information

Budget _____ 5.200.000 €
Financing already in place (36%) _____ 1.875.000 €

Financiers/ Partners already confirmed

Gloucester Place Films, UK _____ 1.000.000 €
Matador Pictures, UK (own investment) _____ 55.000 €
HMRC UK Tax Relief _____ 200.000 €
Subotica, Ireland (attached as co-producer) _____ amount tbd
Irish Film Board, Ireland (development support) _____ 60.000 €
Section 481, Ireland (tax incentive) _____ 500.000 €
Creative Europe MEDIA (development support) _____ 60.000 €

Looking for

“We are looking for international co-production partners, funding opportunities and sales and distribution relationships. We offer part of the shooting (to double Iran), the possibility of studio facilities, post-production and cast/crew positions.”

Producer's Profile

Charlotte Walls has produced or executive produced more than 20 motion pictures, including the hit genre titles *AGE OF HEROES* and *OUTPOST*. She joined MATADOR PICTURES in 2004 as head of development and in 2010 joined the company's board. She has since spearheaded original development and production slates, identifying commercial development opportunities and steering each project to successfully attract strong, above-the-line talent, including Academy Award-nominated writers, best-selling international novelists and BAFTA-nominated directors. Her slate is supported by Creative England, the Film Agency for Wales, the Irish Film Board and Creative Europe MEDIA.

Charlotte is developing this project with Irish co-producers Subotica, with whom she collaborated on *JIMI: ALL IS BY MY SIDE* by John Ridley and *GOLD* by Niall Heery.

Director's Profile

Kirsten Sheridan is the Irish-born writer, director and producer of several award-winning short films whose first feature, *DISCO PIGS*, won nominations for Best Director at the British Independent Film Awards and the Irish Film & TV Academy Awards. In 2004, Kirsten was nominated for an Academy Award for co-writing *IN AMERICA* with her father, the director Jim Sheridan, and sister Naomi. She went on to direct *AUGUST RUSH*, starring Freddie Highmore, Kerri Russell, Jonathan Rhys Myers, Terrence Howard and Robin Williams, and most recently wrote and directed the Dublin-based *DOLLHOUSE*.

Charlotte Walls Matador Pictures

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POMEGRANATE SOUP is a feel-good movie about life, love and the joys of food, family and friendship.

Synopsis

Based on the best-selling novel by Marsha Mehran, *POMEGRANATE SOUP* is a charming and feel-good story about three beguiling Iranian sisters who through a twist of fate find themselves moving to a quirky Irish village and face the challenge of winning over the locals when they open a Persian-inspired delicatessen and café.

One spring morning, the Irish village of Ballinacroagh wakes up to a delicious and mysterious scent emanating from the long-deserted bakery on Main Street. A trio of beautiful, exotic women open the doors to the Babylon Café, and suddenly the stale little town has an alternative to Thomas McGuire's pubs and fast food outlets – but not for long if Thomas has any say in the matter.

To the alluring Aminpour sisters, Ireland is a much-needed fresh start. They have been several years on the move, since Marjan fled Iran with her younger sisters, Bahar and Layla, after Bahar fought back against her abusive husband. Marjan hopes that in Ballinacroagh they might finally find a place to again call home, but a knock on the back door or the shrill of a telephone has the power to bring back nightmarish memories.

Opening the Babylon Café in the heart of the historic village, the women begin serving up traditional Persian fare and modern fusion delicacies, and before long the townsfolk are lured to the new premises as the sisters set about creating a Persian oasis. Cooking the sumptuous food takes them back to happier times, memories of long summers planting and tending delicate herbs in their garden, kneading dough and drinking tea, long before things got complicated.

The women's presence is initially something of a culture shock to the town, and not everyone welcomes them with open arms, especially Ballinacroagh's uncrowned king, Thomas McGuire. But the mysterious, spicy fragrances work their magic, and soon business is booming, until the idyll is suddenly shattered by the past rushing back to threaten the Aminpours.

Infused with the textures and scents of two distinct cultures, *POMEGRANATE SOUP* is a rich story, highlighted by mouth-watering delicacies and mysterious spices in a heart-warming tale of family, friendship and romance.

POMEGRANATE SOUP, Marsha Mehran's debut novel, was published in 2005 and subsequently became an international bestseller. Mehran's second novel, *ROSE-WATER AND SODA BREAD*, published in 2008, is a continuation of *POMEGRANATE SOUP*. Sadly, Marsha Mehran passed away in Ireland in 2014.

Director's Note

What attracted me to this story is that it is a feel-good commercial movie with a deep heart and soul and the character backdrops of an oppressive Iranian society, arriving in Ireland with a suitcase full of seeds to plant and having to deal with an Irish community at times oppressive, at times welcoming, at times beautiful, at times ugly. I was struck by the theme of these abused, yet sexual women arriving in a land once blighted by famine and religious oppression to ultimately cook food that unearths these repressed feelings in themselves and the town.

