



MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
la Biennale di Venezia 2016

VENICE PRODUCTION BRIDGE  
INDUSTRY OFFICE



la Biennale di Venezia

73. Mostra  
Internazionale  
d'Arte  
Cinematografica

V E N I C E  
P R O D U C T I O N  
B R I D G E

B O O K O F P R O J E C T S

VENICE GAP – FINANCING MARKET

VR, INTERACTIVE, WEB AND TV SERIES



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D'ARTE CINEMATOGRAFICA  
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**02.09 / 04.09.2016  
[www.labiennale.org](http://www.labiennale.org)**

## **B O O K   O F P R O J E C T S**

**VENICE GAP – FINANCING  
MARKET**

**VR, INTERACTIVE, WEB  
AND TV SERIES**

Co-funded by the  
European Union



Creative  
Europe  
**MEDIA**

**Rai Cinema**

## 73. Mostra Internazionale d'Arte Cinematografica

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Venice Gap-Financing Market  
VR, Interactive, Web  
and TV Series

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La Biennale di Venezia  
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**GetD**



**TUCANO**  
TECH & STYLE MILANO



**L'ORÉAL**  
PARIS



Thanks to  
**Db Logic S.r.l.**  
**Festival Scope**

The Book of Projects for 2016 has been edited using the information assembled by July 15th, 2016.  
The Industry Office may not be held responsible for possible errors.

## The Venice Production Bridge team is pleased to present the line-up of the 40 projects selected for the 3<sup>rd</sup> Venice Gap-Financing Market

The two first editions met with considerable success as some of our selected projects had their world premieres in the competitions of the Berlin, Cannes and Venice International Film Festivals among many other prestigious international festivals.

These incredible results confirm that our wish to contribute to the completion of films in allowing producers to meet financiers, funds, co-producers and post-production companies in a very special environment meets a real and increasing demand in the film industry.

Within the context of the 73rd Venice International Film Festival, an important new project entitled Venice Production Bridge has been introduced to ensure continuity, but also to surpass and fine-tune the Venice Film Market first held in 2012.

The image of the bridge expresses perfectly well the philosophy of this new Venetian market. The idea consists in building an opportunity of encountering and networking for all the professionals involved in production. The new Venice Production Bridge is established to foster the development and production of international and European projects across a range of audio-visual forms.

This new evolution brings us to develop the Venice Gap Financing Market into one of the major new trends in contemporary production, which is the co-existence of a diversity of platforms fostered by the digital revolution: TV series, web-series and, above all, the new frontier represented by VR/Virtual Reality, which is currently attracting major investments and the most advanced technological research.

Consequently, the Venice Gap Financing Market is proud to present you this year 40 projects in the final stages of development and funding, divided as follows: 25 projects for feature-length fiction films and feature documentaries from around the world, 4 European projects for TV Series, 8 projects for films to be produced as Virtual Reality & Interactive experiences and 3 projects for Web Series.

Finally, we are particularly proud of having again the invaluable support of the MEDIA program of the European Union for this 2016 edition and also of having widened the number of eligible countries to the whole world.

These projects bring together a great variety of filmmakers, working across a diverse range of forms, contents, budgets and genres and we look forward to welcoming you to three effective and inspiring days in Venice from September 2<sup>nd</sup> to 4<sup>th</sup>.

*Pascal Diot*  
Head of Film Market

*Savina Neirotti*  
Content Curator

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**Fiction**



#### GOALS AT GAP-FINANCING MARKET

Main goal is to find resources to close the financing of the film. To find a theatrical distributor in Italy and an international sales agent to explore the potential of the film. To prepare for the international release and meet with festivals and programmers, to generate a buzz and get professionals talking about the film

#### FEATURE

4k, colour, 90'

#### BASED ON

Original screenplay

#### LANGUAGES

Italian, English, Danish

#### BUDGET

€ 1.473.296

#### FINANCING IN PLACE

€ 695.988 + € 276.135 (tbc) +  
€ 126.173 (tbc)

#### PRODUCTION COMPANY

GraffitiFilm (GraffitiDoc)

#### CO-PRODUCTION

Beofilm (Denmark), Les Films de  
l'Après-Midi (France)

#### PARTNERS

FIP, MIBACT, FCTP, Torino Film Lab,  
CNC, Creative Europe - Media

#### SOLD TERRITORIES

All available

#### PROJECT STAGE

Development/Pre-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

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Italy, Denmark, France

## Alien Food

### Giorgio Cugno

#### Director's Biography

Director, screenwriter, and actor. In 2009 he took part in the collective film *Walls and Borders*. The drama *Vacuum* (2012), his first feature, was presented at various intl festivals included the European Film Festival of Lecce, where it won the Jury, Cineuropa and FIPRESCI awards.

#### Log-Line

A bipolar sufferer, Albert lives estranged in a community of amusing borderline individuals with a passion for aliens. One day his solitary fight to reclaim the access to his past finds an unexpected path...

#### Synopsis

Albert (45), a foreign bipolar sufferer with a mysterious past, lives in Northern Italy in a community boarding house for borderline cases, run by a Mental Health Institute. One night, on top of Mount Musiné, Albert is intercepted by teams of fanatical UFO hunters, who mistake him for an alien. Amused by the comical misunderstanding, his friend Frank at the therapeutic community decides to make a collective movie about the local aliens. Meanwhile, Albert who for sometime has stopped taking his prescribed medication, makes the acquaintance of Marta (15) at the library where he is doing his integration service and starts to take an unsettling interest in her. She enters the increasingly feverish dreams of Albert, whose ongoing abstinence from medicines sends him plunging into evermore frequent crises. Besides, a video tape found in a long forgotten box seems to indicate that Albert once had a family, wiped out by some obscure violence. While at the Institute the atmosphere around the film is overheating, one evening Albert follows Marta all the way to her home...



Giorgio Cugno DIRECTOR



Enrica Capra PRODUCER

#### Director's Statement

My first contact with a therapeutic community dates back to 2007, when I had the chance to run a collective writing workshop, getting acquainted with the inhabitants of the therapeutic community. It didn't take me long to understand that the real walls were not those surrounding the building but the relational barriers of the outside world. I strongly believe that fiction can be an instrument to deal with reality, while protecting dignity and emotions of the real main characters. Albert's psychological evolution turns around the notion of 'control', something which Albert is trying to regain, but from which he is also escaping. This inner conflict reflects the whole narrative world. Albert's new awareness, gained as a result of refusing his medicines, opens him towards a destabilizing infinite, maybe still too difficult to face for him. The bittersweet ending underlines how this struggle can be risky for every man, being the task of a whole life...

#### Production Profile

Founded in 2004, *GraffitiDoc* (parent company of *GraffitiFilm*) is a high-level production company, whose films have been selected at prestigious festivals. *GraffitiDoc* has been working with some of the best production companies in Europe, producing films screened at important festivals and broadcast by the main international channels, a position on the international market repeatedly rewarded by the MEDIA Program.

#### Main Filmography

**2016 – Another Me**  
by Claudio Casazza  
**2015 – Thy Father's Chair**  
by Antonio Tibaldi and Alex Lora  
**2015 – Higher than the Clouds**  
by Fredo Valla  
**2014 – Europe for Sale**  
by Andreas Pichler  
**2014 – The Toxic Burden**  
by Patrizia Marani  
**2011 – DUST - The Great Asbestos Trial** by Andrea Prandstraller and Niccolò Bruna  
**2010 – Shining Gold - Back to Cambodia** by Giovanni Donfrancesco  
**2008 – In the Shadow of the Mountain** by Danielle Jaeggi



#### GOALS AT GAP-FINANCING MARKET

Our goal is to meet new international co-producers and partners, to complete the budget and to introduce the project to sales agents, distribution companies and funds

#### FEATURE

Video, 4K HD, colour, 90'

#### BASED ON

Screenplay by Santiago Loza

#### LANGUAGE

Spanish

#### BUDGET

€ 388.250

#### FINANCING IN PLACE

€ 276.250

#### PRODUCTION COMPANY

Constanza Sanz Palacios Films (Argentina)

#### CO-PRODUCTION

Autentika Films (Germany)

#### PARTNERS

Hubert Bals Fund Development, INCAA- Alta Definición Argentina

#### SOLD TERRITORIES

Argentina

#### PROJECT STAGE

Development

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## Breve Historia del Planeta Verde

Brief Story from the Green Planet

Santiago Loza

#### Director's Biography

Santiago Loza (Argentina, 1971) is a filmmaker and scriptwriter who made nine feature films among which the most prominent are: *Extraño* (Tiger Award, IFF Rotterdam 2003), *La Invención de la Carne* (Locarno FF 2009), *Los Labios* (Cannes FF – Un Certain Regard – Best Actress 2010) and *La Paz* (Forum Berlinale, 2013). In 2016 he was invited to be part of the Jury at the Cinefondation of the Cannes Film Festival.

#### Log-Line

The film is an existential journey of three young friends with a dying alien: the 'other', the weird, the supernatural told in the daily life. A movie about how to deal with a loss, a tribute to the strength of outcasts people.

#### Synopsis

Tania is a trans girl who performs her shows at night clubs in Buenos Aires. Pedro is a creature of the night, a regular dancer, a young gay man, dressed in the latest fashion. Daniela works as a waitress in a bar. She is dealing with a break-up, deeply melancholic. The three are friends. They went to school together in their hometown. Tania receives the news that her grandmother has died, so she decides to go back to the town with her two friends. Her grandma has left her house as an inheritance. Hidden in it, an Alien body that accompanied her in her last years. Her grandma asks her in a letter to please take the creature to the place where it first appeared so it can rest its eternal peace. Pedro, Daniela and Tania start a journey looking for that place. They get lost, and find each other again. They find the appeasement they need, what makes their loneliness softer. But the alien body gets worst every day, so they have to rush to their goal. At the end, they arrive to a mysterious place, where Tania leaves with the creature to another galaxy. Pedro and Daniela stay on Earth, closer than ever.



Santiago Loza DIRECTOR



Constanza Sanz Palacios PRODUCER

#### Director's Statement

I want to make a movie about beloved people, who are weak, hurt and dragged to live an extraordinary situation, forced to live a huge and strange adventure. I would like to make a film with a more open narrative than that of a tale or immortal legend. A mix of genres between science fiction, dramatic comedy and adventure, with references to a certain pop cinema from the 80s. An existential journey between banal and profound, the daily and the sublime. The second chance offered by unknown ways. The 'other', the weird, the alien, the supernatural, told in daily life. I know the three actors. One of them is a transsexual actress; the other one is a comedian; and the third one is a dancer/actor. We met them a few times. For this film, I took some elements of their personal lives, the courage with which they dealt with certain experiences. The movie is about the power of the weak ones. The hidden strength of the eternally outsiders. It is a tribute to the all the losers. And an act of poetic justice.

#### Production Profile

Constanza Sanz Palacios Films started in 2005 as an independent production company based in Buenos Aires -Argentina- focusing on author films from Latin America. It has produced the trilogy of essays by Edgardo Cozarinsky, the second film by Paz Encina, and is currently producing Jazmín Lopez's and Fernando Domínguez's new films.

#### Main Filmography

**2013 – Letter to a Father** by Edgardo Cozarinsky, Viennale FF  
**2014 – Nocturnos** by Edgardo Cozarinsky, Orizzonti Competition Venice FF 2011  
**2012 – Cassandra** by Inés de Oliveira Cézar, Bafici  
**2010 – Vrindavana** by Ernesto Baca, Bafici  
**2010 – Proper Names** by Fernando Domínguez, Tribeca FF



**GOALS AT GAP-FINANCING MARKET**

Finding and securing a fourth and final co-producer, sales agent, distributors, broadcasters and private investors to complete financing

**FEATURE**

4K, 2.35:1, colour, 90'

**BASED ON**

Original screenplay

**LANGUAGE**

Spanish

**BUDGET**

€ 650.000

**FINANCING IN PLACE**

€ 455.000

**PRODUCTION COMPANY**

Rei Cine Srl (Argentina)

**CO-PRODUCTION**

Petit Film Sarl (France), Avalon Productora Cinematografica SI (Spain)

**PARTNERS**

INCAA, Rei Distribución, Avalon Distribución, Miami Film Fund, Sam Spiegel International Film Lab

**SOLD TERRITORIES**

Argentina, France, Spain

**PROJECT STAGE**

Development

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Argentina, France, Spain

# Dolores

## Gonzalo Tobal

**Director's Biography**

Gonzalo Tobal (Argentina, 1981). His latest two short films premiered in Cannes' Semaine de la Critique and Cinéfondation (1st Prize). His first feature film, *Villegas* (2012), premiered in Cannes (Official Selection) and was distributed worldwide. *Dolores* will be his 2nd feature.

**Log-Line**

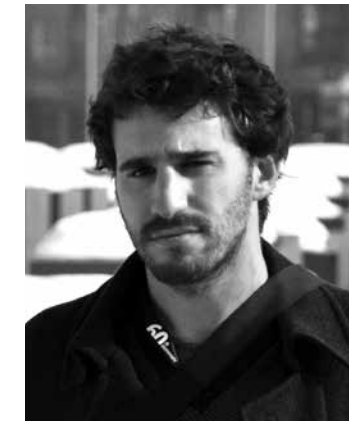
The young and beautiful Dolores is the sole suspect in the murder of her best friend. Her family, friends and lawyers all fight to prove her innocence, but as the trial comes to an end, she puts everything at risk.

**Synopsis**

Dolores lived the life of a young student until her best friend was brutally murdered. Everything went rapidly downhill then: being the last person to see her friend, Dolores is a sole suspect and finds herself charged in a case that gets a lot of media exposure. With just over 20 years old, she has been living a 2-year process that completely drained her. Dolores spends her time secluded in the family house, overprotected by her parents and a team of experts who work full time to prove her innocence. She has become a puppet to their instructions, building a character that leaves no trace of her real self. As the trial moves forward and the jury comes closer to a verdict, an unexpected energy awakens inside Dolores, tearing up the family unity and putting the strategy at risk just when any mistake is critical.



Gonzalo Tobal DIRECTOR



Benjamin Domenech PRODUCER

**Director's Statement**

*Dolores* is conceived both as a crime story and the intimate portrait of a person that is implicated in such a complex situation, involving family related, social and sexual aspects. It's the portrait of a society in which discussions over events turn into discussions over discourse. The film sets out to follow an ambiguous, indecipherable character. The audience must become a judge or prosecutor, shaping their own judgement and ideas about the truth of an event and a character, not only through information provided in the script, but through the behaviour of a character whose inner world seems inaccessible. As in my first film, I want to work on the relationship between different genres and the intimate and inner world of the characters. If *Villegas* combined a road trip with a family drama, *Dolores* will be a crime, a legal and a family drama altogether, resulting in a personal and a complex film, rich in dramatic density and narrative vertigo while being an immersive, personal experience.

**Production Profile**

Established in Buenos Aires, *Rei Cine* was created in 2010 in order to provide a creative platform for groundbreaking filmmakers. All of their films have been successfully distributed worldwide and premiered in festivals such as Cannes, Berlinale, or Venice, amongst others. Current line up includes films by Lucrecia Martel, Gael García Bernal, Gonzalo Tobal, Natalia Garagiola, Laura Guzmán & Israel Cárdenas, amongst others.

**Main Filmography**

- 2016 – Madly** by Gael García Bernal, Mia Wasikowska, Sebastián Silva and others, Tribeca FF
- 2015 – Kill Me Please** by Anita Rocha da Silveira, Venice FF
- 2014 – Sand Dollars** by Laura Guzmán & Israel Cárdenas, Toronto FF
- 2014 – History of Fear** by Benjamin Naishtat, Berlinale FF
- 2012 – Leones** by Jazmin Lopez, Venice FF
- 2012 – Villegas** by Gonzalo Tobal, Cannes FF



**GOALS AT GAP-FINANCING MARKET**

To find co-producers and buyers to cover the gap financing of € 100.000

**FEATURE**

Digital 4K, colour, 100'

**LANGUAGE**

Arabic

**BUDGET**

€ 1.029.839

**FINANCING IN PLACE**

€ 769.839

**PRODUCTION COMPANY**

Les Films Pelleas

**CO-PRODUCTION**

Prolegomenes (Algeria)

**PARTNERS**

MK2 (International Sales), Les Films du Losange (French theatrical release)

**SOLD TERRITORIES**

All available

**PROJECT STAGE**

Pre-production

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France

# En Attendant Les Hirondelles

The Nature of Time

Karim Moussaoui

**Director's Biography**

Born in 1975 Karim Moussaoui is an Algerian active member in promoting the film club of one of the largest Algerian associations of independent films Chrysalis. In 2013, he directed *The Days Before* a short film that had an outstanding career in festivals and received prestigious awards.

**Log-Line**

Algeria today. Past and present collide in the lives of a newly wealthy property developer, an ambitious neurologist impeded by wartime wrongdoings, and a young woman torn between the path of reason and sentiment. Three stories that plunge us into the human soul of a contemporary Arab society.

**Synopsis**

Today's Algeria through three distinct stories providing a nuanced overview of this country torn between desire for modernity and weight of traditions. The first story: Mourad, a wealthy and prominent entrepreneur enjoying a comfortable lifestyle with his second wife. He tries to stay out of trouble. One evening on his way home, he witnesses two men beating up another man. To avoid getting in trouble, he prefers to hide than rescue him. But such an event will have after-effects and gradually undermine his new life. The second story: Aïcha is on her way to meet her future family-in-law along with her sister and father. Their driver Djailil and Aïcha used to be together. Aïcha's dad and sister get sick of food poisoning. Djailil ends up alone with Aïcha in a hotel close to the hospital where her sick family is. During their time spent together, Aïcha is conflicted between following the path of reason devised by her father or listening to her heart. The last story, Dahman is a doctor who patiently expects the promotion that will acknowledge his social status and allow him to marry his cousin. Suddenly, he is confronted to a woman victim of a gang rape in which he got involved in the past.