We feel there is a perfect balance to strive for between an authentic feel-good movie with many light moments, with the cinematic magic of the food, and the depth of the backstory. Because we have what are usually played as local stereotypes in a small town, we plan to turn this to our advantage – some good, some bad, some dark and, above all else, some funny. There are wonderful casting opportunities for the three female leads. They are multilayered and conflicted characters who make their own mistakes and choices, who affect change in themselves and others, who have to fight in the social sphere as well as the personal.

Producer's Note

The underlying novel attracted me immediately. The book boasts combinations of tone, much like the complex and varied recipes scattered throughout. There is something magical there, with obvious comparisons to be drawn to the feature film adaptation of *CHOCOLAT*. And while there will certainly be an element of magic, it will above all be an emotionally charged film, guided by the very heart of our characters and their journey. These beautiful, talented women will have a broad female appeal, as will the tantalizing recipes that they create and prepare, inspired by their past and brought into their future as they ultimately find in the rolling hills of rural Ireland a place and a community to call home.

POMEGRANATE SOUP is intended to be a feel-good, inspiring and uplifting film with enormous scope for genuine laughs and tears.

COMPANY MATCHING

BERLINALE CO-PRODUCTION MARKET

Our COMPANY MATCHING Programme aims to offer you further room for exchange with good and reliable companies. Not on the basis of individual projects, but in order to encourage you to explore new paths, to foster medium- and long-term partnerships, and maybe to discover alternative forms of collaboration and to build new alliances.

We are very happy to introduce to you five exceptional international production companies. They come from Colombia, Ireland, Luxembourg, the Netherlands and South Africa.

We have included these companies in our COMPANY MATCHING Programme because we find them outstanding, each in their own way. We think and hope that their company profiles, and/or their track records, their philosophies, their way of working, their future project slate – or all these elements together – will create curiosity and the desire to get to know them and exchange ideas with them.

You can request meetings with our five companies presented on the following pages, just like you request meetings with the selected projects.

When you meet the companies in the COMPANY MATCHING, it will probably be strange not to talk about one concrete project as is usually the case when attending co-production markets. But hopefully it will be stimulating to talk a bit “beyond” the usual structures, about what drives you forward, how you run your company, long-term plans, dream projects. Or discuss new ideas you have for your company that you might want to share, or for which you are looking for international collaborators. And ideally, you will find inspiration, and maybe also discover similarities and common ground for future talks.

Be curious – and enjoy meeting each other.

Sonja Heinen & Martina Bleis & Kathi Bildhauer



BERLINALE
CO-PRODUCTION
MARKET

FEBRUARY 8–10, 2015

COMPANY MATCHING

DV8 FILMS, South Africa



Jeremy Nathan

Key Staff

Jeremy Nathan (CEO and Producer)
Moroba Nkawe (Producer)

Company offices in

Johannesburg, South Africa

Number of employees _____ 4

Year of foundation _____ 2001

Number of films produced in 2011–2014

_____ 6 features

_____ 2 documentaries

_____ 2 TV series

Co-productions thereof _____ 4

Countries the company has co-produced with

Algeria, Belgium, Botswana, Ethiopia, France, Germany, Italy, Mozambique, Namibia, the Netherlands, Nigeria, Senegal, Swaziland, Sweden, Tunisia, United Kingdom, Zimbabwe

Project Slate 2015–2017

PINKY PINKY by Zee Ntuli, a feature film, in co-production with Greenlight Releasing (Australia). A teen-oriented horror film set in a fictional exclusive all-girl boarding school in South Africa.

6 HOURS by Michael Lavelle, a feature film, in co-production with Samson Films (Ireland). Democratic Republic of Congo. A doctor and a Congolese gangster have six hours to transport a heart through hostile territory to save the life of a dying child.

BLOOD LIONS by Bruce Young and Nic Chevallier, a feature documentary, in post-production. Examines the canned hunting of African lions being farmed like pigs, bred for the trophy hunters' bullets.

MANDELA'S GUN by John Irvin, a feature documentary, in post-production. In co-production with Dearheart Productions (United Kingdom), AARC and BL Films (Algeria). Examines eight months in the life of Nelson Mandela in 1962.

Interests

People & Partnerships

We would like to meet people and companies interested in exploring opportunities to produce high-quality feature films and TV drama series anywhere in Africa. We would like to expand our experience of high-end global TV drama series, both by way of co-production and co-financing.

We would be interested in specifically meeting potential partners from Europe, Latin America, India and China.

We have worked with many first-time directors, but are mainly driven by personalities, stories and directorial voices. We like stories with meaning, which can make a difference, and move audiences.

Projects

We have a small slate of high-end, director-driven feature films, by well-known African directors. We are also developing high-end

TV drama series capable of being produced in Africa and sold globally. New media and transmedia opportunities, and new ways of reaching and curating audiences, are things we are curious about.