Karim Moussaoui DIRECTOR



David Thion PRODUCER

**Director's Statement**

The stories of my film are set within that context. They are, first and foremost, social stories: they involve ordinary people living an ordinary life. The screenplay is based on a series of portraits of men and women struggling with life, with day-to-day demands and with Algeria's recent history. Life choices are played out by placing the characters' ambitions for a better life (through desire, determination and strategy) alongside the fulfilment or not of these ambitions. The spectator is led to conclude the existence of a social deadlock, itself the result of a paradoxical system of conduct and thought. The characters are approaching a turning point in their personal lives. A choice is being offered to them: to take control of their lives. But they all choose the status quo, either through a lack of courage, or a fear of change. My aim is to bring tragedy into the banality of daily life, without weighing down the story.

**Production Profile**

*Les Films Pelléas* was set up in 1990 by Philippe Martin and now regroups two producers (Philippe Martin and David Thion – members of the ACE Network). We focus on feature films and have extensive networks through out French speaking territories along with co-production experience with Germany, Switzerland, Belgium, Romania and Canada. We developed and produced more than 70 feature films.

**Main Filmography**

*In Development:*

**Mrs Hyde** by Serge Bozon

*In Post-Production:*

**The Heart** by Katell Quillévéré

**The Apple of My Eyes**

by Axelle Ropert

**2016 – Dark Inclusion** by Arthur

Harari, Angers European First FF

**2015 – Parisienne** by Danielle

Arbid, Toronto IFF

**2013 – Tip Top** by Serge Bozon,

Director's Fortnight – Cannes FF

**Miss and the Doctors**

by Axelle Ropert

**2011 – Beirut Hotel** by Danielle

Arbid, Locarno IFF

**2009 – The Father of My**

**Children** by Mia Hansen-Løve,

Cannes FF

**2009 – The Wolberg family** by

Axelle Ropert, Cannes FF

**2007 – La France** by Serge

Bozon, Director's Fortnight –

Cannes FF, Jean Vigo Award



**GOALS AT GAP-FINANCING MARKET**

At the gap financing, our exact goals are to find partners to fill our financial needs

**FEATURE**

Cinemascope HD 2:35 (2540x1080), colour, 71'

**BASED ON**

Original story

**LANGUAGES**

French, English, Khmer

**BUDGET**

€ 5.055.789

**FINANCING IN PLACE**

€ 4.755.789

**PRODUCTION COMPANY**

Les Films d'Ici

**CO-PRODUCTION**

Juliette Films (Luxembourg), Lunanime (Belgium), Epuar (France)

**PARTNERS**

Bac Films Distribution

**SOLD TERRITORIES**

France, Luxembourg, Belgium and Cambodia

**PROJECT STAGE**

Production

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# Funan, le Peuple Nouveau

Funan, the New People

Denis Do

**Director's Biography**

Graduated from the Gobelins film school, I have always been captivated by graphics and drawing. I directed a short film, *The Ribbon*, a love story set in the 1960s during the Chinese Cultural Revolution.

**Log-Line**

*Funan, the New People* is the story of a young woman who, under the Khmer Rouge regime, has to learn how to fight back and exist. To survive. To find her son who was taken from her during the exile from Phnom Penh.

**Synopsis**

Phnom Penh. 1975. Chou leads an enchanted life. Far from civil war and its heartbreak. Far from politics and political stances. Chou is a devoted wife and mother. Devoted to tradition and family. Khuon, her husband, adores her. Protects her. He makes the decisions, acts, and Chou trusts him completely. She's happy. Serene. Yet one morning, her world falls apart. The Khmer Rouge madness plunges Cambodia into a period of horror. The population is deported to camps. Austere. Devoid of any humanity. Famine, executions and fear become permanent. Chou's life, like thousands of others, becomes one of suffering. Barbarity. Ripping her humaneness apart. Confronting her with the pain of powerlessness. She's riddled with guilt. Because she can't protect her own. Because she lets her son be snatched from her by a fleeing crowd, shoved forward by soldiers. Her son. 3 years old. Lost. Carried towards a terrifying, alienating future. Towards a world where the absence of a mother and the proximity of Angka could steal his innocence. Chou is devastated.



Denis Do DIRECTOR



Sébastien Onomo PRODUCER

**Director's Statement**

Funan is the story of a family. Of a woman... My mother. Funan recounts her sacrifices. Her heartbreak. Her survival under the Khmer Rouge. Funan will focus on feelings, relationships. I would like to explore the complexity of relationships in a context of extreme oppression. Evoking human profoundness, avoiding Manichaeism. It won't be about good guys/bad guys. Just normal people, worn down by suffering, and their instinct to survive. Funan won't judge. Won't blame. It will try to understand. And help others understand. Because it's the first step on a long road to forgiveness. I've chosen animation as it is a passion of mine. But I also prefer to see my mother drawn rather than played by someone else.

**Production Profile**

*Les Films d'Ici* has expanded over the last thirty years by staying faithful to writers and directors and true to the principle of unearthing and accompanying new talent in France and beyond. Now more than ever it is our conviction that we must grow together to realize our dreams for documentaries, drama, animation and now interactive projects across all production and distribution formats.

**Main Filmography**

*In Pre-Production:*

**Le Secret de Venise**

by Thierry Binisti

**2016 – Le Gang des Antillais**

by Jean-Claude Barny

*Feature Length Documentaries:*

**Dreamers** by Noëlle Deschamps

**Léon Blum, Haï et Adoré**

by Julia Bracher & Hugo Hayat

**Ossana, en Route pour la Joie**

by Laurine Estrade

**Les Vents du Havre**

by Alexandre Sredojevic

**Les Banquiers de Dieu**

by Paul Malle

**La Fabrique du Citoyen**

by Jean-Michel Djian

**Rimbaud, roman de Harar**

by Jean-Michel Djian



#### GOALS AT GAP-FINANCING MARKET

Our aim is to find co-financiers and a sales agent, to close the gap

#### FEATURE

HD, colour, 90'

#### LANGUAGES

German, Turkish

#### BUDGET

€ 600.000

#### FINANCING IN PLACE

€ 480.000

#### PRODUCTION COMPANY

unafilm (Germany)

#### CO-PRODUCTION

Bir Film (Turkey)

#### PARTNERS

Film- und Medienstiftung NRW, Film Förderfonds Bayern, Kuratorium

#### SOLD TERRITORIES

Germany, German speaking territories, Turkey

#### PROJECT STAGE

Pre-production

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## Geburt

Birth

Jessica Krummacher

#### Director's Biography

Jessica Krummacher is a writer, director and producer. As a freelancer, she is working in several positions for film and television. She achieved her Diploma for Documentary Film at University HFF Munich in Germany.

#### Log-Line

Mordogan, a small town on the Aegean coast in.

A man, a house, a tree, a mountain, a dog.

The friendship of two men, Max the German and Osman the Turk.

Two pensioners who had once expected a little more from life.

#### Synopsis

Max (63), a pensioner and professor for migration, has had a holiday home in Mordogan for the last twenty years. Osman (71), who looks after the house all year round, picks up Max at the airport. Max and Osman are friends and they depend on one another. His visits in Mordogan have always been very dear to Max: swimming in the sea, the sun, drinking beer. For him it was all about life, everyday life and the fact that nothing happened. But now when it would be possible to have time for the things he has accomplished, the dream somewhat starts to rot from within. At the same time everything is as it ever was and yet slightly different. The relationships between the outsider, Max, and the villager, Osman, are being looked at through a magnifying glass that turns into a burning glass. The portrait of the village reflects the landscape of Max' soul. When Max climbs onto the mountain, which rises behind the main road and seems to cut off the village from the rest of the world it all becomes a bit clearer to him: all these strange developments in his life have their reason not in the outside but deep inside Max himself. He has to pursue that. He has to leave Mordogan and his friend Osman behind.



Jessica Krummacher DIRECTOR



Titus Kreyenberg PRODUCER

#### Director's Statement

Mordogan is a small, morbid village on the Turkish coast, which I have known for 20 years, since my father bought a house there. I learned to love Mordogan, but it took time. On the beach in Mordogan you can often hear Turks speaking German without any accent. They live in Germany or have once worked there and have now returned home. What are they doing here? Are they Turks or Germans? Are there big differences between the two? My film talks about life on the one hand and a wasteland on the other – boredom and the pleasure of it. It talks about friendship and about being foreign. About the beginning of something, about birth and about getting old in all its aspects. It talks about beginnings and ends, about fear (of death). It talks about not being familiar. (...) What I would like to achieve is a portrayal as realistic as possible. At the same time I am dealing with the phantastic, the bizarre, the elevated. I am not interested in objectivity.

#### Production Profile

unafilm produces feature films. Straight forward and artistically challenging. Fiction and documentary. National and international. The company's films compete in internationally acknowledged film festivals around the world – Berlinale, Cannes, Toronto, San Sebastian and Karlovy Vary among them. unafilm is an active member of ACE, EAVE, AG DOK, the German and the European Film Academy.

#### Main Filmography

**2016 – The Have-Nots**

by Florian Hoffmeister, Munich FF

**2016 – Clair Obscur**

by Yesim Ustaoglu

**2016 – Jesus**

by Fernando Guzzoni

**2015 – Until I Lose My Breath**

by Emine Emel Balci, Berlinale

**2014 – A Blast** by Syllas

Tzoumerkas, Locarno FF

**2014 – The Bridges of Sarajevo**

misc. directors, Cannes FF

**2013 – Heli** by Amat Escalante,

Cannes FF - Best Director

**2012 – Formentera** by Ann

Kristin Reyels, Berlinale

**2011 – Our Grand Despair** by

Seyfi Teoman, Berlinale

**2011 – Peak** by Hannes Lang,

DOK Leipzig

**2010 – Colours in the Dark**

by Sophie Heldman,

San Sebastian FF



© Dilmir Dilköf

**GOALS AT GAP-FINANCING MARKET**

Find partner/co-producer find sales agent, distributors

**FEATURE**

Digital, colour, 90'

**BASED ON**

Original story

**LANGUAGE**

Macedonian

**BUDGET**

€ 955.000

**FINANCING IN PLACE**

€ 600.000

**PRODUCTION COMPANY**

Sisters and Brother Mitevski (Macedonia)

**CO-PRODUCTION**

Macedonian Film Agency

**PARTNERS**

Macedonian Film Agency

**SOLD TERRITORIES**

All available

**PROJECT STAGE**

Closing the budget

**CONTACTS DELEGATE**

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Macedonia

**Gospod Postoi, Imeto i e Petrunija**

God Exists, Her Name is Petrunija

**Teona Stugar Mitevaska**

**Director's Biography**

Teona Stugar Mitevaska, director and scriptwriter, born in 1974 in Skopje, Macedonia. She got her MFA from the NYU's Tisch School of Arts in 2002. Since, she made four very successful feature films that won her numerous awards and recognition.

**Log-Line**

How far will a woman go to defend her right to be, how much humiliation can she take and still stay GOOD. Does true justice still exists?

**Synopsis**

Every 19th January during Epiphany, a unique ceremony takes place all around Macedonia: the high priest throws a cross into the local waters while hundreds of men charge for it. The one who finds it is blessed for the whole next year and becomes kind of a local hero. Petrunija is single unemployed 31-year-old woman and a historian who lives with her parents. Returning home from a failed job interview in a sweatshop factory she witnesses the ceremony, decides to jump, swims and catches the cross. Immediately, the men attack her and wrestle the cross out of her hands since as a woman she has no right to participate. A commotion follows and at the moment of heightened confusion Petrunija runs away with the cross. Over the next few hours her jump into the icy water becomes an Internet sensation. Petrunija is taken to a police station, and this is where her ordeal begins: against the local men, against the world, against the system. From a room to a corridor, to a room again, she spends the night being transferred around the impersonal governmental spaces. She insists that she is the winner and refuses to return the cross. One by one, the policemen, the inspector, the priest unsuccessfully try to convince her to give up. Through these 24 hours we discover a society full of stereotypes, with collapsed social and justice system.



Teona Stugar Mitevaska DIRECTOR



Labina Mitevaska PRODUCER

**Director's Statement**

This is a simple, almost comical story that accentuates the absurdities of the world we live in. It is a story of a woman and her place in society, in a country very few take interests in, a country that has not much to offer except its imperfections. This is a story of a woman and her place within her religion. What a true justice means within a society, is equality between men and women it's final goal or is true justice a question of the individual's sense of it, and doesn't it changes from culture to culture, continent to continent? To decode the human behavior and present it in all its complexity and vulgarity is beautiful to me. To be able to deliver the intricacy of Petrunija's predicament through a very simple dramatic structure and minimal means is a challenge, to say the essential and not one thing more is where the beauty of the project lays. Just as pure the character of Petrunija is, so the form will be.

**Production Profile**

*Sisters and Brother Mitevski* is a family-run production in Macedonia. Labina, Teona and Vuk successfully launched their company in 2001. Labina is one of most acclaimed actress coming from Balkan region, starting her carrier in Golden Lion awarded and Oscar nominated film *Before the Rain*. In the company she is responsible for the production. Teona is director/screptwriter, and Vuk is painter and sculptor, working on their films as a set designer and as animator. The company produced short, feature, documentary and animation films that won numerous awards on festivals worldwide. All their feature films are complex and successful European co-production projects and have been supported by Belgian, German, French, Slovenian film funds.

**Main Filmography**

*Post-production*  
**When the Day Had No Name**  
by Teona S. Mitevaska  
**2016 – Sieranevada**  
by Cristi Puiu, Cannes FF  
**2016 – Night Life**  
by Damjan Kozole, Karlovy vary FF,  
**2012 – The Woman Who Brushed off Her Tears**  
by Teona Stugar Mitevaska, Berlinale Panorama Special  
**2008 – I Am from Titov Veles**  
by Teona S. Mitevaska, Berlinale Panorama, Cannes FF, Toronto FF

**GOALS AT GAP-FINANCING MARKET**

To find additional coproducers and/or international funds

**FEATURE**

Digital, colour, 100'

**BASED ON**

Original screenplay

**LANGUAGE**

Italian

**BUDGET**

€ 2.180.000

**FINANCING IN PLACE**

€ 1.875.000

**PRODUCTION COMPANY**

tempesta

**CO-PRODUCTION**

Amka (Switzerland), Capricci (France)

**PARTNERS**

Rai Cinema, Mibact, The Match Factory, CNC Aide aux Cinémas du Monde, Cinema srl (IT distributor), RSI

**SOLD TERRITORIES**

Italy, France, Switzerland

**PROJECT STAGE**

Pre-production

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Italy, Switzerland, France

# L'Intrusa

## The Intruder

### Leonardo Di Costanzo

**Director's Biography**

Born in Ischia, Leonardo Di Costanzo lives between Paris and Naples. After directing several feature-length documentaries for Arte Gran Format, he was selected with his first feature *The Interval* at Venice Film Festival 2013. The film was awarded the Fipresci prize, the David di Donatello Best Debut and the Golden Globe Best Film award.

**Log-Line**

A story of conflict and danger set in present day Naples. Like a modern Antigone, a social worker on the frontline of the daily war against criminal mentality is confronted with a moral choice that can destroy the sense of her work and her life forever.

**Synopsis**

In the extreme outskirts of Naples, in a desolate and rundown neighborhood there is a happy island, the *Nuvola Rossa*, a leisure community center, where entertainment activities are organized with children at risk of crime. Giovanna, a septuagenarian, dynamic and courageous, is the founder of the center and the soul of the small group of volunteers who work there. One night the police raids the *Nuvola Rossa* and captures Amitrano, a dangerous assassin of the Camorra. With Amitrano handcuffed, the police also takes away his wife, Maria, a young woman, and her two children, Enzino, age 10, and Nennella, a newborn. The next day the activities at the *Nuvola Rossa* resume as usual. One afternoon Giovanna notices Maria, holding Nennella in her arms, and Enzino, heading towards the hut. At first she thinks they just came back to recover the things they left behind at the time of the arrest. Then she realizes that Maria seems to want to stay. Giovanna consents to let her stay. But Giovanna's decision causes discontent and hostility between parents and teachers and threatens to compromise the *Nuvola Rossa's* very existence.



Leonardo Di Costanzo DIRECTOR



Carlo Cresto-Dina PRODUCER

**Director's Statement**

At the center of the film we find people who choose to dedicate their lives to social voluntary work; dealing with the marginalized categories of our suburbs, where the State is absent. What draws me towards these realities is the narrative possibilities they offer. I seem to find the classical elements of narrative there: the hero, the individual, the obstacles in the way of his action, the community, the ethical conflict. The narrated story is inspired by events that in part really happened: Giovanna is the founder and key figure of the Nuvola Rossa, a recreational community center that takes care of children at risk. A safe haven and an alternative to the mafia logic of the surrounding neighborhood. In these border lands people are constantly experimenting with forms of cohabitation: limits, which elsewhere separate what is intolerable from the welcoming are here constantly shifted. *The Intruder* is a film with the Camorra in it, but not a film about the Camorra.

**Production Profile**

*tempesta* was founded by Carlo Cresto-Dina in 2009 to produce films by young European authors and cross-media projects for international distribution. The first film produced by *tempesta* was Alice Rohrwacher's debut feature *Corpo Celeste*. *tempesta* went on to produce her second feature, *Le Meraviglie/The Wonders*, which won the Jury Grand Prix at Cannes 2014. In 2014, Cresto-Dina opened *tempesta's* London-based twin company, *tempesta UK*, which is currently developing British Writer and Director Cathy Brady's debut feature, *Wildfire*.