Budget-wise, we work predominantly in the 500.000 to 3 million US\$ budget levels, but have started to work in higher budget levels (8–10 million US\$). We have specialised in low-budget filmmaking and are comfortable working anywhere in Africa.

We normally finance our own projects through a combination of African and European soft grant finance, a variety of public rebates, a small percentage of private equity, and a sales commitment. We have excellent relationships with all of the major financing institutions, government organisations, distributors and broadcasters active in Africa.

Dv8 Films

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www.dv8.co.za

Company Profile

Dv8 Films was established in Johannesburg in 2001, and is managed by Jeremy Nathan and Moroba Nkawe. We have a very hands-on approach to every aspect of the film value chain. Our expertise is in developing, producing and financing films, TV drama series and documentary features, which are set in Africa, and capable of utilising the available resources there.

We have produced over 30 feature films by new, emerging, and experienced filmmakers. Our focus now is on arthouse and crossover films, commercial and challenging stories that have a strong directorial voice.

We are able to bring a variety of resources from numerous countries in Africa. We have worked with all of the major financiers, funds, broadcasters and sales agents who are active in and/or interested in Africa.

Representative's Profile

Jeremy Nathan has been involved in the South African film and television industries for nearly 25 years. He has produced numerous award-winning feature films, television dramas, documentaries and short films. He has lectured at many local institutions, written widely about the industry, and has spoken on numerous panels both across Africa and worldwide.

Jeremy wishes he had produced *TIMBUKTU* by Abderrahmane Sissako.

Selected Film Credits

LAYLA FOURIE (Pia Marais, 2013), in co-production with Pandora Film (Germany), IDTV (The Netherlands), Cinema Defacto (France); Special Jury Award at Berlinale 2013, *Competition*.

HOW TO STEAL 2 MILLION (Charlie Vundla, 2011), Durban IFF 2011, Fantastic Fest Austin 2011, Best Film, Best Director, Best Editor at African Movie Academy Awards 2012.

STATE OF VIOLENCE (Khalo Matabane, 2010), Durban IFF, Toronto, Busan, Carthage, Dubai 2010, Milan IFF, Berlinale 2011, *Forum*.

SHIRLEY ADAMS (Oliver Hermanus, 2009), Locarno 2009, Toronto 2009, Best South African Feature Film, Best First Feature Film at Durban FF 2009, Best Actress at Dubai 2009.

WAH-WAH (Richard E. Grant, 2005), in co-production with Scion Films (United Kingdom), Loma Nasha (France), starring Gabriel Byrne, Miranda Richardson, Emily Watson, Nicholas Hoult and Julie Walters.

BOESMAN AND LENA (John Berry, 2000), in co-production with Pathé (France), starring Danny Glover, Angela Bassett.

Short films include:

PORTRAIT OF A YOUNG MAN DROWNING (Teboho Mahlatsi, 1999), Silver Lion Short Film at Venice 1999.

HUSK (Jeremy Handler, 1999), Cannes 1999, *Competition*.

SO BE IT (Joseph Gai Ramaka, 1997), Silver Lion Short Film at Venice 1997.

COMPANY MATCHING

DYNAMO, Colombia



Cristian Conti



Michel Ruben

Key Staff

Andrés Calderón (CEO)
Cristian Conti (Producer)
Michel Ruben (Producer)
Diego Ramírez Schrempp
(Head of TV and New Media)

Company offices in

Dynamo Producciones, Bogotá, Colombia
Cactus Flower Producciones S.L.,
Barcelona, Spain (partner company)

Number of employees _____ 30
Year of foundation _____ 2006

Number of films produced in 2011–2014
_____ 11 features
_____ 3 web series

Co-productions thereof _____ 9

Provided production services for

_____ 1 major US feature film for Phoenix Pictures
_____ 1 major US TV series for Netflix
_____ 1 US TV movie for Lifetime
_____ 1 historical miniseries for A3 Spain

Countries the company has co-produced with

Argentina, France, Germany, Mexico, Peru, Spain, USA

Project Slate 2015–2017

ORBITA by Hatem Khraiche, a co-production with Spain; a sci-fi romance.

DESOLACIÓN by Gonzalo López-Gallego, in co-production with Spain and 27.11 Production (France); a horror film.

MALNAZIDOS by Javier Ruiz Caldera and Alberto de Toro, a co-production with Spain; a zombie war movie.

NEAR EXTINCT BIRDS, in development with Participant Media (USA), based on the story by Ben Fountain.

Interests

People & Partnerships

Colombia is a fantastic location for shooting, thanks to its varied landscapes and weather, and has become particularly attractive due to recently launched ambitious production rebates and very competitive costs. We would like to meet partners interested in developing projects that could be shot there, or who have projects that could be located there.

We are also interested in meeting internationally-minded producers from countries with both soft and equity financing who could be open to the projects we are developing. We are becoming active in the growing TV market, which has great potential throughout Latin America. We have a partner equity fund, Dynamo Capital, which can provide limited investment to, and/or cash flow our productions.

Projects

We are interested in all sorts of projects, but particularly commercial, audience-friendly films. We like all genres and would be keen to find potential remake properties, particularly comedies and thrillers, which could be adapted for the Latin American market. We have worked with budgets in the 2–7 million US\$ range. We are very involved in all stages of production and have strong relationships with producers, distributors and sales agents from around the world. We finance our films from a combination of local and international public funding, our partner equity fund, broadcasters and distribution advances, as well as through co-productions.

Dynamo

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Company Profile

Founded in 2006 by Andrés Calderón, Diego Ramírez, Rodrigo Guerrero and Andrés Baiz, Dynamo is one of Latin America's most prolific audiovisual production companies: with over 18 national and international productions under our belt since 2006, including cinema, television and new formats. Many of our productions, by directors such as Andrés Baiz, Carlos Moreno and Javier Fuentes-León, have won several international awards and enjoyed box-office success. We have a multifaceted, 100% bilingual team with more than 20 years of combined international experience in the creative and technical departments of film and TV. We offer integral back-office support, guaranteeing foreign producers the highest quality and transparency in financial, accounting, legal, fiscal and administrative processes. We have a solid network of contacts with talent agencies, international producers, actors, broadcasters, sales agents and government agencies. In 2013 we created Participant Panamerica, a film fund in partnership with Participant Media (USA), Canana (Mexico) and Fábula (Chile), aimed at producing films from and for Latin America.

Representatives' Profiles

Michel was born in Colombia, but has been based in Spain since 1990. Prior to joining Dynamo in 2008, he was in charge of the international department at Pedro Almodóvar's production company El Deseo for 10 years, after which he worked with HBO Films London for two years, the sales arm of the prestigious US company.

Cristian is a partner in the company and focuses primarily on film production and development. He is based in Spain and has overseen the company's film investment activities.

Some of Michel's favourite films include the classics *THE APARTMENT*, *CHINATOWN* and *BEING THERE*, as well as the more recent *IN THE LOOP* and *CITY OF GOD*. He wishes he had produced *WILD TALES*. Andrés wishes he had produced *THE UNTOUCHABLES*. Cristian's favourite movie is *8 ½*. He wishes he had produced *JAWS*.

Selected Film Credits

SATANAS (Andrés Baiz, 2007), in co-production with Mexico; Miami 2007, Cartagena 2008; distributed in over 10 countries, more than 450.000 admissions in Colombia. *RABIA/RAGE* (Sebastián Cordero, 2008), in co-production with Telecinco Cinema, Think Studio (Spain) and Tequila Gang (Mexico); Grand Jury Prize at Tokyo 2009, Best Script, Best Actor and Best Photography at Guadalajara Mexican FF 2010, Best Film, Best Supporting Actor and Best Photography at Málaga Spanish FF 2010.

CONTRACORRIENTE/UNDERTOW (Javier Fuentes-León, 2009), Audience Award World Cinema – Dramatic at Sundance 2010, Audience Award at Miami 2010, Audience Award at Chicago Latin FF 2010, Outfest Achievement Award at Outfest Los Angeles 2010; distributed in 12 countries, including the US, UK, France, Spain, Germany and Italy.

LA CARA OCULTA / THE HIDDEN FACE (Andrés Baiz, 2011), in co-production with Fox International Productions (USA); 400.000 viewers in Spain, over 600.000 in Colombia; sold worldwide; remake rights sold for the US and India.

ROA (directed by Andrés Baiz, 2013), in co-production with Patagonik Film Group (Argentina); Opening Film at Cartagena FF 2013, Santiago FF 2013, Lima FF 2013, Tokyo Latin Beat FF 2013, Palm Springs 2014.

EL ELEFANTE DESAPARECIDO / THE VANISHED ELEPHANT (Javier Fuentes-León, 2014), in co-production with El Calvo Films (Peru) and Cactus Flower Producciones (Spain); world premiere at Toronto 2014.

QUE VIVA LA MÚSICA! (Carlos Moreno, based on the cult novel by Andrés Caicedo, 2015), in co-production with Itaca Films (Mexico); world premiere at Sundance 2015.

AGUAS ROJAS / OUT OF THE DARK (Lluíz Quílez, to be released 2015 in the US), in co-production with Apaches Entertainment (Spain) and Participant Media (USA).

COMPANY MATCHING

ELEMENT PICTURES, Ireland



Ed Guiney



Andrew Lowe

Key Staff

Ed Guiney (Co-Director)
Andrew Lowe (Co-Director)

Company offices in

Dublin, Ireland
London, United Kingdom

Number of employees _____ 50
(25 in Element Pictures and
25 in Light House Cinema)

Year of foundation _____ 2001

Number of films produced in 2011–2014
_____ 13 features
_____ 2 documentaries
_____ 5 TV series

Co-productions thereof _____ 17
(lead producer on 9 and
minority producer on 8)

Countries the company has co-produced with

Belgium, Canada, France, Germany, Greece, Hungary, Iceland, Italy, Mexico, the Netherlands, Norway, Poland, Spain, Sweden, United Kingdom, USA

Project Slate 2015–2017

NEVERHOME by Lenny Abrahamson, backed by Film4 (United Kingdom).