**Main Filmography**

**2016 – Le Ultimo Cose** by I. Dionisio, Venice FF – SIC  
**2015 – Asino Vola** by P. Tripodi, M. Fonte, Locarno FF  
**2014 – L'intervallo** by Leonardo di Costanzo, Venice FF – Orizzonti  
**2014 – Le Meraviglie** by Alice Rohrwacher, Cannes FF, Jury Grand Prix  
**2011 – Corpo Celeste** by Alice Rohrwacher, Cannes FF, Ingmar Bergman Award for Best European Debut in 2012, Nastro D'Argento - Best New Director



**GOALS AT GAP-FINANCING MARKET**

Having worked for a long time on this project, we want to find an European partner who can contribute to the production, as well as the completion of the film and later with its circulation and distribution. We are interested in finding French, German, and/or Italian partners

**FEATURE**

4k, colour, 100'

**BASED ON**

Screenplay by Rene Guerra

**LANGUAGE**

Portuguese

**BUDGET**

€ 600.000

**FINANCING IN PLACE**

€ 380.000

**PRODUCTION COMPANY**

Preta Portê Filmes

**CO-PRODUCTION**

Snowglobe ApS (Denmark)

**PARTNERS**

Estado de São Paulo (Programa de Fomento), Torino Film Lab, Kine Imágenes (Chile)

**SOLD TERRITORIES**

All available

**PROJECT STAGE**

Development

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# Lili e as Libélulas

Lily and the Dragonflies

René Guerra

**Director's Biography**

René Guerra is a film and theater director. His work in film is well-known in Brazil due to his profound research on the queer universe, specially the transvestite world. In 2006 he participated in the Berlinale Talent Campus. René directed the short *The Shoes of Aristeu* (2008), that was screened in more than 60 festivals around the world, including Clermont-Ferrand and Regensburg. This year he directed a telefilm, *Guigo Offline*, produced by TV Cultura/Boulevard Films, currently in post-production. He is also an Acting Coach, and has worked with Brazilian women directors like Anna Muylaert, Renata Pinheiro, Gabriela Amaral Almeida and Caroline Leone.

**Log-Line**

Once upon a time, in a gothic building far far away, an androgen woman falls in love with a suicidal transvestite.

**Synopsis**

In the city of São Paulo two stories are interconnected by a decadent building within the city's downtown sex district. Lily and Miranda live door to door. Lily has always been somewhat confused, but her journey takes a different course: she falls in love with Miranda, a transvestite who works as a reseller of transvestite accessories. Miranda goes through hard times: her boyfriend is in jail and she decides to turn herself in at the station where he is being held, in an innocent effort to remain close to him. While incarcerated, she is rejected by her boyfriend and raped by all of his cellmates. Lily decides to help Miranda, but for that she must build a new identity that can be respected in that underworld. Lily dresses as a man. Miranda, already out, begins to use violent methods to dominate other transvestites. The transvestites get together to come up with a plan to kill her. The Dragonflies help Lily find Miranda and tell her about the ambush. Lily finds Miranda again at the park. Miranda is completely destroyed; her gaze seems to be off. Both of them just sit there, man and woman, two armors thorn and inverted, like Adam and Eve, in a dirty paradise in downtown São Paulo.



René Guerra DIRECTOR



Juliana Vicente PRODUCER

**Director's Statement**

*Lily and the Dragonflies* is an immersion into the underworld of transvestites in downtown São Paulo, a world made up of fables and urban tales. It is where ghouls and ghosts with no official identity reside; most of their bodies are given pauper's, burials and their deaths are seldom investigated. The stories of the downtown transvestites are basically orally transmitted. Their memories live on in the tales passed on by the survivors, embellished with tragic, fantastical undertones, sometimes to serve as a warning to the younger ones and to remind them of the path of those who fell into this life, like Alice fell into the hole in the search for the White Rabbit. These are my heroines, those who reinvented themselves, building up a kind of armor that allows them to survive in this world without becoming anonymous victims. *Lily and the Dragonflies* is a story about the love of a woman for a transvestite, a story that follows the deconstruction of a suit of armour and the construction of a new one.

**Production Profile**

*Preta Portê Filmes* was founded in 2009 in São Paulo, Brazil, and has produced fiction films and documentaries. Our work has been seen in many festivals around the world, such as Berlinale, Clermont-Ferrand, Rotterdam and Havana, receiving more than 50 awards. The company coproduced the film *La tierra y la sombra* by Cesar Acevedo, with Burning Blue and won the Cámara d'Or at the Cannes Film Festival last year.

**Main Filmography**

- 2015 – La Tierra y La Sombra** by Cesar Acevedo, Cannes FF, Camera D'Or
- 2015 – Anna K** by J. R. Aguilar
- 2012 – Film for Blind Poet** by Gustavo Vinagre – IFFR Rotterdam
- 2012 – Marighella** by Racionais MCs, MTV Best Video award
- 2012 – Who's Afraid of Cris Negão?** By René Guerra
- 2011 – Leva** by Juliana Vicente and Luiza Marques
- 2010 – Grandmothers** by Michael Wahrmann
- 2009 – The Shoes of Aristeu** by René Guerra





#### GOALS AT GAP-FINANCING MARKET

To raise further financing to complete the film and to explore new opportunities for promotion, meeting with festivals, distributors and TV channels

#### FEATURE

Arri Alexa, colour, 100'

#### BASED ON

Original screenplay

#### LANGUAGE

Ukrainian

#### BUDGET

€ 1.100.000

#### FINANCING IN PLACE

€ 850.000

#### PRODUCTION COMPANY

Tandem Production

#### CO-PRODUCTION

Garmata Film Studio (Ukraine), Alpha Violet (France), DuoFilm (Norway)

#### PARTNERS

International Sales: Alpha Violet Vente, Funds: Hubert Bals Europe, CNC Aide aux Cinémas du Monde, Sorfund, Ukrainian State Film Agency

#### SOLD TERRITORIES

Czech and Slovak Republic, Greece and Cyprus, territories of Ex-Yugoslavia (Bosnia and Herzegovina, Croatia, UNMO Kosovo, Macedonia, Montenegro, Serbia, Slovenia and Albania)

#### PROJECT STAGE

Pre-production

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## Luxembourg Myroslav Slaboshpytskiy

#### Director's Biography

Myroslav Slaboshpytskiy holds a degree in film directing. His short films *Diagnosis* and *Deafness* were nominated for Golden Bear (2009, 2010). In 2012, his short *Nuclear Waste* won the Locarno FF Silver Leopard. His first feature *The Tribe* won three prizes at Cannes' Critics Week 2014, EFA Award and more than 40 international prizes.

#### Log-Line

A simple policeman confronting the system, his job and his women in a modern city after a nuclear holocaust.

#### Synopsis

Sergey is a policeman. He works in the Chernobyl exclusion zone in 14 days shifts. Beyond the zone he has another life – a family, a son. Here he has a steady girlfriend, a laundry woman, with whom he meets in secret behind her husband's back. The workers of the zone strictly observe safety measures but yet they run a risk of nuclear contamination, the fear is permeating the air. Sergey's police service is quite comfortable – the zone is practically crime free. Therefore a sudden disappearance of two watchmen becomes a big event for the local folks. Sergey finds one of the missing men, the laundry woman's husband. He is alive but badly frostbitten. Sergey in his turn gets bitten by a stray dog. Sergey shoots the dog, cuts off his head and goes to the medical unit, where he meets a woman doctor. Sergey is prescribed daily antirabic vaccine injections. It is not that Sergey is unhappy about it – he fell for the doctor at first sight and they become lovers. The doctor's husband suspects the intrigue and gives his wife a beating. The woman leaves him to settle with Sergey. The laundry woman gets hysterical as she finds out and seeks an unpredicted revenge.



Myroslav Slaboshpytskiy DIRECTOR



Anna Katchko PRODUCER

#### Director's Statement

"The total area of the Chernobyl exclusion zone is as large as that of the state of Luxembourg". This is a set phrase to open every radiation safety briefing in Chernobyl. This film will be based on my deeply personal experience. I was a small boy when the Chernobyl disaster took place in 1986 but in 1998 I was working in Chernobyl as a reporter for the Emergency Situations Ministry. This gave me numerous occasions to come to the zone, to get to know it and to see its most forbidden places where no tourists or visiting TV groups were allowed. In 2012 I filmed a short "Nuclear Waste" in the zone, winning the Silver Leopard at Locarno IFF. 2016 marks the 30th anniversary of the Chernobyl disaster. Luxembourg doesn't touch upon the disaster itself, it is about people's lives in the zone today, on the land after the nuclear apocalypse. To make such a picture one definitely needs a certain unique, first-hand experience of being part of this community. I believe I have the honor of being its part.

#### Production Profile

Tandem Production has produced a number of international co-productions: *Harmony Lessons* (Kasakhstan-Germany-France, Silver Bear Berlinale 2013, 30 international awards), *Adventure* (Competition Karlovy Vary IFF 2014), *Baikonur* (Germany-Russia-Kazakhstan, 2011), *Newsmakers* (Russia-Sweden/ 2009, Tribeca FF), *Myn Bala* (Oscar Entry 2013), *Black Hen* (Nepal, Germany, France/ Venice Critics Week Award)

#### Main Filmography

- 2015 – Puppet Syndrome** by Elena Hazanov
- 2015 – Kalo Pothi** by Min Bahadur Bham
- 2014 – Moscow Never Sleeps** by Johnny O'Reilly
- 2014 – Adventure** by Nariman Turebayev
- 2013 – Harmony Lessons** by Emir Baigazin
- 2012 – Myn Bala** by Akan Satayev
- 2011 – Baikonur** by Veit Helmer
- 2009 – Perestroika** by Slava Tsukerman





#### GOALS AT GAP-FINANCING MARKET

- To cover the production gap,
- To look for post-production supports and advanced discussions with sales agents

#### FEATURE

3.2k, colour, 120'

#### BASED ON

Original screenplay

#### LANGUAGE

English

#### BUDGET

€ 1.279.776

#### FINANCING IN PLACE

€ 1.063.526

#### PRODUCTION COMPANY

Manekino Film (Romania)

#### CO-PRODUCTION

4 Proof Film (Romania), Les Films De L'étranger (France), Rohfilm (Germany), Agitprop (Bulgaria)

#### PARTNERS

Eurimages, Torino Film Lab, Atelier Cinefondation Cannes, Romanian Film Fund, Bulgarian Film Fund, MDM Germany, Creative Europe MEDIA, Strasbourg Eurometropole, Cinemart Rotterdam, Binger Filmlab

#### SOLD TERRITORIES

Romania, Germany, France, Bulgaria

#### PROJECT STAGE

First assembly

#### CONTACTS DELEGATE PRODUCTION COMPANY

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Romania, France, Bulgaria

## Nu Ma Atinge-Ma

Touch Me Not

Adina Pintilie

#### Director's Biography

Adina Pintilie is a Romanian visual artist and filmmaker, often awarded in prestigious international film festivals. Her film *Don't Get Me Wrong* premiered in Locarno 2007, screened at IDFA, won Best Documentary Award at Dok Leipzig. Her latest short film, *Diary#2*, won the ZONTA Award at Oberhausen.

#### Log-Line

A personal research on intimacy, questioning the ways in which this notion is conventionally perceived. A film on how human beings can reach intimacy in the most unexpected ways. A woman and two men in search for intimacy. Their solitudes meet – by chance or maybe they are meant to – in a forlorn attempt of contact.

#### Synopsis

*Touch Me Not* is an artistic research on intimacy, rooted in my own experience, starting years ago, when I was 20 and thought I knew everything about love, about how a healthy intimate relationship should be, how desire functions etc. Today, after 15 years of trials and tribulations, all my so clear then views on intimacy lost their definition and grew more and more complex and unsettlingly contradictory. As a reflection of this personal journey, TMN questions the very notion of intimacy, the ways in which this notion is conventionally perceived, exploring the unexpected ways in which human beings can experience it. Born within a long-term process-oriented research, the film is a hybrid between reality and fiction, in terms of content, cast, locations, work methods. We've worked with a mix of professional actors and real people, using both scripted and non-scripted/real scenes. Thus TMN characters exist in a blurred area between their real biographies and their fictionalized ones. We explored procedures such as staging reality, (re)enactments of memories/dreams, meetings between real and fictional characters, video diaries, family constellation etc. *Touch Me Not* feature film is part of a multiplatform project (next to an interactive performance, a video installation, a website, a series of short films), supported by the National Museum of Contemporary Art Bucharest, the Pompidou Center, the Museum of Modern Art Warsaw, Spinnerei Art Center Leipzig.



Adina Pintilie DIRECTOR



Bianca Oana EXECUTIVE PRODUCER



Philippe Avril FRENCH COPRODUCER &  
CO-DELEGATE PRODUCER

#### Director's Statement

An artistic research on intimacy, *Touch Me Not* is rooted in my own experience, starting years ago, when I was 20 and thought I knew everything about love, about how a healthy intimate relationship should be, how desire functions etc. Today, after 15 years of trials and tribulations, all my so clear then views on intimacy lost their definition and grew more and more complex and unsettlingly contradictory. As a reflection of this personal journey, *Touch Me Not* questions the very notion of intimacy, the ways in which this notion is conventionally perceived, exploring the unexpected ways in which human beings can experience it. Born within a long-term process-oriented research, the film is a hybrid between reality and fiction, working with a mix of professional actors and real people, using both scripted and non-scripted/real scenes. Thus *Touch Me Not* characters exist in a blurred area between their real biographies and their fictionalized ones. *Touch Me Not* is part of a multiplatform project supported by the National Museum of Contemporary Art Bucharest, the Pompidou Center, the Museum of Modern Art Warsaw.

#### Production Profile

*Manekino* aims to create and promote innovative cinema and filmmakers with strong personal views on contemporary reality. *Manekino Film's* productions have been selected/awarded in many prestigious international film festivals such as Locarno, Rotterdam, IDFA Amsterdam, Sarajevo, Dok Leipzig, Moscow, Visions du Reel Switzerland, Krakow, Thessaloniki etc.

#### Main Filmography

**2013 – DIARY #2** directed by Adina Pintilie; Oberhausen OFF (Zonta Award), Sofia IFF, Belo Horizonte IFF  
**2012 – 24 BUCKETS, 7 MICE, 18 YEARS** directed by Marius Iacob; Visions du Réel, EDN Award - Sarajevo IFF, Dok Leipzig, Silver Dragon Award - Krakow IFF, Thessaloniki IDFF, Zagreb dox  
**2010 – OXYGEN** directed by Adina Pintilie; IFF Rotterdam Competition, BAFICI, Thessaloniki IFF, Montpellier IFF, Tampere IFF, Warsaw IFF



#### GOALS AT GAP-FINANCING MARKET

Securing the film's budget gap for the shooting. Securing funds and partners for postproduction. Securing an international sales agent

#### FEATURE

Alexa, colour, 90'

#### BASED ON

Original screenplay

#### LANGUAGE

Spanish

#### BUDGET

€ 747.688

#### FINANCING IN PLACE

€ 622.000

#### PRODUCTION COMPANY

Jirafa, Cinema Defacto

#### CO-PRODUCTION

Augenschein (Germany), Reicine (Argentina)

#### PARTNERS

CNC Aide aux Cinémas du Monde, World Cinema Fund Europe, Fondo de Fomento Audiovisual Chile

#### SOLD TERRITORIES

All available except for Switzerland

#### PROJECT STAGE

Pre-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

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#### ADDRESS

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Region de los rios, Chile

Chile, Germany, Argentina

## Los Perros Marcela Said

#### Director's Biography

Marcela Said Cares was born in 1972 in Santiago, Chile. She directed various political documentaries previous to directing Fiction, among them, *I love Pinochet*, *Opus Dei* and *The Young Butler*. Her first feature film *The Summer of Flying Fish* premiered at Cannes Director's Fortnight 2013.

#### Log-Line

Mariana (40) is a Chilean upper-class woman trapped in the role her father and husband have created for her. She finds solace in the arms of the most disreputable character: Juan (65), a riding instructor and a former colonel with a shady past.

#### Synopsis

Mariana, 40, is a sensitive and slightly off-the-wall woman, who stands out from the Chilean upper class to which she belongs. Her father, Francisco, has raised her on his own with love and kindness, but also with a strong grip, and his influence is still vivid in Mariana's life. Her non-conventional behavior often seems strange for her social circle, but she is being looked upon with gentleness and polite amusement – her 'fragility' is what makes her 'charm'. The truth is that Mariana feels lonely and frustrated. Neptuno, her dog, seems to be the only living being caring for her. She meets Juan (65) during her nephew's birthday party at a riding club. He's a former colonel and riding master. The chemistry between the two is instant: Juan is thoughtful and exudes cheerfulness and humor. Sensing Mariana's motivation, he invites her to take lessons.



Marcela Said DIRECTOR



Augusto Matte PRODUCER

#### Director's Statement

While I was directing my first feature documentary *El Mocito*, I met Juan Morales Salgado, a former colonel who was, at the time, a horse-riding teacher in a little equestrian club near Santiago. Juan Morales used to be the head of the repression center Simon Bolivar, in which hundreds of people disappeared. I meant to question him about this. When I noticed he did not want to talk about his past, I reoriented the conversation towards the only thing that seemed to bind us: the love of horses. I asked him if he would agree to give me lessons, thinking it would be the only way to get to know him. Under the surprise and disapproval of my family and friends, Juan Morales was my teacher for two years, until he was prosecuted in July 2011. These years I spent with him were rather strange, but I can say now it was one of the most enriching periods of my life. He is in prison now, and will remain there until he dies. The idea of the film *Los Perros* was born from this encounter.