BALANCE OF POWER by Yorgos Lanthimos, backed by Film4, BFI (United Kingdom) and Irish Film Board.

EMBASSY by David Farr, backed by Film4 (United Kingdom).

THE KILLING OF THE HOLY DEER by Yorgos Lanthimos, backed by Film4 (United Kingdom).

Interests

People & Partnerships

We have always co-produced, whether by taking our own projects to co-producers (like Lenny Abrahamson's *ROOM* or Yorgos Lanthimos' *THE LOBSTER*, both in post-production) or working as a minority co-producer (e.g. *THIS MUST BE THE PLACE* by Paolo Sorrentino or Ken Loach's *THE WIND THAT SHAKES THE BARLEY*). When we embark on a new relationship we hope that it will be long term. So we are looking for like-minded producers; experienced people with an interest in bold, ambitious, entertaining, challenging, director-driven material that can attract top-line cast and make a commercial impact in a very competitive international market for independent quality cinema. We are also very interested in finding people with whom we can build ambitious TV projects for the international market from a European base. We also have a full-service Irish distribution company and represent Studio Canal in Ireland.

Projects

We are interested in identifying brilliant filmmakers who have established themselves in their own language but are now interested in moving into English-language production, in order to develop projects with them individually, or in collaboration with existing producer relationships. We also have an office and staff in the UK and strong relationships with all of the financiers, distributors, sales and literary agents there. We can bring material for consideration and also help find screenwriters, development and production finance. We employ book scouts and have a strong sense of what new material is being published. We are interested in films in the 4–20 million € range and we finance by maximising the possibilities offered by public finance and the market.

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Company Profile

Element Pictures is run by Ed Guiney and Andrew Lowe, with offices in Dublin and London, working across production, distribution, and exhibition. Films produced in 2014 include *ROOM*, by Lenny Abrahamson, starring Brie Larson, Joan Allen and William H. Macy; Yorgos Lanthimos' first English-language film, *THE LOBSTER*, starring Colin Farrell, Rachel Weisz, John C. Reilly and Léa Seydoux; *11 MINUTES*, co-produced with Skopia Films, by renowned Polish director Jerzy Skolimowski; and *A DATE FOR MAD MARY*, directed by Darren Thornton.

Element Pictures Distribution handles Studio Canal's slate in Ireland, as well as direct acquisitions. The company also operates an online video on demand platform, Volta.ie, which focuses on the finest of Irish and international films. The company also runs the four-screen Light House Cinema, one of Dublin's premiere arthouse cinemas.

Representatives' Profiles

Ed Guiney graduated from Trinity College, Dublin and founded Temple Films, which he ran from 1990 to 2001 and where he produced a number of feature films and documentaries as well as the hit TV series *PURE MULE* and *BACHELOR'S WALK*. He has attended ACE and EAVE and won an International Emmy for the TV film *DEATH OF A PRESIDENT* (Gabriel Range) and also won the PRIX EURIMAGES for production at this year's European Film Awards.

A modern languages graduate from Trinity College, Dublin and a Chartered Accountant, Andrew Lowe is Chair of IBEC's Audiovisual Federation, a board member of Orbis Ireland, the international eye care charity, and Chair of the Tiger Dublin Fringe Festival.

When asked about favourite films or films they would like to have produced, Ed said: "Impossible question to answer really, but a recent film I really admired is Paweł Pawlikowski's *IDA*." Andrew: "A recent favourite of mine is *WHIPLASH* by Damien Chazelle."

Selected Film Credits

THE MAGDALENE SISTERS (Peter Mullan, 2002), co-produced/financed by Momentum Pictures, Temple Films, PFP Films, Dumfries and Galloway, UK Film Council's New Cinema Fund (United Kingdom), Scottish Screen, South West Scotland Screen Commission, Scottish Enterprise, and the Irish Film Board; Golden Lion at Venice 2002, Discovery Award at Toronto 2002.

THE WIND THAT SHAKES THE BARLEY (Ken Loach, 2006), co-produced/financed by Sixteen Films, Oil Flick Films, UK Film Council, Pathé Pictures (United Kingdom), EMC Produktion (Germany), the Irish Film Board, The Royal Bank of Scotland; Palm d'Or at Cannes 2006, Best Cinematography at European Film Awards 2006.

GARAGE (Lenny Abrahamson, 2007), co-produced/financed by Film4 (United Kingdom), the Irish Film Board, BCI and Radio Telefís Éireann (Ireland); C.I.C.A.E. Award at Cannes 2007, Best Film at Torino International Festival of Young Cinema 2007.

THE GUARD (John Michael McDonagh, 2011), co-produced/financed by Reprisal Films, Prescience, the British Film Institute (United Kingdom), Crescendo Productions (USA), the Irish Film Board; Honorable Mention Best Debut at Berlinale 2011, *Panorama*, Sundance 2011, Nomination Best Actor at Golden Globes 2012.

WHAT RICHARD DID (Lenny Abrahamson, 2012), co-produced/financed by the Irish Film Board; Toronto 2012, Tribeca 2013, Best Film at Irish Film and Television Awards 2013.

FRANK (Lenny Abrahamson, 2014), co-produced/financed by Runaway Fridge Productions, Film4, Protagonist, BFI (United Kingdom), the Irish Film Board; Sundance 2014.

GLASSLAND (Gerard Barrett, 2014), co-produced/funded by the Irish Film Board; Sundance 2015.

THE LOBSTER (Yorgos Lanthimos, in post-production), co-produced/financed by Faliero House Productions, Limp Films, Scarlet Films, Film4, BFI (United Kingdom), Haut et Court, CNC (France), Netherlands Film Fund, Lemming Film (The Netherlands), the Irish Film Board, Canal, Greek Film Centre, and Eurimages; ARTE International Prize for Best CineMart 2013 Project at Rotterdam 2013.

ROOM (Lenny Abrahamson, in post-production), co-produced/financed by Film4 (United Kingdom), Telefilm Canada and the Irish Film Board.

COMPANY MATCHING

TARANTULA LUXEMBOURG, Luxembourg

Donato Rotunno



Elise André



Key Staff

Donato Rotunno (Producer)
Elise André (Junior producer)

Number of employees _____ 5

Year of foundation _____ 1995

Number of films produced in 2011–2014
_____ 8 features
_____ 5 documentaries

Co-productions thereof _____ 11

Company offices in

Tarantula, Kehlen, Luxembourg
Tarantula, Liège, Belgium
Tarantula Distribution, Kehlen, Luxembourg
Filmland, Kehlen, Luxembourg
Cuistax, Liège, Belgium
Cinefinance SA (tax shelter), Liège, Belgium

Countries the company has co-produced with

Belgium, Czech Republic, Finland, France, Germany, Italy, the Netherlands, Norway, Slovakia, Switzerland

Project Slate 2015–2017

RAQS by Yilmaz Arslan, drama, in co-production with Yilmaz Arslan Filmproduktion (Germany). The 1980s witnessed a public health scandal when almost all patients with haemophilia were infected with HIV through contaminated blood transfusions. Only a few miraculously survived the disaster.

SARA, SARA by Donato Rotunno, drama, in co-production with Tarantula Belgium and Yilmaz Arslan Filmproduktion (Germany). In 1963, Vito, Antonio and Giuseppe leave their native Italy to emigrate to France, Luxembourg and Germany respectively.

Interests

People & Partnerships

Tarantula Luxembourg is celebrating 20 years of production in 2015. Over this period we have worked with many independent producers all over Europe and we recognise that the right co-production partner is key to make a project happen. We are looking for well-established European companies which share the same cinematographic spirit, professional know-how and human values.

Our traditional partners come from Benelux and France. For the future, we would also like to work on English- and German-speaking projects.

We are willing to strengthen our relationship with other distribution companies in order to share strategies and costs, for a wider European distribution of our co-productions. Producing has to be linked to a clear distribution policy. We are able to offer this tool now in the Benelux

market, but are looking for partners who are ready to work on a bigger European scale.

Projects

In recent years, the *Berlinale Co-Production Market* has provided us with the opportunity to look for projects. At the Company Matching Programme, we are looking forward to spending more time with producers in order to get to know the spirit of companies who could become future partners.

The stories that we want to tell have to fit with the spirit of our company, which can be seen in our releases over the years. In the past two years, we have supported projects such as children's movies, and tried to reach a larger audience. We are also open to other genres, films, and directorial views.

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Company Profile

Tarantula gathers the expertise of professionals in film production and direction through meetings with international producers (EAVE, Producers on the Move, European Film Producers Labs, Festival markets etc). Special attention, strong commitment and support to ongoing projects from development to distribution belong to Tarantula's strengths as a company. In the aftermath of the success of the film *UNE PART DU CIEL / A PIECE OF SKY* at the Cannes Film Festival in 2002 and other highly acclaimed films at festivals around the world, Tarantula Luxembourg opted to work on bringing more ambitious international co-production projects to life, while remaining close to its neighbouring countries such as Belgium, where it has a privileged relationship with Tarantula Belgique.