#### Production Profile

*Jirafa Films* was founded on January 2001 by film producer Bruno Bettati, a former line producer and A.D. who established his own company in the city of Valdivia, Chile. In 2013 Augusto Matte became the managing director of the company. The company focuses on producing director driven projects with international appeal.

#### Main Filmography

**2016 – *Aqui No Ha Pasado Nada*** by Alejandro Fernandez, Sundance FF, Berlinale Panorama  
**2014 – *La Voz en Off*** by Cristián Jiménez, Toronto FF, San Sebastian FF  
**2013 – *El Verano de los Peces Voladores*** by Marcela Said: Director's Fortnight Cannes FF  
**2013 – *Il Futuro*** by Alicia Scherson, Sundance FF  
**2012 – *Bonsai*** by Cristián Jiménez, Un Certain Regard Cannes FF



#### GOALS AT GAP-FINANCING MARKET

To find a post-production fund, a sales agent, distributors and possible co-producers

#### FEATURE

Digital HD, colour, 90'

#### BASED ON

Original screenplay

#### LANGUAGES

Indonesian, Balinese

#### BUDGET

€ 325.000

#### FINANCING IN PLACE

€ 260.000

#### PRODUCTION COMPANY

Treewater Productions

#### CO-PRODUCTION

SET Film Production (Indonesia)

#### PARTNERS

Hubert Bals Funds, Asia Pacific Screen Awards (APSA), Children Film Fund

#### SOLD TERRITORIES

All available

#### PROJECT STAGE

Post-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

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Jakarta, Indonesia

## Indonesia

# The Seen and Unseen

## Kamila Andini

#### Director's Biography

Born in Jakarta in 1986. Her first feature film, *The Mirror Never Lies* (2011) has been screened in more than 30 film festivals, from Busan to Berlin, and won many prestigious awards. Kamila is the first Indonesian director to be selected in Cannes Cinefondation Residency.

#### Log-Line

In a little village in Bali, Tantri and Tantra, twin boy and girl siblings, experience every adventure together, until one day Tantra starts to lose his senses one by one, forcing Tantri to find a way to communicate with him beyond words.

#### Synopsis

One day in a hospital room, Tantri, 10 years old, realizes that she will not have a long time along with her twin brother Tantra, 10 years old. Tantra's brain weakened, and he began to lose his senses one by one. Tantra is now spending most of his time lying in a hospital room while Tantri has to accept the reality that she now has to face life alone. She tries to tell stories to her brother, but he can no longer hear. This situation opens up something in Tantri's mind. She keeps waking up in the middle of the night from a dream and seeing Tantra healthy. The night become their playground. Under the full moon Tantri dances, she dance about their home. She imitates the movement of birds, chickens, monkeys, and butterflies in their fields. And Tantra feels home again. As Tantra's condition is getting worse, so does Tantri's world outside the hospital room – with the march of modernity, the birds and animals begin to disappear, but Tantri dances to keep their world alive, and their stories safe.



Kamila Andini DIRECTOR



Gita Fara PRODUCER

#### Director's Statement

How to make a film of your childhood? In this film, I want to capture the thoughts, the point of view, and also the imagination of my childhood in a fiction. This is a story about a little girl who is dealing with the critical situation of her twin brother, and tried to understand about 'loss'. Through the character of "Tantri", I wanted to show how a child, with her imagination, goes through the process of loneliness. And how the night and the moon that surround them became the face of the life itself. A magical story about the moon and the night, about imagination and body, about hope and loss.

#### Production Profile

*Treewater Productions* founded in 2012 by Kamila Andini and Gita Fara, right after the release of Kamila's first feature film, *The Mirror Never Lies*. *Treewater Productions* is an independent production company based in Jakarta, Indonesia. Our concern of culture, environment, and social issues leads us to create alternative films with a distinctive perspective of telling a story.

#### Main Filmography

##### 2015 – *Following Diana* (short)

by Kamila Andini, Toronto FF

##### 2015 - *Chaotic Love Poems*

by Garin Nugroho, Busan FF, Rotterdam IFF

##### 2011 – *The Mirror Never Lies*

by Kamila Andini, Busan FF, Mumbai FF, Tokyo FF, Cinemanila FF, Edinburgh FF, Seattle FF



**GOALS AT GAP-FINANCING MARKET**

We will be shooting the feature *Sollers Point* between July and August 2016, which means that the Venice Gap-Financing Market comes at a perfect time for us to round up financing to cover our film's post-production period, with the goal of premiering at a top tier international film festival in 2017. We would like to meet international producers interested in securing either private or public funding, as well as U.S. producers and financiers who support independent films and who have access to equity funds. The additional monies will allow us complete post-production on schedule

**FEATURE**

HD, colour, 95'

**BASED ON**

Screenplay by Matt Porterfield

**LANGUAGE**

English

**BUDGET**

\$950,000

**FINANCING IN PLACE**

\$500,000

**PRODUCTION COMPANY**

The Hamilton Film Group/Broken Wings LLC

**CO-PRODUCTION**

Le Bureau Films

**PARTNERS**

Le Bureau Sales, CNC Aide aux Cinémas du Monde, Creative Capital, Saul Zaentz Innovation Fund

**PROJECT STAGE**

Shooting July-August 2016

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PRODUCTION COMPANY**

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# Sollers Point

## Matt Porterfield

**Director's Biography**

Matt Porterfield has written and directed three feature films, *Hamilton* (2006), *Putty Hill* (2011) and *I Used To Be Darker* (2013). His work is in the permanent collection of the Museum of Modern Art and the Harvard Film Archive, and has screened at Sundance, SXSW, BAM and the Berlinale.

**Log-Line**

After a period of incarceration and "house arrest" in his father's home, Keith, a small-time drug dealer in his mid 20's, reenters a Baltimore community scarred by joblessness, neglect and deeply entrenched segregation. There, he finds the free world replete with barriers of its own.

**Synopsis**

*Sollers Point* follows the story of Keith (20's), a young white male who lives in an African-American neighborhood on the outskirts of Baltimore. When the film begins, Keith is still on "house arrest" after being incarcerated for dealing drugs. He lives with his father, Carol (60s), a retired steel worker, and is separated from his long-time girlfriend, Courtney (20s). As the house arrest terminates and Keith finds himself back in the free world, we follow his difficult path toward securing employment and finding meaning to his existence. He will be confronted with several obstacles along the way, including members of a white prison gang that he fraternized with while in jail, and who want Keith to work for them, and the extremely conflictual relationship he maintains with his father, who wants him out of the house. *Sollers Point* depicts Keith's struggle against the backdrop of working-class suburban Baltimore, in a community that is tightly knit but racially divided, and suffers under social and economic plight. For young men like Keith, there seem to be few options available, and the question is whether he can make something out of what he has, while understanding what he wants.



Matt Porterfield DIRECTOR



Ryan Zacarias PRODUCER

**Director's Statement**

*Sollers Point* describes five days in Keith's life; but because it maps the emotional journey of a man who is trapped, time is subordinate to the demands of physical and psychic space. Over the course of the film, Keith struggles to assert his identity and to make sense of the world, of his relationships and his own self-destructive tendencies. This might be considered a "coming of age" story, but about a man who is already an adult and lives in a society with no discernable rights of passage. There's great beauty in Baltimore, especially in the summer – the long days, the sun, the speed and sound of humid above the trees and pavement. I have a desire to capture this place on film while avoiding narrative conventions. There's also a long history of sophisticated storytelling in my city. From Edgar Allan Poe, H.L. Mencken, John Waters and Barry Levinson, through *The Wire* and *Serial*, Baltimore has a richness and authenticity that can't be denied.

**Production Profile**

*The Hamilton Film Group* was created by director Matt Porterfield and producer Jordan Mintzer. Based in Baltimore, Maryland, it has produced all of Matt Porterfield's feature films to date, including *Hamilton* (2006), *Putty Hill* (2011) and *I Used to Be Darker* (2013). It is currently in pre-production on Porterfield's upcoming feature *Sollers Point* (2016), starring McCaul Lombardi and Jim Belushi.

**Main Filmography**

**2013 – I Used to Be Darker** by Matt Porterfield, Sundance FF, Berlinale, Viennale  
**2011 – Putty Hill** by Matt Porterfield, Berlinale, Bafici, CPH:PIX, IndieLisboa  
**2006 – Hamilton** by Matt Porterfield, Viennale, Stockholm FF, Bafici

**GOALS AT GAP-FINANCING MARKET**

We are seeking to close the 27% gap with private equity and/or pre-sales

**FEATURE**

Alexa, colour, 120'

**BASED ON**

Original screenplay

**LANGUAGE**

Hindi

**BUDGET**

€ 3.258.046

**FINANCING IN PLACE**

€ 2.393.536

**PRODUCTION COMPANY**

Feather Light Films (saskia vischer productions), Switzerland

**CO-PRODUCTION**

Ciné Sud Promotion (Thierry Lenouvel), France

**PARTNERS**

OFC (Switzerland), Cinéforom (Switzerland), EURIMAGES, ACM/ CNC (France)

**SOLD TERRITORIES**

Switzerland, France

**PROJECT STAGE**

Post-production (editing)

**CONTACTS DELEGATE  
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**Switzerland****The Song of Scorpions**  
**Anup Singh****Director's Biography**

Geneva-based filmmaker, born in Dar-Es-Salaam, Tanzania, East Africa. After graduating from the Film & Television Institute of India, 1986, Anup directed films for Indian TV, was a consultant for BBC2 and wrote film reviews for specialised press, in addition to his personal film scripts. His feature film *Qissa* premiered at the 2013 Toronto Film Festival and opened the 2014 International Film Festival Rotterdam, winning many awards at international film festivals.

**Log-Line**

A story of twisted love and revenge in the Thar desert of Rajasthan.

**Synopsis**

About the legend: There is an ancient legend, which says that the sting of the local scorpion in the deep desert of Jaisalmer, Rajasthan is bound to kill in 24 hours. The scorpion's poison builds a feverish melody within the victim. The only cure is to find a sage singer who can read the melody in the victim's pulse and then sing a counter-melody. *The Song of Scorpions* is a contemporary tale of twisted love, revenge and the redemptive power of a song, which unfurls like a folktale. Nooran is a singer, a scorpion healer, a mid-wife and a medicine woman for the Sindhi community of Rajasthan. When Aadam, a camel trader in the desert community, realizes that Nooran, the woman he passionately loves, does not care about him, he seeks redress by paying a young thug to sexually attack her. Feeling herself poisoned by the brutal violation, Nooran sets off on a mystical journey to seek and avenge herself on her unknown attacker through the power of her song.



Anup Singh DIRECTOR



Saskia Vischer PRODUCER



Shahaf Peled PRODUCER

**Director's Statement**

The film is about those who are ruthless in their desperate desire for love. But also those who steadily make themselves worthy of the gift of song and hope even as their world collapses around them. The monstrous path that Aadam chooses to gain possession of Nooran finally leaves her just one way to redeem her body and free herself: her act of vengeance has to match his savagery. To complement the ferocity of the tale, the film patterns itself with the versatile rhythms and the respect for life suggested by the music of Rajasthan's desert civilization, perennially suggesting a reality much larger than the apparent. Tiny details, microscopic close-ups of sand and face, sky and vigorous body, wavering shadows and resilient light open into the monumental, volatile landscape of menace and unpredictability, a landscape of urgent questions: What is possession and what is love? What will we choose when we seek to really understand what makes us human: revenge or compassion?

**Production Profile**

*Saskia Vischer* and *Shahaf Peled* combine artistic sensitivities and international business experience, to create original and magical movies for international audiences. The films are high-profile independent movies: intelligent and meaningful stories with distinctive cinematic style, attracting A-level cast for efficient and financing strategies. Member of ACE, EAVE.

**Main Filmography**

**2016 – A Different Life** by Shahaf Peled  
**2015 – The Lighthouse Keeper** by OLPAMA  
**2010 – Lo Mas Importante De La Vida Es No Haber Muerto** by OLPAMA



#### GOALS AT GAP-FINANCING MARKET

To meet co-producers, sales agents, television commissioning and distributors with the aim of fostering a coproduction process, seeking 25-35% of the budget by co-producing. We would also consider 3 way coproduction

#### FEATURE

2K Arri Alexa (to DCP), colour, 90'

#### BASED ON

Saye'd Kashua's Novel

#### LANGUAGES

Arabic, Hebrew

#### BUDGET

€ 1.100.000

#### FINANCING IN PLACE

€ 700.000

#### PRODUCTION COMPANY

Dori Media Paran

#### CO-PRODUCTION

Les Films Du Poisson (France)

#### PARTNERS

Israel film fund, Channel 10

#### SOLD TERRITORIES

Israel

#### PROJECT STAGE

Finance

#### CONTACTS DELEGATE PRODUCTION COMPANY

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Israel, France

## Vayehi Boker

Let It Be Morning

Eran Kolirin

#### Director's Biography

Born on 1973, in Tel Aviv, his feature film debut as a director, *The Band's Visit*, thrust him into the international spotlight, winning critical acclaim and over 50 prestigious awards from around the globe, including a special mention at Cannes and two European Film Awards. *The Exchange* (2011), his second feature film, was in competition for the Golden Lion at the 68th Venice International Film Festival. *Beyond the mountains and trees* (2016) his third feature film, premiered at Cannes Un Certain Regard.

#### Log-Line

Sami's soul is under siege. The wall he has built around his heart starts coming apart when another, more tangible wall, is built around the village of his birth.

#### Synopsis

Sami was at his parents' house back in the village, when peace began to break out. He had gone there with his wife and kid for his brother's wedding. It has been years since Sami moved to Jerusalem to "go live with the Jews," as the people in the village called it. The wedding was beautiful and for a few hours it seemed as if no one had a care in the world. That all changed on the way back to Jerusalem, when a soldier camped out on the road, signaled Sami to stop and turn the car around. The road was blocked. Sami tried to argue, but it was late, and he was a soldier. So they headed back to Sami's parents' home, thinking they'd return the next morning. But the road was closed the next morning too and there was a huge traffic jam from all the other cars trying to leave for work. Step by step Sami realize that this is not a regular roadblock but a closure, a general separation that locks the inhabitants inside the village. Sami cast back to the heart of the Arabic village "System" with everyone turning to him for advice, forcing him to decide where his real allegiance was. After all, he is the only one who has left the village and come back. Thus, he could be the only one who knows what "They" want.



Eran Kolirin DIRECTOR



Yoni Paran PRODUCER

#### Director's Statement

Sayed Kashua's Novel, *Let it be Morning*, could well be described as one of the great absurdist tragicomedies of our time, to be more precise, I'd probably say that his book is one of the great absurdist Jewish tragicomedies. And if you're wondering how the most famous Palestinian author in Israel ended up writing a Jewish novel, the answer is intrinsically tied to the most basic existential questions we face here in Israel throughout all of our lives. As odd as it may seem at first, this Arab living in Israel has what was once considered a Jewish perspective. On reflection, however, it becomes clear that the perspective of a minority at risk, of a scared individual who is simply trying to make do and find some logic in a world that makes no sense at all. I've always been fascinated by the Kafkaesque situation of being lost and of how the ground can slip away beneath a person's feet. It's the moment when someone loses the safe haven of his life, and his reality becomes absurd – absurd in that it is a terrifying experience, but also a moment of compassion and discovery. It is at that very moment that the individual discovers himself, his identity, his sense of belonging.

#### Production Profile

*Dori Media* is an International group of media companies, produces and distributes content for TV and New Media. In 2013 *Dori Media Paran* has opened a feature film division which benefits the quality of the local Middle East setting, while maintaining a commercial appeal. *Galis* and *Abulele*, their first titles became an instant success at the box office and optioned an English-language remake. Keren Michael is handling the developing and financing.

#### Main Filmography

**2016 – The Writer** by Sayed Kashua, Berlinale

**2014 – Self Made** by Shira Geffen, Semaine De La Critique - Cannes FF,

**2010 – The Wanderer** by Avishai Sivan, Director's Fortnight - Cannes FF





#### GOALS AT GAP-FINANCING MARKET

Finding equity investors, finishing funds, and distributors

#### FEATURE

HD, colour, 90'

#### BASED ON

Original Screenplay

#### LANGUAGE

Arabic

#### BUDGET

€ 835.000

#### FINANCING IN PLACE

€ 514.988

#### PRODUCTION COMPANY

Philistine Films

#### CO-PRODUCTION

JBA Productions (France), Ape&Bjorn (Norway), Una Film (Germany), Snowglobe (Denmark)

#### PARTNERS

Sor Fond, Visions Sud Est, Asia Pacific Screen Awards, Tribeca Film Institute, Dubai Film Connection, Sanad, Asian Film Fund (Busan)

#### SOLD TERRITORIES

Switzerland, Norway

#### PROJECT STAGE

Pre-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

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Palestine, France, Germany, Norway, Denmark

## Wajib

Annemarie Jacir

#### Director's Biography

Palestinian filmmaker Annemarie Jacir has written, directed and produced over sixteen films. Two of her films have premiered as Official Selections in Cannes, one in Berlin and one in Venice. Annemarie also teaches screenwriting, works as an editor and script consultant.

#### Log-Line

Shadi returns to his hometown after years abroad to help his father hand-deliver his sister's wedding invitations per local Palestinian custom. As the estranged pair spend the day together, the tense details of their relationship come to a head challenging their very different lives.