Representative's Profile

In 1995, Donato Rotunno co-founded Tarantula Luxembourg and, one year later, helped set up Tarantula in Belgium. As a producer, he has overseen over 20 feature films, including several co-productions with several European countries. A graduate of the EAVE producers training programme, Donato has also produced numerous short films and several documentaries. He is developing a feature project, *RAQS*, with Yilmaz Arslan (*FRATRICIDE*) and is also currently directing his latest feature film *BABY(A)LONE*, scheduled for release in March 2015.

On the films he would have liked to produce and his favourite films, Donato says: "Freedom of producing is often limited by the tools that you have access to. Sometimes I read a script and really would like to be part of that adventure, but for some reason, it does not fit in the regulations of producing in Luxembourg.

As for my favourite films, that depends on the respective period of my life. As a child I loved *LADRI DI BICICLETTA / BICYCLE THIEVES* by Vittorio de Sica, just to name one. A recent film would be *PLEMYA / THE TRIBE* by Myroslav Slaboshpytskiy, a movie that surprised me, not that much through the result but more through its courageous approach to directing. But I do watch all kinds of movies and animated films."

Selected Film Credits

RISING VOICES (Bénédicte Liénard and Mary Jimenez, 2014), in co-production with Tarantula Belgique, JBA Production (France); in post-production.

SECRETS OF WAR (Dennis Bots, 2014), in co-production with Bijker Film and Rinkel Film (The Netherlands), Living Stone (Belgium); Toronto 2014, Special Jury Award at Netherlands FF 2014, Adult Jury Award at Chicago International Children's FF 2014, Castello d'Oro Award at Castellinaria International Festival of Young Cinema 2014.

CLOWNWISE (Viktor Taus, 2013), in co-production with Fog'n'Desire Films (Czech Republic), Kinosto Oy (Finland), Kollar Film (Slovakia); Santa Barbara IFF 2014, Best Supporting Actor and 8 nominations at Czech Lions 2014.

MOBILE HOME (François Pirot, 2012), in co-production with Tarantula Belgique, Urban Factory (France); Young Jury Award at Locarno 2012, Valois Magelis Award at Angoulême Francophone FF 2012, FilmFest Hamburg 2014, Reykjavik IFF 2012, Kaunas IFF 2012.

CARRÉ BLANC (Jean-Baptiste Léonetti, 2011), in co-production with Solair Film (France), Tarantula Belgique; Toronto 2011, Fantastic Fest Austin 2011, Sitges 2011, Stockholm 2011, Brussels International Fantastic FF 2012. *NUE PROPRIÉTÉ* (Joachim Lafosse, 2006), in co-production with Tarantula Belgique, MACT Productions (France); Venice 2016.

CALVAIRE (Fabrice du Welz, 2005), in co-production with La Parti Productions (Belgium), The Film (France); Cannes 2004, Critics' Week, Toronto 2004, Silver Méliès at Amsterdam Fantastic FF 2005, Special Jury Prize (ex-aequo), International Critics Award and Première Award at Gérardmer Fantastic FF 2005.

FRATRICIDE (Yilmaz Arslan, 2005), in co-production with Yilmaz Arslan Filmproduktion (Germany); Silver Leopard at Locarno 2005.

A PIECE OF SKY (Bénédicte Liénard, 2002), in co-production with Tarantula Belgique, JBA Production (France); Cannes 2001, Un Certain Regard, Best Actress at Buenos Aires International Festival of Independent Cinema 2003.

COMPANY MATCHING

TOPKAPI FILMS, The Netherlands

Frans van Gestel



Laurette Schillings



Key Staff

Frans van Gestel (Producer)
Arnold Heslenfeld (Producer)
Laurette Schillings (Producer)

Company offices in

Amsterdam, the Netherlands

Number of employees _____ 10

Year of foundation _____ 2011

Number of films produced in 2011–2014

_____ 24 features

_____ 2 short fiction films

_____ 1 TV series (comedy)

Co-productions thereof _____ 9

Countries the company has co-produced with

Austria, Belgium, China, Colombia, Denmark, France, Germany, Hungary, Mexico, Poland, South Africa, Uruguay

Project Slate 2015–2017

PUBLIC WORKS by Joram Lürsen, feature film, in co-production with Menuet (Belgium), I'm FILM and Mythberg Films (Hungary). Amsterdam, end of the 19th century: two cousins wish to rise above their social status.

BELGICA by Felix van Groeningen, feature film, produced by Menuet (Belgium). The story of two brothers – Jo and Frank – and a bar, the Belgica.

THE COMMUNE by Thomas Vinterberg, feature film, produced by Zentropa Entertainment (Denmark). Personal desires clash with solidarity and tolerance in a commune in the mid-1970s.

OUT OF LOVE by Paloma Aguilera Valdebenita, feature film. Varya and Nicolae can't live with, or without each other.

Interests

People & Partnerships

We are always looking for partners to build up a long-term relationship with, preferably companies that put a lot of energy into (new) talent and developing their projects.