#### Synopsis

Abu Shadi (65) is a divorced father living in Nazareth. After his daughter's wedding in a month he'll be alone. His son Shadi arrives from Rome, where he lives, to help deliver the wedding invitations to each guest per local Palestinian custom. Shadi has spent the last several years of his life abroad and there is very little he misses or appreciates about the place he left many years ago. Now he studies architecture and lives with his girlfriend, the daughter of a former PLO leader. As the pair drive around Nazareth, their uneasy relationship unfolds. Abu Shadi tries to connect with his son while also feeling resentment that he took his mother's side after the divorce. Shadi has gladly lost touch with his hometown, a city plagued with growing violence. He has also lost touch with his family. *Wajib* takes place entirely in one day. Told with dry humor, they travel house-to-house delivering the invites to various people of different classes. Meanwhile the two men begin a new relationship while trying to deal with the old tensions of their lives. Everyone tries their best to honor their "wajib" (duty). But more than rediscovering a changed city, the two men rediscover each other.



Annemarie Jacir DIRECTOR



Ossama Bawardi PRODUCER

#### Director's Statement

When my husband sister's got married it was his *wajib* (duty) to return home to deliver the invitations. I decided to silently tag along as he and his father spent five days traversing the city delivering each invite. As silent observer, it was at times funny and other times painful. I began working on the idea about this fragile relationship. *Wajib* is a simple story, melancholic but with a lot of humor. I like the challenge of keeping a part of the film inside a car, an old Peugeot which was once their family car. The focus is about a father and son and the unspoken tension that years of separation has exacerbated. It's about two people who are lost because they are without family. Their struggle is trying to accept each other, and to figure out if they can be family again. The father has always held onto this idea of family although in so many ways he's failed. His son has abandoned the idea long ago, especially after his parents divorce. *Wajib* is a story of reconciliation.

#### Production Profile

*Philistine Films*, an independent production company founded in 1997 with offices in Jordan and Palestine, is known for an interest in challenging, thought-provoking and original movies from filmmakers with distinctive visions, and has established itself at the forefront of independent cinema in the Arab region. We focus on development and co-production of independent feature and documentary films.

#### Main Filmography

**2015 – 3000 Nights** by Mai Masri Official Selection, Toronto FF  
**2014 – In Overtime** by Rami Yasin Official Selection, Venice FF - Orizzonti  
**2014 – When I Saw You** by Annemarie Jacir, Berlinale, Toronto FF, Palestine's Official Oscar Entry, Foreign Language Film 2013  
**2008 – Salt of this Sea** by Annemarie Jacir, Un Certain Regard - Cannes FF, Palestine's Official Oscar Entry, Foreign Language Film 2008  
**2003 – Like Twenty Impossibles** by Annemarie Jacir, Cannes FF, New York Film Festival





#### GOALS AT GAP-FINANCING MARKET

As we already have Canadian and International sales agreements in place, we are seeking pre-sales, private equity or gap financing to complete the financing of the film. We are currently working on casting the 3 lead roles with the help of an L.A. based casting agent

#### FEATURE

HD, colour, 90'

#### LANGUAGE

English

#### BUDGET

€ 2.350.000

#### FINANCING IN PLACE

€ 1.665.000

#### PRODUCTION COMPANY

micro\_scope

#### PARTNERS

Telefilm Canada, Sodec, Les Films Christal, Seville International, Harold Greenberg Fund

#### SOLD TERRITORIES

Canada

#### PROJECT STAGE

Packaging, financing

#### CONTACTS DELEGATE PRODUCTION COMPANY

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## Canada

# A Worthy Companion

## Carlos & Jason Sanchez

### Director's Biography

Carlos and Jason Sanchez are Montreal-based, world-renowned visual artists; their installation-based photographic work are meticulously staged mise-en-scène that explores psychological landscapes. Their art has been exhibited around the world and is part of the collections of many prestigious museums. They alternate between contemporary art, tv commercials and feature film projects.

### Log-Line

A thirty-year-old woman begins an intimate relationship with a young female runaway. Although the immoral bond they form initially works, it soon becomes clear that for the young girl to stay and continue satisfying her needs, manipulative and illegal tactics will have to be employed.

### Synopsis

Laura suffered through an abusive childhood with her father William and now at 30, finds herself entrenched within a dysfunctional, co-dependent relationship with him. Troubled and incapable of connecting with others her age, Laura finds a beacon of hope in 15 year-old Eva; a gifted pianist, whose residence Laura regularly cleans. Eva lives with her mother, a strict figure, who demands perfection from her musicianship. Life under her mother's rule, however, is unbearable so Laura convinces her to runaway to her house. At first life at Laura's is exciting with nothing being off-limits, but when Laura is questioned by police about Eva's disappearance, she resorts to manipulative and illegal tactics to keep her from leaving. Nevertheless their relationship grows and they live as a couple - albeit a dysfunctional one. During this period William is ever-present in Laura's life and as his possessiveness over her transforms into jealousy, he does everything in his power to destroy their relationship. Laura tries her best to break away from him but ultimately can't. When her love affair comes crashing down, Laura falls back into her father's arms; ones that are always there to catch her.



Carlos & Jason Sanchez DIRECTORS



Jasmyrh Lemoine PRODUCER



Luc Déry PRODUCER

### Director's Statement

As artists, our photographic practice has always focused on examining the complex psychological landscapes that exist in humans and in their relationship with others. In each of our photographs we depict one frame of a chosen story, infusing it with enough detail so that viewers can imagine a beginning and end to the mise-en-scène. With this screenplay and film we will expand upon our chosen "image" to give ourselves the opportunity to comprehensively tell a story 24 frames per second. *A Worthy Companion* centers upon the complex psychological relationships that are formed between Laura, Eva and William and the impact of the triangular bond on each character. With this film we seek to give the viewers an opportunity to understand our characters' motives and intentions, to see them as individuals who are struggling and suffering; ones who have been unwillingly shaped by life's unforgiving hand.

### Production Profile

*micro\_scope* is one of the most important film production companies in Canada. Founded in 2002, the company mainly focuses on the development and production of innovative, relevant and accessible feature films. Led by producers Luc Déry and Kim McCraw, *micro\_scope* strives to make sure each of the company's films reaches its full distribution potential.

### Main Filmography

- 2014 – Tu Dors Nicole** by Stéphane Lafleur, Semaine de la Critique - Cannes FF
- 2013 – Whitewash** by Emanuel Hoss-Desmarais Tribeca FF, Karlovy Vary
- 2013 – Gabrielle** by Louise Archambault, audience award at Locarno FF, Toronto FF
- 2013 – Inch'allah** by Anaïs Barbeau-Lavalette, FIPRESCI Award at Berlin film festival, TIFF, Beijing film festival
- 2011 – Monsieur Lazhar** by Philippe Falardeau, audience award at Locarno FF, Oscar nomination for best foreign film
- 2010 – Incendies** by Denis Villeneuve, Venice FF, Oscar nomination for best foreign film;

**Documentaries**



#### GOALS AT GAP-FINANCING MARKET

Closing the gap in our financing and allowing us to proceed with production and finalizing this film that has been recorded over the course of ten years. Bring on more partners/sales from European countries and the US

#### DOCUMENTARY

HD, colour, 90'

#### LANGUAGES

French, English, Danish, Polish

#### BUDGET

€ 410.426

#### FINANCING IN PLACE

€ 329.629

#### PRODUCTION COMPANY

Danish Documentary Production

#### PARTNERS

Danish Film Institute, DR TV, SVT, Danish Ministry of Education, Sales agent WIDE HOUSE

#### SOLD TERRITORIES

Denmark, Sweden

#### PROJECT STAGE

Pre-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

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#### ADDRESS

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Dk-1251 Copenhagen, Denmark

Denmark

## Apolonia, Apolonia

Lea Glob

#### Director's Biography

Lea Glob graduated Film School in 2011 with the award winning short *Meeting My Father Kasper Top Hat* and is the director of *Olmo and the Seagull*, winner of the youth jury award at Locarno, Festival internationale del film 2015, Best Documentary Award, Rio de Janerio 2015 and the Nordic:Dox Award 2014.

#### Log-Line

Underground rebels meet money and High-Society in the world's art-scenes; With Bohemian Paris, New York and Los Angeles as backdrops, this coming-of-age story portrays a female painter's personal and artistic development; from the maturing of a talent to the leap into the commercial art scene.

#### Synopsis

*Apolonia, Apolonia* is a coming-of-age story; an existential voyage into the mind of a young woman's thoughts on sexuality, art, idealism and love as she lives and rethinks them through her twenties. The film follows Apolonia as she leaves Denmark – to move back to her birthplace, to become a painter in Paris. She is accepted as a student at the prestigious art school Ecole Nationale des Beaux Arts. Apolonia is placed in an atelier, overlooking Louvre, painting in the shadows of some of the greatest masters in the history of art. Her everyday life is divided between great contrasts: her life in the fine neighborhood of Saint Germain des Pres, home of her local bar and the art academy, and her life in the African working-class neighborhood of the 18th district. In spite of the fact that she identifies her sole existence with painting, the painting itself sees little progress. She rarely shows up at the academy, and her well-meaning professors worry. Apolonia herself starts recognizing that her wild ideas and charm might not be just enough for her to succeed, and she sacrifices everything to paint – and a new productive period takes its beginning.



Lea Glob DIRECTOR



Sidsel Lønving Siersted PRODUCER

#### Director's Statement

The film's storyline and theme relate to films like *Boyhood* and *Something Better to Come* containing the progression of time and focus on how to live through changes and developments as a person. To me, it is a fascination of a female artist, her development from being a young talent to becoming a mature painter, all in the very same period in which she has to face the existential dilemmas, that is part of growing up. In this particular film, time is visually represented in the developing of a body of work, as well as in the filmed documentary scenes. This double-reflection between 'artwork' and 'personality' fascinates me, and is a double-sided portrait, which mirrors each other. I feel inspired to follow the ones alienated from society and to watch how they navigate through life. What is it like to be a female artist today? What inner strengths, what sacrifices are necessary? How will she navigate in this landscape of helpers, competition, ambitions and basic human needs and desires?

#### Production Profile

*Danish Documentary* is owned by three directors and their producer. Pernille Rose Grønkjær, *The Monastery – Mr. Vig and the Nun* (IDFA winner), Eva Mulvad, *The Good Life, Enemies of Happiness* (Sundance and IDFA winner) Mikala Krogh, *A Normal Life, The Newsroom - Off the Record*. Producer Sigrid Dyekjær, awarded best producer by the Danish Film Academy 2015 and nominated at PGA Awards 2016 for Outstanding Producer of Documentary.

#### Main Filmography

**2015 – Natural Disorder** by Christian Sønderby Jepsen, 2015 IDFA, Winner best international documentary DOK.Fest München 2016, Docs Against Gravity, Göteborg FF, Helsinki Doc Point Documentary FF, Cph:Dox  
**2013 – A Different Kind of Boy** by Ulrik Wivel (producer) Cph:Dox, Hot Docs



Dina Salah Amer DIRECTOR



Karim Amer PRODUCER



Julia Nottingham PRODUCER

**GOALS AT GAP-FINANCING MARKET**

Find a partner to help finance the rest of the film

**DOCUMENTARY**

Digital C300, colour, 90'

**LANGUAGES**

French, Arabic, English

**BUDGET**

€ 757.458

**FINANCING IN PLACE**

€ 314.000 Vice, € 270.000 French broadcaster, € 44.863 UK tax credit

**PRODUCTION COMPANY**

Pulse Films & The Others

**CO-PRODUCTION**

The Others

**PARTNERS**

Vice, French broadcaster, Corniche

**SOLD TERRITORIES**

North America – Vice, France – broadcaster

**PROJECT STAGE**

Production

**CONTACTS DELEGATE  
PRODUCTION COMPANY**

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# Cain, Abel & the Cowgirl

Dina Salah Amer

**Director's Biography**

Dina is a filmmaker and freelance journalist. Her work has focused on sharing nuanced, intimate and humanized stories in the Middle East with a global audience. Dina experienced Egypt's revolution on the frontlines created Oscar Nominated and 3 time Emmy winning documentary *The Square*.

**Log-Line**

Through the eyes of three Muslims at the center of two of the most violent terrorist attacks ever to occur in Paris, *Cain, Abel & The Cowgirl* deconstructs the real lives behind the headlines. Who were they? What did they want from life? And who is to blame?

**Synopsis**

*Cain, Abel & the Cowgirl* deconstructs Islamic terrorism through an intimate existential lens, looking into the lives of three Arab French Muslims who found themselves in different unsuspecting roles, at the forefront of the Charlie Hebdo and November terrorist attacks in Paris. Ahmed Merabet, Cherif Kouachi, Hasna Aitboulchain each launched into global notoriety in connection to the bloodiest attacks on French soil, both happening in less than a year. All 3 were residents of the 93, a difficult French ghetto in the outskirts of Paris infamous for unemployment, police riots and youth rage. They circulated these streets – their lives intersecting throughout their childhood – all taking very different paths that collided on the day of the Charlie Hebdo attacks on the 7th January 2015. This film juxtaposes Ahmed and Cherif's last day of life, while looking back on the turning points in their journey to understand how they evolved into the men we experienced in the news: police officer and terrorist on the scene of Charlie Hebdo. Hasna's life directly impacted by the events of Charlie Hebdo, she is set into motion and just 10 months later is at the center of an attack that eclipses Charlie Hebdo in magnitude and scale. *Cain, Abel & the Cowgirl*, digs into the lives of Ahmed, Cherif and Hasna and tries to understand this painful cycle of violence through an intimate human lens, with testimonies from their inner circle of friends and family members. Who were these people? Can we understand their actions? And who is to blame?

**Director's Statement**

I struggle to understand violence. Righteous violence most of all. A seed of faith meant to bring peace, is the very seed used to wreak mayhem and carnage. As a Muslim woman and a believer in humanity, it's very difficult living in a world knowing that my identity has been hijacked and rewritten as a danger to the world. My vision for this film is to deconstruct Islamic terrorism and dig deeper to reveal the human psyches and realities that are the engine behind this gruesome phenomenon. What is most fascinating to me is the human angle underlying these cycles of violence. Exposing the subtle similarities in our individual human stories that drive us towards similar and different ends. As Cherif's best friend since childhood who is now working as an Imam to stop kids from the 93 from joining ISIS says, "I can never justify what Cherif did. We can never wash his hands of the blood on them. But I can explain it."

**Production Profile**

*Pulse Films* is an award-winning, independent, modern-day studio that encompasses the development, production, financing and distribution of cross-platform content for audiences worldwide. Pulse's "artist first" mantra has allowed the company to build a thriving talent management component to the business that completes its holistic approach to content creation.

**Main Filmography**

- 2016 – American Honey** by Andrea Arnold, Cannes FF - Jury Prize Winner
- 2016 – All These Sleepless Nights** by Michal Marczak
- 2015 – The Witch** by Rob Eggers
- 2014 – 20,000 Days on Earth** by Iain Forsyth & Jane Pollard
- 2014 – The Possibilities are Endless** by Edward Lovelace and James Hall
- 2013 – Who is Dayani Cristal?** by Marc Silver, Sundance winner
- 2010 – No Distance Left to Run** by Will Lovelace & Dylan Southern
- 2012 – Shut Up And Play The Hits** by Will Lovelace and Dylan Southern, Sundance



#### GOALS AT GAP-FINANCING MARKET

To find postproduction facilities and partners (sound edit and mix, color-grading, deliveries, subtitling), International Sales

#### DOCUMENTARY

Super16mm, colour, 80'

#### BASED ON

Original work

#### LANGUAGES

Serbian, Saramaccan, English

#### BUDGET

€ 234.000

#### FINANCING IN PLACE

€ 174.000

#### PRODUCTION COMPANY

KinoElektron

#### CO-PRODUCTION

CaSK Films

#### PARTNERS

CNC (France), Arte (France), Arte Cofinvoa (France), Medienboard Berlin Brandenburg (Germany)

#### SOLD TERRITORIES

All available

#### PROJECT STAGE

Postproduction (editing)

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

Janja Kralj

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#### ADDRESS

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75010 Paris, France

France

## Gold Mine Ben Russell

#### Director's Biography

Ben Russell is a media artist and director who has had solo screenings and exhibitions in the most prestigious Festivals and Museums all around the world. After the many short films he shot in Suriname, in 2009 he made his first feature length film *Let Each One Go Where He May* screened and awarded in numerous international festivals. His second feature, *A Spell to Wad Off The Darkness* in collaboration with Ben Rivers was broadcasted by Arte – La Lucarne in 2013, premiered at Locarno International Film Festival and was screened in over fifty international festivals. Recently, he directed two short films, *Let Us Persevere in What We Have Resolved Before We Forget* and *Atlantis*, both screened at the Rotterdam International Film Festival.

#### Log-Line

*Gold Mine* is a visceral documentary portrait of two remote mining communities and their miners operating on opposite sides of the world.

#### Synopsis

*Gold Mine* is a portrait of two remote mining communities operating on opposite sides of a hostile world. Shot on Super16mm film among the corporate employees of a mine in the profound Serbia and the Maroon laborers of an illegal small-scale mining operation in the jungle tropics of Suriname, *Gold Mine* immerses its viewer in the precarious natural and social environments of two distinct labor groups so as to better understand the bonds that these men share. In a time of global economic turmoil, here is the human foundation of capital, revealed.



Ben Russell DIRECTOR



Janja Kralj PRODUCER

#### Director's Statement

In 2008 I made the trip to Suriname in order to shoot a feature-length documentary with a 16mm camera in illegal gold mines. Later I've met Serbian Minors in the corporate mine of Bor. I was impressed with the collective spirit and generosity both of these Saramaccan and Serbian men. In an instant, I suddenly saw this film, *Gold Mine*, assemble itself before me. *Gold Mine* would look at two disparate groups of miners operating in two radically different environments to find the commonalities that exist between them. It would collapse the Serbian continental environment into the jungle heat for visceral environmental affect, the North into the South for a global economic perspective, the macro into the micro for an understanding of systems built out of individual labor, and the corporate into the collective for a look into varying financial models. *Gold Mine* would be a work built out of apparent differences so as to allow the two common threads – ambition for wealth and the need for community – to rise to the surface.

#### Production Profile

*KinoElektron* is a production company based in Paris, founded by Janja Kralj. *Peace to Us in Our Dreams* by Sharunas Bartas was presented at Director's Fortnight - Cannes 2015, *These are the Rules* by Ognjen Svilicic won the award for best film at Venice FF - Orizzonti 2014. *La Solitude* by artist Nir Evron has been presented (June 2016) at Evron's personal exhibition at Tel Aviv Museum of Art. *KinoElektron* is currently in postproduction of *Strange Birds* by Elise Girard and of coproduction *Son of Sogia* by Elina Psykou. The company is developing upcoming projects by Vladimir Perisic, Sharunas Bartas, Ognjen Svilicic, Antonio Mendez, Pola Bousiou, Bani Khoshnoudi amongst other.

#### Main Filmography

**2016 – Strange Birds**

by Elise Girard

**2016 – Son of Sofia**

by Elina Psykou (coproduction Greece, France, Bulgaria)

*In financing*

**God in a Shoe** by Ognjen Svilicic

**Frost** by Sharunas Bartas

**Lost Country** by Vladimir Perisic



#### GOALS AT GAP-FINANCING MARKET

Find a European co-producer partner for the post production of the film and close the 30% gap on the financing with both Broadcasters MGs and Distributors MGs

#### DOCUMENTARY

HD, colour, 90'

#### LANGUAGE

Portuguese

#### BUDGET

€ 217.656

#### FINANCING IN PLACE

€ 152.656

#### PRODUCTION COMPANY

Busca Vida Filmes

#### CO-PRODUCTION

Autárquico Filmes (Brazil)

#### SOLD TERRITORIES

All available

#### PROJECT STAGE

Shooting, production

#### CONTACTS DELEGATE PRODUCTION COMPANY

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## Brazil

# Impeachment - Dois Pesos, Duas Medidas

Impeachment - Two Weights, Two Measures  
**Petra Costa**

#### Director's Biography

Petra Costa is an award-winning filmmaker whose work lives on the borderlines of fiction and nonfiction. Her first film *Elena* premiered at IDFA and was called a 'cinematic dream' by NYTimes and a 'masterful debut' by IndieWire. Her second film, *Olmo and the Seagull*, premiered in Locarno.

#### Log-Line

With the impeachment of its first female president, Brazil is cracked open, embroiled in an epic political tragedy of corruption and betrayal. The film closely follows the President and other key players involved in this urgent political crisis at the heart of Latin America's biggest economy.

#### Synopsis

In 2016, a President elected by 54 million votes was impeached. Dilma Rousseff, who fought against the military dictatorship, and who was imprisoned for two years and tortured, became the first female president in Brazilian history. Two years after being re-elected, she and her party were accused of fiscal crimes and corruption, and thus removed from office. Alongside captivating footage of chaotic street protests, the documentary goes behind-the-scenes in Congress and at the Presidential Palace to illustrate how Dilma's fall actually occurred. Furthermore, through the point of view of key political actors in Dilma's party and the opposition, the film renders an inside look at this unparalleled political crisis and unprecedented moment in Brazilian history. Through intimately and authentically depicting the 'realpolitik' on-screen, the film elucidates the chaos of collapse, exposing the Machiavellian tendencies of the political system, which would otherwise befit a Greek Tragedy.



Petra Costa DIRECTOR



Tiago Pavan PRODUCER

#### Director's Statement

I am almost the same age as the Brazilian democracy and thought that we were both mature in our 30s. History seemed to be progressing slowly but constantly, in a way that it became almost absent. Now I am living the most historic moment my country has seen in the last 50 years. The class struggle that had always been semi-hidden from Brazilian society has suddenly risen in an unprecedented manner. An era of conciliation has given ground to a new era of extremes. Brazil has become a broken mirror which fails to recognize its own reflection. By closely accompanying the main characters involved in this political tragedy from early 2016 until the president's impeachment judgement, my intention is for the film to be a record of this political crisis, showing how it took place both inside the corridors of power, and at street level. My voice-over will reflect upon these events and weave them into an essayistic style, seeking to bring political questions into an intimate voice and quest.

#### Production Profile

*Busca Vida Filmes'* aim is to support independent cinema, particularly films that challenge the border between fiction and non-fiction. Our approach to films is to be open to take creative risks and to give support to filmmakers that are willing to make something bold and original, where they can develop their unique and personal universe.

#### Main Filmography

**2015 – Olmo and the Seagull**  
by Petra Costa CPH:DOX 2014  
Best Nordic: DOX - work in progress, Rio de Janeiro FF, Locarno FF, Viennale, IDFA



Olivier Peyon DIRECTOR



Cyril Brody DIRECTOR



Carole Scotta PRODUCER

**GOALS AT GAP-FINANCING MARKET**

We are looking for partners to finance the post production of the film and be part of a universal message of peace.

**DOCUMENTARY**  
HD, colour, 100'

**LANGUAGES**  
French, Arabic

**BUDGET**  
€ 550.000

**FINANCING IN PLACE**  
€ 410.000

**PRODUCTION COMPANY**  
Haut et Court

**CO-PRODUCTION**  
None

**PARTNERS**  
Haut et Court Distribution

**SOLD TERRITORIES**  
France

**PROJECT STAGE**  
Pre-production

**CONTACTS DELEGATE  
PRODUCTION COMPANY**

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France

# Latifa – Le Coeur Au Combat

Latifa

Olivier Peyon & Cyril Brody

**Director's Biography**

Olivier Peyon directed his first feature *Les Petites Vacances* before directing *How I Came to Hate Maths*. He just shot a new feature in Uruguay *Une Vie Ailleurs*. Cyril Brody has directed 3 documentaries and wrote along Olivier *Les Petites Vacances*.

**Log-Line**

The story of Latifa Ibn Ziaten is the story of a mother. When her son is assassinated by a terrorist everything collapses for Latifa: her life and her idea of social cohesion. Instead of giving up hope, she decides to revive her dream by transcending her loss. Latifa answers hatred with love.

**Synopsis**

The story of Latifa Ibn Ziaten is the story of a young woman full of dreams who crossed the Mediterranean from Tétouan to France in the late 70s. Thirty years later, her son Imad, a French soldier, was assassinated by Mohamed Merah. Two young men both born in France of immigrant parents and both Muslim, but with contrary destinies. Imad was the fruit of successful integration and died in the service of France; Merah felt excluded and tried to destroy the same country. Everything collapsed for Latifa: her life, her idea of social cohesion, and her vision of French society. Yet, instead of giving up hope, she decided to revive her dream by transcending her loss. She decided to go out and meet people to convince them that her dream of peace still has meaning and still concerns us all. This is the story of a woman who refuses to be brought to her knees. For the death of her son to not have been in vain, she has decided to fight for the world of her dreams. Latifa will fight for a world she knows can be beautiful and generous. For that World, she will stand strong.

**Director's Statement**

The idea of shooting a feature documentary imposed itself when we discovered that behind the mother who puts love at the heart of her action, we discovered a woman capable of going from one world to another, from a housing project to a ministry. A woman without borders, literally and figuratively. Latifa asks the right questions. For as singular as it may be, her destiny finds an echo in all the subjects that haunt France and Europe today: immigration, terrorism, antisemitism, education, religion, secularism, social cohesion... Without being a theoretician or a specialist, what Latifa wrestles with is undoubtedly unsettling for the France of 2016. It will lead us to explore what being French means when your name is Naoufal, or Sara or Thibaud, and you were born in the projects, often of immigrant parents; what it's like to live in France when you are Muslim in a country of Christian tradition, a world where religious conflicts are exacerbated. Our film is a portrait of this woman who is vibrantly alive and her exceptional destiny, a woman who fights for universal values.

**Production Profile**

*Haut et Court* was founded by Carole Scotta in 1992 as an independent production and distribution company dedicated to international cinema of the highest quality. *Haut et Court* has worked with numerous emerging film-makers whose films have been selected and awarded in major international film festivals such as Laurent Cantet's *The Class* (Palme d'Or 2008).

**Main Filmography**

- In Post-Production*
- 150 Milligrams** by Emmanuelle Bercot
- 2015 – The Lobster** by Yorgos Lanthimos, Cannes FF - Jury Prize
- 2015 – A Journey Through China** by Zoltán Mayer
- 2014 – The Kindergarten Teacher** by Nadav Lapid, Semaine de la critique - Cannes FF
- 2014 – How I Came to Hate Maths** by Olivier Peyon, Bafici
- 2014 – Foxfire** by Laurent Cantet, San Sebastian FF, Toronto FF
- 2014 – Pauline Detective** by Marc Fitoussi
- 2014 – The Woman in the Fifth** by Pawel Pawlikowski
- 2010 – Black Heaven** by Gilles Marchand, Cannes FF
- 2010 – Coco Before Chanel** by Anne Fontaine
- 2008 – The Class** by Laurent Cantet, Cannes FF - Palme d'Or





Axel Petersén DIRECTOR



Måns Månsson DIRECTOR/PRODUCER



Sigrid Helleday PRODUCER

**GOALS AT GAP-FINANCING MARKET**

To present our project to Distributors and Sales agents. Meet with potential French co-producers. Meet with post-production companies interested in co-producing and/or funding parts of the post-production. To present our project to European TV-Channels to find funding in at least one presale

**DOCUMENTARY**

Digital, Colour, 90'

**BASED ON**

Idea by Axel Petersén and Måns Månsson

**LANGUAGE**

Swedish

**BUDGET**

€ 422.237

**FINANCING IN PLACE**

€ 298.829

**PRODUCTION COMPANY**

Flybridge

**CO-PRODUCTION**

Kamolli Films (Denmark), Giants & Toys (Sweden)

**PARTNERS**

Swedish Film Institute, Swedish Arts Grants Committee

**SOLD TERRITORIES**

All available

**PROJECT STAGE**

In production. Shot 2/3 of the movie, will finalize the shoot in the autumn 2016

Sweden, Denmark

# The Real Estate

## Axel Petersén & Måns Månsson

**Director's Biography**

Månsson & Petersén have created features, shorts and docs shown world wide in film festivals, art institutions and galleries. Their first feature-collaboration *Avalon* premiered in Toronto 2011 and was awarded the Fipresci Prize for Best First Feature, followed by numbers of nominations and awards.

**Log-Line**

*The Real Estate* - a fiction/non fiction hybrid about property, memory and the Swedish model taking place in the deeply twisted bubble of the real estate business.

**Synopsis**

Nojet (67), a living legend; best female supporting actor nominee, turned gambler, turned real estate Queen. Heir to a Swedish apartment complex, she's suddenly surrounded by two-faced tenants and savvy competitors, shady real estate agents and the authorities, bankers, brokers, lawyers and eccentric property developers; all wanting a piece of her pie. With no previous experience of running the family business she is now forced to engage with renovations, evacuations, rent control schemes and mysterious sales and is slowly pulled down into the increasingly greedy game of an ongoing real estate bubble and the cold war within it.

**CONTACTS DELEGATE  
PRODUCTION COMPANY**

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Drottningholmsvägen 8  
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**Director's Statement**

*The Real Estate* is a hysterical fiction-non fiction hybrid. A visually striking, intensely rhythmic and shockingly funny epic in the middle of the deeply twisted bubble of real estate. We are submerging our main protagonist Nojet into a world where the notions and borders of what's real and not are totally blurred, as in the very real, ongoing and pressured real estate bubble of Stockholm. Nojet is navigating a fine line stuck in-between capitalistic market forces, local politics, gangsters and family. *The Real Estate* will allow our characters to meander freely in and out of their different roles. On and off. Loose and striking at the same time. No control and fine tuned precision. We will create a framework for the story; the fiction – a start and a possible middle and end. Nojet, our real protagonist and the non fiction, leads the way.

**Production Profile**

*Flybridge* is a Stockholm-based production company formed in 2002. The company's founders, Måns Månsson & Axel Petersén, are the creators of critically acclaimed films like *Tracks of My Tears 2* (Orizzonti 2011), *Avalon*, (Toronto 2011, Berlinale 2012), *Roland Hassel*, *Mr. Governor*, *Stranded in Canton*, *Under the Pyramid*, *The Yard*. *Flybridge* produces fiction, documentaries and hybrid shorts and features.

**Main Filmography**

**2014 – Stranded in Canton**  
Rotterdam FF, CPH:DOX, Tribeca FF, FID Marseille



#### GOALS AT GAP-FINANCING MARKET

Looking for European co-production partners, interested in acquiring a share of the film rights, broadcasters interested in pre-sales, an international sales agent, interested in exclusive management of worldwide film sales. Equity funds. Corporate entities with a specific interest in social/environmental issues addressed in the film with the possibility of taking full advantage of the Italian Tax Credit scheme

#### DOCUMENTARY

HD, colour, 90'

#### BASED ON

Original screenplay

#### LANGUAGES

Spanish, Italian

#### BUDGET

€ 438.494

#### FINANCING IN PLACE

€ 316.087

#### PRODUCTION COMPANY

Start

#### CO-PRODUCTION

Daniele Incalcaterra (Argentina)

#### PARTNERS

RAI Cinema

#### SOLD TERRITORIES

Italy and Italian speaking territories, Argentina, Paraguay, Uruguay

#### PROJECT STAGE

Principal photography started

#### CONTACTS DELEGATE PRODUCTION COMPANY

#### NAME / SURNAME

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## Tierra del Mal

Land of Evil

Daniele Incalcaterra, Fausta Quattrini

#### Director's Biography

**Daniele Incalcaterra** (Roma, 1954) is an Italian film director. A maker of social and political films, his work is a continuous evolution of the idea of direct cinema, where specific observation of facts is developed into strong narration and compelling characters.

**Fausta Quattrini** (Locarno, 1964) is an Italian-Swiss film director. She studied contemporary dance, and in 1991 obtained a degree in architecture at ETH in Zurich. She worked with several theatre dance companies in France and Switzerland. Since 1997 she's been making documentaries. She is a co-founder of the Palermo Atelier Video.

#### Log-Line

Daniele Incalcaterra, who inherited from his father a vast stretch of rainforest in Paraguay, is fighting other landowners and the establishment, who oppose his plan of saving the land from deforestation by giving it back to the native people who used to live in it.

#### Synopsis

Daniele Incalcaterra has been involved for years now in an apparently impossible task: give back to the native Guaraní Nandevas 5,000 hectares of Paraguayan forest, which he inherited from his father. His dream is to turn this land into a natural reserve with a scientific observatory to be run together with the natives: he named it Arcadia and it became the place of his personal utopia. Incalcaterra's opponents are many and powerful: mostly big landowners who are turning forest into transgenic soybean fields. Arcadia's allies front has scattered: the Nandevas lost faith in judicial action and are now ready to occupy Arcadia with a dozen families. By doing so they would take a major hazard which could unleash a violent reaction by the landowners. Campaign financing also carries a tricky moral dilemma: the only substantial resource to support Arcadia seems to be carbon credits sale, but this way it would end up in being financed by the very people who are being fought. The situation is close to a deadlock, Arcadia is under siege, Incalcaterra's actions lead to unforeseeable reactions: this general uncertainty seems brought forth by a thriller writer.



Daniele Incalcaterra DIRECTOR



Fausta Quattrini DIRECTOR



Riccardo Annoni PRODUCER

#### Director's Statement

*Tierra del Mal* main character will be me. The story I am telling is my story: that of the owner of a natural reserve located in the heart of Paraguayan Chaco, that he intends to co-run with the Guaraní Nandevas, the original people of this land. The story will be told from an external point of view, in order to avoid subjective slippings, and narrative will be hooked to a real character. His actions and meetings, wins and losses, beliefs and doubts will contribute in giving a drama shape to my personal journey. The main action theatre is a secret place located on the top floor of a 1970's building right in the centre of Asuncion. A windowed hall with a 360° view over the city, is where I will meet allies, consult my video photo files and Skype other interlocutors who feed the film plot. Contrasting this urban setting is the wild, hostile and magnificent nature of the Chaco, an ecosystem threatened by the brutality of the new conquer.

#### Production Profile

*Start* is a film and video production and postproduction company, founded in 1998. Mainly focused on social documentaries, it develops projects from start to finish, often in coproduction with Italian and European companies. It began its activity as a postproduction company, and still provides HD editing, VFX, 3D animation and Digital Intermediate, from conforming to color grading and mastering.

#### Main Filmography

*Riccardo Annoni Producer:*

**2016 – Il Passo** by Mattia Colombo, Francesco Ferri and Alessandra Locatelli, Visions du Réel

**2015 – Voglio Dormire con Te** by Mattia Colombo, Cinéma du Réel in Paris

*Co-producer:*

**2015 – La Ragazza Carla** by Alberto Saibene

**2015 – Ossessione Vezzoli** by Alessandra Galletta

**VR, Interactive, Web and TV Series**



**ATTENDING TEAM AND JOB TITLES**

Gabo Arora, Director; Kristian Mosvold, Producer

**CREATIVE TEAM**

Gabo Arora, co-director; NFB Digital Studio (co-director)

**PRODUCTION COMPANY**

National Film Board of Canada

**WEBSITE**

thisislightshed.org  
UNVR.org

**NATIONALITY**

US, Norway, Canada

**PROJECT ELEMENTS**

Episodic VR, Interactive

**GENRE**

Documentary/Interactive

**LANGUAGES**

English, French

**BUDGET**

€ 900.000

**FINANCING IN PLACE**

€ 100.000

USA

**Exode**  
**Virtual Reality**

**Log-Line**

*Exode* is an episodic virtual reality documentary that immerses viewers in parallel narratives of a family in the Sahel that is separated because of extreme climate, famine and violence. *Exode* juxtaposes the experiences of those that migrate and those that stay to work the land.