Projects

We are always looking for auteur-driven stories and new talent. Usually we get involved with projects at an early stage. Of course, sometimes we receive projects at a later stage and get on board because we like the project. Financing of our projects is mainly by public funds but also private equity. For the future we are focussing on new ways of financing, in particular at the international level, and want to research innovative development of storytelling.

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Company Profile

Topkapi Films was founded in 2011 by Frans van Gestel and Arnold Heslenfeld and traces its origins to the merger of Motel Films and IDTV Film in 2008. In 2012, Laurette Schillings joined the company as producer. Topkapi Films develops, produces and co-produces feature films and television drama for the Dutch and international market. The company strives to build long-term relationships with writers and directors, both renowned and upcoming talents.

Topkapi Films also collaborates with FreedomLab (www.freedomlab.org) to develop a writers' lab for innovative stories for different media, including cinema. Current productions include: *PUBLIC WORKS* (Joram Lürsen, in post-production); *KIDNAP – BO'S MOST EXCITING HOLIDAY EVER* (Diederik Ebbinge, in post-production); *THE COMMUNE* (Thomas Vinterberg, in post-production); *OUT OF LOVE* (Paloma Aguilera Valdebenito, in production); *BELGICA* (Felix van Groeningen, in production); *ALL OF A SUDDEN* (Asli Özge, in post-production) and *LAND AND SHADE* (César Acevedo, in post-production).

Representatives' Profiles

Frans van Gestel has been a film producer since 1996 with an impressive list of awards, including Golden Calves for Best Feature Film with *LOVE IS ALL*, *BLACK BOOK* and *JOY*. He has produced more than 65 features, drama series, short films and international co-productions. *LOVE IS ALL* is one of the greatest Dutch box office successes with 1.3 million viewers and various Golden Calf Awards. In addition, he is a member of the board of the International Film Festival Rotterdam.

Laurette Schillings has worked for Motel films and IDTV Film for 10 years, in various capacities, on feature films such as: *BLACK BOOK*, *SILENT LIGHT*, *GIGANTE*, *LOVE IS ALL*, and *THE MISFORTUNATES*. At Topkapi she is responsible for all international co-productions and projects that have potential for co-producing with the Netherlands as well as dealing with production partners on Topkapi's international productions. In addition, she produces her own projects on a national level.

Laurette and Frans's favourite films include: *THE RETURN* (Andrey Zvyagintsev), *MOMMY* (Xavier Dolan), *THERE WILL BE BLOOD* (Paul Thomas Anderson), *IDA* (Paweł Pawlikowski), *THE LIVES OF OTHERS* (Florian Henckel von Donnersmarck), *A PROPHET* (Jacques Audiard) and *ADAM'S APPLES* (Anders Thomas Jensen).

Selected Film Credits

FRAILER (Mijke de Jong, 2014), co-produced with PRPL (The Netherlands); Toronto 2014.

THE RESURRECTION OF BASTARD (Guido van Driel, 2013), co-produced with Menuet (Belgium).

THE BROKEN CIRCLE BREAKDOWN (Felix van Groeningen, 2012), produced by Menuet (Belgium), co-produced by Topkapi; Label Europa Cinemas Award and *Panorama* Audience Award at Berlinale 2013, Politiken's Audience Award at CPH:PIX Copenhagen 2013, Best Actress, Best Screenplay at Tribeca 2013, Best Actress at European Film Awards 2013, Best Foreign Film at César Awards 2014, Best Foreign Language Film Nomination at Academy Awards 2014.

BLACK BUTTERFLIES (Paula van der Oest, 2011), co-produced with Richard Claus, Michael Auret, Arry Voorsmit; Best Actress at Tribeca 2011, Best Film, Best Actress at Netherlands FF 2011.

LOVE IS ALL (Joram Lürsen, 2007), co-produced with Fu Works (The Netherlands) and Job Gosschal; Best Film, Best Director at the Netherlands FF 2007.

BLACK BOOK (Paul Verhoeven, 2006), co-produced with San Fu Maltha, Jos van der Linden, Jeroen Beker, Teun Hilde, Jens Meurer; Young Cinema Award Best International Film at Venice 2006, Best Foreign Film at Austin Film Critics Association 2007, Best Film, Best Actress, Best Director at Netherlands FF 2006.

SILENT LIGHT (Carlos Reygadas, 2007), produced by Mantarraya Producciones and No Dream Cinema (Mexico), co-produced with BAC Films (France), Arte France Cinema, Foprocine (Mexico), Topkapi; Jury Prize at Cannes 2007, Gold Hugo Best Feature at Chicago 2007.

GIGANTE (Adrián Biniez, 2009), produced by Control Z Films (Uruguay), Rizoma Films (Argentina), Pandora Film (Germany), co-producer Topkapi; Alfred Bauer Award, Best Debut, Silver Bear at Berlinale 2009, *Competition*, Horizons Award at San Sebastián 2009.

NORTHERN LIGHT (David Lammers, 2006).

THE POLISH BRIDE (Karim Traïdia, 1998).