**Synopsis**

The story begins at the conclusion of the harvest season known as “Ingathering.” The land is green and there is grain in storage. Our family is together. Flooding during the rainy season destroyed a large portion of the harvest, and what remains will not be sufficient to last the family through lean period. Anticipating difficult times ahead, Kadim, the father of our family, decides to go to the desert town of Agadez, which is a major center in the route for migration.

**CONTACTS DELEGATE**

**PRODUCTION COMPANY**

LightShed

**NAME / SURNAME**

Gabo Arora

**PHONE / CELL PHONE**

+1 917 770 1097

**EMAIL**

gabo@dragons.org



Gabo Arora DIRECTOR



Kristian Mosvold PRODUCER

**Project Stage**

In development. Partners secured (NFB, UN), though looking for funding for production and post production.

**Partnerships Sought**

Funders, co-producers, media distributors.

**Company Profile**

*Lightshed* (thisislightshed.org) We use the power of immersive storytelling for social impact.

**Attending Team Bios**

**Gabo Arora** is a Creative Director & Senior Advisor at the United Nations; Founder & President of LightShed, a virtual reality and social impact start-up; and an award-winning filmmaker.

**Kristian Mosvold** is a film producer from Norway and a partner and producer in Øya Film and owner of Øya Interaktiv. He produces Christine Cynn’s (co-director of *The Act of Killing*) documentary *Shooting Ourselves* and the interactive component *We Are the Gun*. Also producer of *Punkt - The Art of Live Remix* by Adrien le Gall - featuring a.o. Laurie Anderson and Brian Eno - and co-producer of director Mor Loushy’s *The Oslo Diaries* - following the so called Oslo Accord – currently in development. He is also producer of the 4 part series and feature film “1968 - *The Awakening*”, with Gebrueder Beetz, Berlin; Artline Films, Paris and Grifa Film, Sao Paulo.

**Previous Work**

UNVR.org

**Clouds Over Sidra**

**Waves of Grace**

**My Mother’s Wing**

# THE FUTURE OF FOREVER

## ATTENDING TEAM AND JOB TITLES

Ana Brzezinska, Author & Director;  
Joanna Solecka, Creative Producer &  
Marketing Expert

## CREATIVE TEAM

Aleksandra Przegaliska, PhD  
(Co-Writer, Scientific Consultant);  
Lukasz Borzecki, Joanna Solecka,  
Dominik Komar (Creative Producers);  
Joanna Solecka, Mathias Noshis  
(Alphapanda, Marketing Experts)

## PRODUCTION COMPANY

Unlimited Film Operations

## WEBSITE

facebook.com/futureof4ever

## NATIONALITY

Polish

## PROJECT ELEMENTS

A documentary film / VR experience /  
Mobile app / Chatbot

## GENRE

Documentary

## LANGUAGE

English

## FINANCES PENDING

€ 350.000

## FINANCING IN PLACE

Producer investment

## UNLIMITED FILM OPERATIONS

€ 25.000

Co-producer investment  
18 Havas Warsaw (Havas Media  
Group): € 25.000

## CONTACTS DELEGATE

### PRODUCTION COMPANY

Unlimited Film Operations

### NAME / SURNAME

Ana Brzezinska

### PHONE / CELL PHONE

+48 604 967 968

### EMAIL

ana.brzezinska@gmail.com

Poland

## The Future of Forever: Welcome to the Other Side Virtual Reality

### Log-Line

The first immersive experience in which you live, and survive, your own death.

### Synopsis

*The Future of Forever: Welcome to the Other Side* is a unique trip to the only moment in human life when we are all put in a situation of no return. This is the first immersive experience in which you live, and survive, your own death. The user experiences his sudden death in the first minute of the project. We design four scenarios showing different types of death. Whilst “virtually dying” the user participates in an eight-minute, two-step metaphysical journey during which he faces his deepest fears and doubts concerning life. After eight minutes (in medicine this is the time when you can still save a patient who has run out of oxygen) the user “comes back to life” – to the beginning of the experience. The reward after this shocking and melancholic trip is renewed hope and joy of living.



Ana Brzezinska AUTHOR/DIRECTOR



Joanna Solecka PRODUCER

### Project Stage

The project is in development stage. It was presented at:

- DOC Tank, East Doc Platform  
(id w award)

- id w (Cross Video Days award)  
- Cross Video Days

We are in advanced talks with 18  
Warsaw (HAVAS Media Group).

The VR project is followed by a  
mobile app (*FOF: Mars from 0  
to 1*), a chatbot (*FOF: Meeting  
NOLE*) and *The Future of  
Forever*, a creative documentary  
film (in talks with HBO Europe).

### Partnerships Sought

Financing partners; technological  
partners; broadcasters;  
distributors

### Company Profile

*Unlimited Film Operations* is  
a film production company  
based in Warsaw, Poland.  
UFO was founded in 2009.

The company specialises in  
producing cinematic and TV  
documentaries, and handles all  
stages of production: from early  
development to the finish line.  
The company also produces TV  
series, reportages and music  
videos.

### Attending Team Bios

**Ana Brzezinska** Author and  
Director. Non-fiction storyteller  
based in Warsaw, Poland and  
Strasbourg, France.

**Joanna Solecka** Creative  
producer, marketing strategist  
and Torino Film Lab expert in the  
Audience Design field. Head of  
Alphapanda Warsaw.

### Previous Work

**2012 – I Want (No) Reality** 52'  
(Poland, Belgium)

More projects at:  
anabrzezinska.com





**ATTENDING TEAM AND JOB TITLES**

Stephane Rituit, Co-founder,  
Executive Producer & President;  
Ryan Horrigan, Chief Content Officer,  
Producer

**CREATIVE TEAM**

Felix & Paul Studios

**PRODUCTION COMPANY**

Felix & Paul Studios

**WEBSITE**

felixandpaul.com

**NATIONALITY**

Canada

**PROJECT ELEMENTS**

Content-creation film studio with  
integrated VR camera department

**GENRE**

Virtual Reality

**LANGUAGE**

English

**FINANCING IN PLACE**

Oculus, Samsung, Comcast  
Ventures, CDPQ, Phi Centre

Canada  
**Nomads**  
Virtual Reality

**Log-Line**

*The Nomads Series* transports you across the Earth into the intimate reality of several nomadic cultures. Experience the way of life of Yak Herders in the Mongolian steppes, Maasai in Kenya, and Sea Gypsies living off the coast of Borneo.

**CONTACTS DELEGATE  
PRODUCTION COMPANY**

Felix & Paul Studios

**NAME / SURNAME**

Stephane Rituit

**PHONE / CELL PHONE**

+1 5143317001

**EMAIL**

stephane@felixandpaul.com



Stephane Rituit EXECUTIVE PRODUCER



Ryan Horrigan PRODUCER

**Project Stage**

Series A completed.

**Partnerships Sought**

Series B financing,  
International distribution  
platforms.

**Company Profile**

*Felix & Paul Studios* is dedicated to storytelling through the medium of cinematic virtual reality. The studio combines technological innovation with a unique, pioneering and in-depth approach to the new art of virtual reality storytelling – creating high-end original cinematic experiences and collaborating with existing franchises and world-renown personalities.

**Attending Team Bios**

**Ryan Horrigan** joined the studios as Chief Content Officer and oversees content development, strategy and partnerships.

**Stephane Rituit** is an acclaimed film producer and, following his work in the Canadian Arctic, joined forces with directors Félix Lajeunesse and Paul Raphaël to help launch the studio.

**Previous Work**

- Introduction to Virtual Reality**
- Introduction to Virtual Reality 2**
- Wild - the Experience**
- Jurassic World: Apatosaurus**
- Cirque du Soleil's Inside the Box of Kurios**
- Strangers with Patrick Watson**
- Inside Impact: East Africa with President Clinton**
- LeBron James - Striving for Greatness**
- Nomads**

**ATTENDING TEAM AND JOB TITLES**

Jérémy Pouilloux, Producer; Simon Bouisson, Director

**CREATIVE TEAM**

Directed by Simon Bouisson,  
Written by Simon Bouisson & Olivier Demangel

**PRODUCTION COMPANY**

La Générale de Production

**NATIONALITY**

French

**PROJECT ELEMENTS**

MKV/MP4 + SRT (subtitles)

**GENRE**

Drama

**LANGUAGE**

French, English subtitles

**BUDGET**

€ 831.713

**FINANCING IN PLACE**

€ 131.713

## France

# Our Baby Virtual Reality

**Log-Line**

As you emerge from your mother's womb, you see the world and the world sees you for the first time. When you come face to face with your parents they see a physical defect affecting your face, one that will mark you forever. Will they be able to cope with this misfortune?

**Synopsis**

Are you ready to be born again, into a virtual reality? A VR miniseries in 10 episodes. Your parents are in their thirties. They have just had their first child: you. The plan was to wait until they saw you for the first time before deciding on your name, as if you were going to choose it yourself. The birth did not go as planned, though, and once you were delivered with forceps and cleaned up, the midwife and your father saw a mark on your face: a protuberance, an irreparable defect. The doctor confirmed that the mark meant you would always be different. Your parents will have to learn to love you, accept this mark of fate and get on with their lives in spite of it.

**CONTACTS DELEGATE****PRODUCTION COMPANY**

La Générale de Production

**NAME / SURNAME**

Jérémy Pouilloux

**PHONE / CELL PHONE**

+33 682238631

**EMAIL**

jeremy@lageneraledeproduction.com



Simon Bouisson DIRECTOR



Jérémy Pouilloux PRODUCER

**Project Stage**

Pilot available – Screened at Cannes, Cross Video Days Festival (Paris), Paris Virtual Film Festival. European Partners interested.

**Partnerships Sought**

Commissioning editors and brands.

**Company Profile**

Since it was founded in 2001 by Alexandre Hallier and Jérémy Pouilloux, *La Générale de Production* has produced around fifty documentaries and films for television and cinema. Specialising in fiction, documentaries and magazines, *La Générale de Production* has now branched out into general content publishing and is currently working on many multi-screen, interactive and virtual-reality projects.

**Attending Team Bios**

**Jeremy Pouilloux** mainly produces fiction, videogames and innovative projects at *La Générale de Production*. He is also the founder of the *I Love Transmedia* event.

**Simon Bouisson** is a French Director. Graduated from the Femis, he directed *Wei or Die*, a interactive movie (FTV nouvelles écritures).

**Previous Work**

*More than 50 productions for television and cinema, including:*

**2016 – Tantalum** an interactive fiction directed by Gilles Porte

**2015 – FTVNE Dring** a web series directed by Grégory Magne, 6 x 8'/Studio 4/France 4, winner of awards in Paris, Berlin, London, Chengdu





**ATTENDING TEAM AND JOB TITLES**

Corine Meijers, Interactive Producer;  
Bruno Felix, Producer/CEO of  
Submarine Channel

**CREATIVE TEAM**

Benjamin de Wit, Creative Producer;  
Jamilie van Wijngaarden, Ingejan  
Lighthart Schenk Steye Hallema,  
Directors; Anne Barnhoorn, Scenario

**PRODUCTION COMPANY**

Submarine Channel

**WEBSITE**

submarinechannel.com

**NATIONALITY**

Dutch / The Netherlands

**PROJECT ELEMENTS**

Short VR film

**GENRE**

Fiction

**LANGUAGE**

English

**BUDGET**

€ 200.000

**FINANCING IN PLACE**

€ 170.000

## The Netherlands

# Opa Eikel

## Ashes to Ashes

### Virtual Reality

**Log-Line**

Ashes to Ashes is a short tragicomedy in virtual reality about how a dysfunctional family handles the dying wish of their pater familias. This film is about the dividing line between reality and fiction – which one is really real?

**Synopsis**

*Ashes to Ashes* is set to be an original VR film in which a surreal situation unfolds on the deceased grandfather's house boat. The family discusses what to do with 'Grampa Git's' ashes. Seen from the urn, this film gives a unique point of view on a bizarre set of family relationships that are ready to blow. However, this reality in actual fact turns out to be a fiction, which adds a whole new dimension to the film. VR is a special mix of theatre and film. As a storytelling medium it is in its infancy and as we have experienced, creating good VR is more than a hand full. That is why we chose to have this film made by 3 directors from different disciplines, theatre, film and a true VR pioneer. In this way, we explore their different visual ways of telling a linear dramatic story. Each director having their own way of thinking will form the choices on how to bring the story to life. The collaboration on this film will allow us to take a step forward in the development of Cinematic VR.

**CONTACTS DELEGATE**

**PRODUCTION COMPANY**

Submarine Channel

**NAME / SURNAME**

Corine Meijers

**PHONE / CELL PHONE**

+31 6 48017642

**EMAIL**

corine@submarine.nl



Bruno Felix PRODUCER



Corine Meijers INTERACTIVE PRODUCER

**Project Stage**

- **May - July:** pre-production
- **August - September:** production (3-4 September: shoot)
- **September - October:** post-production
- **November:** Premiere at the Dutch VR Days, Amsterdam
- **December:** Online launch, distribution
- **In 2017:** Presentations festivals and events

**Partnerships Sought**

Additional financial and distribution partners sought. Initiators: Submarine Channel together with AVROTROS (Dutch broadcaster and producer of international co-productions) and WeMakeVR (Production house, pioneer in Dutch VR scene). In collaboration with Force Field (Gaming studio specialized in animated VR) and Jaunt VR (International market leader in VR, partner for camera, distribution and tracking software).

**Company Profile**

*Submarine Channel* is a multiple award winning production and distribution platform for cross-media productions such as short digital films, innovative online games, interactive animations, web documentaries and online graphic novels. *SubmarineChannel.com* offers a mix of magazine and content delivery. By profiling artists and reporting on digital culture, we put works into perspective.

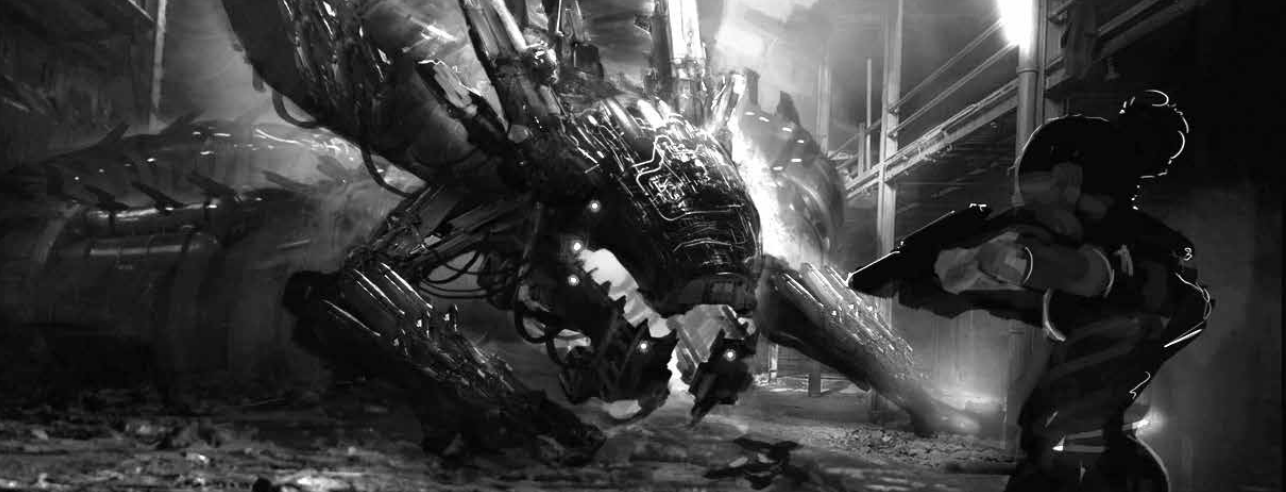
**Attending Team Bios**

**Corine Meijers** is an interactive producer at *Submarine Channel* since 2014. She's has been developing/producing a variety of projects, i.e. *Poppy*, *De Industrie*, *Ashes to Ashes*, *Who Are The Champions?*, *Bistro In Vitro* and *Motion Comics Exhibition – The Beginnings*.

**Bruno Felix** founded *Submarine* in 2000, together with Femke Wolting, an independent film and transmedia production company, spanning features, documentaries and animation productions. *Submarine* boasts a roster of award-winning productions created in collaboration with an extensive network of international acclaimed directors.

**Previous Work**

- 2015 – Bistro In Vitro**
- 2014 – Refugee Republic**
- 2014 – Last Hijack Interactive**
- 2011/2012 – The Art of Pho**
- 2010 – Collapsus**



**ATTENDING TEAM AND JOB TITLES**

John Hamilton, CEO UNLTD; Nicolas Roy, CEO Dpt

**CREATIVE TEAM**

Patrick Boivin, Director; John Hamilton, Producer

**PRODUCTION COMPANY**

UNLTD. VR

**WEBSITE**

go-unlimited.co

**NATIONALITY**

Canada

**PROJECT ELEMENTS**

Concept Art, Design Pics, Trailer

**GENRE**

Science Fiction, Action Adventure

**LANGUAGES**

English, French

**BUDGET**

\$ CAD 1.500.000

**FINANCING IN PLACE**

\$ CAD 1.100.000

# Canada Trinity Virtual Reality

**Log-Line**

*Trinity* is a hallucinogenic story set in the middle of a future war between the last remaining life forms on the planet, androids on one side and an all-seeing, all-consuming Singularity on the other.

**Synopsis**

*Trinity*, a hallucinogenic story set in the middle of a future war between the last remaining life forms on the planet, androids on one side and an all-seeing, all-consuming Singularity on the other. The battle lines are drawn between freedom and slavery, individuality or collective consciousness. What once started as an android slave uprising has now become a full blown war of existential ideologies. At the opening *Trinity*, we have been captured and our mind and soul have been contained in an orb. We are being injected with hallucinogenic code, terrorized and tortured. As the code takes effect, our world turns upside down and takes us on a surreal and horrifying trip. With the help (we hope) of our damaged Internal Assistant, we try to unravel the mystery of why we are being held captive and tortured. In the climatic final scene, we gain incredible powers and finally discover who and what we really are...

**CONTACTS DELEGATE**

**PRODUCTION COMPANY**

UNLTD Inc

**NAME / SURNAME**

John Hamilton

**PHONE / CELL PHONE**

+1 514 924 3828

**EMAIL**

john@go-unlimited.co



Patrick Boivin DIRECTOR



Nicolas S. Roy PRODUCER



John Hamilton PRODUCER

**Project Stage**

Currently in pre-production, previz, prototype stage.

**Partnerships Sought**

Seeking co-financing partners and distribution.

**Company Profile**

*Unlimited VR* specializes in Virtual Reality (VR) experiences, offering original content and production services for immersive and interactive media, films, series, and branded content. *Dpt* is a digital creative studio taking an interdisciplinary and collaborative approach to creating rich and unique interactive experiences that resonate with the public.

**Attending Team Bios**

**John Hamilton** began his career as a writer, director, producer, and distributor. In 1999, he co-founded Seville Pictures and Seville International. In 2007, Séville and Séville International were acquired by eOne Entertainment. John remained co-president at eOne until 2012. **Nicolas Roy** is president and creative director at *Dpt*. He has been designing, writing and directing multi-platform interactive projects in the cultural, commercial and artistic sectors for over 15 years. His versatile practice, combining design and technology, has led him to work with institutions such as the National Film Board of Canada, Ubisoft, France Télévisions, Autodesk, Samsung and ARTE. Many of his projects have received awards internationally.

**Previous Work**

**UNLTD:** Twilight series of films: **Metal: A Head Banger's Journey; Global Metal; Shake Hands With The Devil** and Alexander Sokurov's masterpiece, **Russian Ark**



**ATTENDING TEAM AND JOB TITLES**

Fernando De Jesus, Director; Sam Smail, Producer

**CREATIVE TEAM**

Nathan Penlington, Writer/Performer; Nick Watson, Editor; Sarah Toplis, Executive Producer

**PRODUCTION COMPANY**

CYOD Ltd., Thinking Violets

**WEBSITE**

cyod.co.uk  
thinkingviolets.com

**NATIONALITY**

United Kingdom

**PROJECT ELEMENTS**

interactive digital content, short/long form video, as-live narration, MMOG-style gameplay, group voting, documentary feature, theatrical showings

**GENRE**

Interactive Documentary

**LANGUAGE**

English

**BUDGET**

€ 239.397

**FINANCING IN PLACE**

€ 120.000

**CONTACTS DELEGATE**

**PRODUCTION COMPANY**

Thinking Violets

**NAME / SURNAME**

Fernando De Jesus

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+44 7885732389

**EMAIL**

fernando@thinkingviolets.com

UK  
**The Boy in the Book: A Choose Your Own Documentary Interactive Web Series**

**Log-Line**

*Choose Your Own Documentary* is a unique live event combining documentary film, spoken word and interactivity that has successfully played in theatres, cinemas and festivals across the world. We are now adapting this award-winning live show into an innovative digital experience.

**Synopsis**

A forgotten diary falls out of an old book. What would you do? *Choose Your Own Documentary* is a co-creation by filmmakers, Fernando De Jesus, Sam Smail, Nick Watson and performer, Nathan Penlington. The creators came together after Penlington discovered the long-forgotten and heart-breaking diary of a young boy named Terence Prendergast inside a *Choose Your Own Adventure* book bought on eBay. The filmmakers set out to follow Nathan's search for Terence and attempts to unravel the mystery of the diary's pages. In the spirit of adventure, they all thought it would be a good idea to do so in the style of the books – with multiple stories and multiple endings – but unlike the books, this isn't fiction... Nor is it an ordinary documentary- for it's the user that chooses the path this story takes. We have an award-winning, tried and tested interactive story and our aim is to tailor the existing assets to create an innovative online adaptation, tentatively entitled *The Boy in the Book*.



Fernando De Jesus DIRECTOR



Sam Smail PRODUCER

**Project Stage**

We are currently in the scoping phase for audience development and working in conjunction with *The Space* to create a robust audience strategy in order to attract as many users as possible to this project in an innovative way.

**Partnerships Sought**

We are working closely with *The Space* and *Thinking Violets* to move this project forward and we are interested in seeking additional partnerships with platforms, digital artists or agencies and potential funders who would like to collaborate with us on bringing this unique project to life.

**Company Profile**

*CYOD Ltd.* was founded by the four creators of *Choose Your Own Documentary* in 2012 and specialise in interactive storytelling. *Thinking Violets* is an independent factual production company founded by Remy Blumenfeld in 2012. *The Space* was founded by Arts Council England and the BBC to make arts and culture for everyone, support new talent and original work, and help the creative economy grow.

**Attending Team Bios**

**Fernando De Jesus** is an experienced director, producer and editor of engaging content across multiple platforms. **Sam Smail** is an experienced Factual Development Producer who has won commissions across all major UK networks as well as internationally.

**Previous Work**

**Fernando De Jesus**  
2015 – *Paul O'Grady's For The Love Of Dogs* Series Director  
2014 – *Choose Your Own Documentary* Director  
2014 – *Harbour Lives with Ben Fogle* Director  
2013 – *Hoard Hunters* Director  
2013 – *Mystery Map* Director  
2012 – *Beat TV* Director





**ATTENDING TEAM AND JOB TITLES**

Christopher Sheppard, Producer and CEO of Adventure Pictures; Anna Jancsó, Producer

**CREATIVE TEAM**

Sally Potter, writer-director

**PRODUCTION COMPANY**

Adventure Pictures

**WEBSITE**

sallypotter.com

**NATIONALITY**

United Kingdom

**PROJECT ELEMENTS**

Theatrical feature, TV one-off, Interactive digital content, Live multimedia experience

**GENRE**

Musical documentary, artist moving image

**LANGUAGE**

English

**BUDGET**

€ 950.000

**FINANCING IN PLACE**

€ 108.000

**CONTACTS DELEGATE**

**PRODUCTION COMPANY**

Adventure Pictures

**NAME / SURNAME**

Christopher Sheppard

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+44 207 6132233

**EMAIL**

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UK

**Oh Moscow**

**Interactive / Multimedia Experience**

**Log-Line**

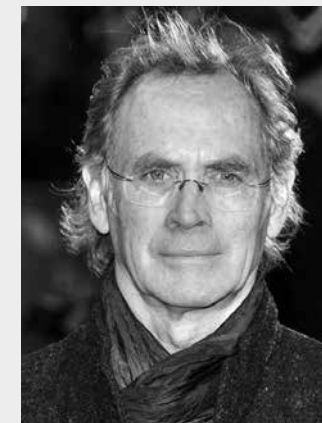
A feature length “musical documentary” about the history of the Cold War using entirely original archive footage for cinema/TV/VOD, a live concert event and an interactive platform allowing users to explore an increasingly relevant story of the divided self in a divided world.

**Synopsis**

*Oh Moscow* is a cross media project by Sally Potter, centered around an archive based musical film, based on a song cycle about the Cold War. The song cycle was conceived in the late 80s by British composer Lindsay Cooper, with lyrics by Sally Potter. It was performed across Europe including both East and West Berlin, in Russia and North America. The moving image content will take the *Oh Moscow* score as the soundtrack and narrative thread for an exploration of the political and emotional dynamics of the Cold War, telling a story that is once highly personal and increasingly relevant. An immersive digital experience will allow users to explore the themes in the film: to connect with the historical roots of current socio political events, explore the musical work and understand how a piece like this is created. A concert tour will bring live performance of the music together with HD projection of the film, exploring means of delivering an augmented reality experience to the audience.



Sally Potter DIRECTOR



Christopher Sheppard PRODUCER



Anna Jancsó PRODUCER

**Project Stage**

- Secured R&D grant from Arts Council of England
- Collaborated with Upian to produce preliminary concept of digital elements
- Advanced funding discussions with EuroArts to access ARTE funding and Leipzig, Berlin regional funds
- Working with Klaudia Śmieja & Beata Rzeźniczek of Madants to secure Polish coproduction financing
- In discussion with Harmony Institute for research project on user experience
- Featured Campaign offer from Kickstarter for studio music recording

**Partnerships Sought**

- Coproduction and finance for theatrical content
- Television co-production, pre-sales (outside Germany and France)
- Sales agents
- Partners for co-producing digital content
- Financing for digital content

**Company Profile**

*Adventure Pictures* was formed when producer Christopher Sheppard joined forces with Writer/Director Sally Potter. Their first film, *Orlando* (1992) received two Academy Award nominations. Adventure Pictures has also produced many documentaries and innovative internet projects, including the first behind-the-scenes webcast for *Eno* and [www.SP-ARK.org](http://www.SP-ARK.org), the interactive Sally Potter archive.

**Attending Team Bios Christopher Sheppard**

Producer, Founder and Ceo of Adventure Pictures. Christopher Sheppard made his debut as a film producer with the Oscar-nominated *Orlando* (1992), one of the first ever multi-country European coproductions. This was followed by *The Tango Lesson* (1996), *The Man Who Cried* (2000), *Yes* (2004), *Rage* (2009), *Ginger & Rosa* (2012). His most recent film, *The Party* is currently in postproduction. See [www.adventurepictures.co.uk](http://www.adventurepictures.co.uk) Christopher first worked as a journalist and as a consultant for various United Nations agencies, then as co-editor of the New Internationalist magazine. He has also directed many documentary films, including two nominated for Royal Television Society awards.

**Anna Jancsó Producer**

Anna has extensive experience in journalism and film in Europe and Latin-America. Her work as a producer has been broadcast on ARTE, ZDF, Odissea, Mezzo and Arts Channel Australia and gained prestigious recognition, amongst them the FIPA D’Or and Film London “London Calling” awards. Credits include the documentaries *A Different Way* (2008) and *El Destello* (2011), *The Feature Forgotten Man* (2014) and the short film *Little Soldier* (2015). Now based in London, Anna is working with Christopher Sheppard at Adventure Pictures on a number of projects for Writer/Director Sally Potter, and also makes shorts and features as an independent producer.

**Previous Work**

*In Post-Production*  
**The Party** by Sally Potter

- 2012 – Ginger & Rosa** by Sally Potter
- 2009 – Rage** by Sally Potter
- 2004 – Yes** by Sally Potter
- 2000 – The Man Who Cried** by Sally Potter
- 1997 – The Tango Lesson** by Sally Potter
- 1992 – Orlando** by Sally Potter



**ATTENDING TEAM AND JOB TITLES**

Attilio Grilloni, 302 MD; Giampiero Judica Author/Creator of the series

**CREATIVE TEAM**

Giampiero Judica Author/Creator of the series

**PRODUCTION COMPANY**

3Zero2 Tv SpA

**WEBSITE**

3zero2tv.it

**NATIONALITY**

Italian

**PROJECT ELEMENTS**

Soccer-based Web series

**GENRE**

Comedy

**LANGUAGE**

Italian

**BUDGET**

€ 360.000

# Italy

## Arbitri! Referees! Web Series

**Log-Line**

The mysterious life of these silent men, loathed by everybody: the only soccer experts who cannot talk about it.

**Synopsis**

*Referees!* tells the story of a group of six referees “alone against the World”, constantly dealing with their own inadequacy, carefully hidden behind their on-field authoritarian personas. It’s kind of a Soprano family, supporting each of its own members and yet, at the same time, cannibalizing itself, due to cross ambitions and the volatility of the power it exercises. The main character is Armando Muscio and he has a dream: to become an international referee. Unfortunately his aids seem to oppose rather than help him. How will Armando hold together a group of referees that seems to fall apart at any moment? How will he bear the consequences of others’ mistakes and weaknesses? Will he eventually learn to accept their and his own limits and confront the rest of the world, which hates the very essence of a referee? Behind a self-assured mask they all hide fears and terrifying doubts, amplified by the fact of being scapegoats in the Nation’s most popular events.

**CONTACTS DELEGATE**

**PRODUCTION COMPANY**

3Zero2 Tv SpA

**NAME / SURNAME**

Attilio Grilloni

**PHONE / CELL PHONE**

+39 335 8222988

**EMAIL**

attilio.grilloni@3zero2tv.it



Giampiero Judica CREATOR/AUTHOR/ACTOR



Attilio Grilloni AUTHOR/PRODUCER

**Project Stage**

Horizontal and vertical plot lines ready. All characters, leading and secondary, identified. Locations identified. First scripts are being drafted.

**Partnerships Sought**

Not only does our series deal with a very Italian obsession, soccer, it also has a very strong link with reality: in fact, the main scene of each episode is based on the latest “game of the week”, the match everybody is talking about. The above makes our idea easily marketable and of great interest for different types of publishers: soccer goes with everything, in this country!

**Company Profile**

3Zero2 is a solution provider for media producers, advertisers and brands to create, enhance and distribute TV or video programming on any device. From study phase to creative and technical planning, from prime time entertainment to fiction, to branded content. Regular partner of major soccer teams for logistics and technical organization. Concerts and live-event covered.

**Attending Team Bios**

**Giampiero Judica** Actor in film, TV and theatre in Italy and US. Director in theatre. Actors Studio attended.

**Attilio Grilloni** TV writer and producer. Head of commissioning at MTV Italia and then COO and CEO at Zodiak Media. MD at 3Zero2 since March 2016.

**Previous Work**

**Giampiero Judica** Actor for Mediaset, Rai and HBO. Co-wrote *Cleaning your Shit*

**Attilio Grilloni** Author, producer, journalist and radio speaker for Mediaset, Rai, La7, MTV, Radio 101, RTL102.5.



**ATTENDING TEAM AND JOB TITLES**

Dylan Edwards, Co-Writer/Director;  
Ian Prior, Producer

**CREATIVE TEAM**

Dylan Edwards and Natasha  
O'Keeffe, Co-Writer/Directors; Ian  
Prior, Producer; James Levison  
Producer

**PRODUCTION COMPANY**

Electric Sandbox

**WEBSITE**

difficultsecondcoming.com

**NATIONALITY**

United Kingdom

**PROJECT ELEMENTS**

Webseries (plus social presence on  
Twitter and Facebook)

**GENRE**

Comedy

**LANGUAGE**

English

**BUDGET**

£ 156,000

**FINANCING IN PLACE**

£ 24,000 Private Investment

## UK Difficult Second Coming Web Series

**Log-Line**

Heal the sick. Feed the poor. Get high. Meet JC – 20-something, broke, Tinder veteran...and the Second Coming of our Lord and Saviour Jesus Christ.

**Synopsis**

Life isn't easy for JC. Unemployed, unlucky in love and flat-sharing an East London warehouse with a gaggle of misfits whose rent is always late. Oh...and he also happens to be the Second Coming of Jesus Christ.

A lot has changed in the 2,000 years since JC's date with destiny and that cross on a hill just outside Jerusalem. And yet some things remain the same; leaders out of touch with the people, beards are back in and Judas is still flaky.

Trump. Brexit. Justin Bieber and his 84 million Twitter followers. The world needs JC and his merry band of disciples more than ever. But will their 'grass'-roots approach to bringing peace, love and goodwill to all men cut it in 2016? With his 30th birthday fast-approaching, a generation in need of a voice and the old man threatening fire and brimstone, JC must not only take control of his life but also the fate of humanity!

Right after he's checked out that new pop-up in Dalston, apparently their matcha tea latte is to die for...

**CONTACTS DELEGATE**

**PRODUCTION COMPANY**

Electric Sandbox

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Ian Prior, James Levison

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+44 (0) 7740 342679

**EMAIL**

ianprior17@yahoo.co.uk  
jlevison@me.com



Dylan Edwards DIRECTOR



Ian Prior PRODUCER

**Project Stage**

Our first 3 episodes launched earlier this year, receiving mainstream press coverage and connecting with audiences globally – we're in discussions with Dailymotion regarding the promotion and distribution of subtitled versions of all 3 in Germany, France and Russia amongst other territories. A further block of 6 x 10 minute online episodes is scheduled to shoot early in 2017.

**Partnerships Sought**

We're seeking financing and distribution partners (brands, digital platforms, co-producers et al) for the forthcoming episodes as well as marketing strategists and broadcasters to support the further evolution of the project. Ultimately our goal is to build a fan-base for JC and the world of our story to segue into a TV commission, direct distributed feature film or other commercial opportunity.

**Company Profile**

*Electric Sandbox* is a digital studio which produces web-series in the genres of comedy and dramedy with the goal of building value into the development process. By piloting characters, stories and worlds online, *Electric Sandbox* is able to gather audience data to support its creative decision-making and inform the future iterations of each project.

**Attending Team Bios**

**Dylan Edwards'** projects as writer include *Huey* and the *Awesome*, under option to *Hat Trick* and *Guardians*, in development with *Baby Cow*. As an executive with Nik Powell's *Scala* and also Channel 4 **Ian Prior** has overseen the financing, production and distribution of many independent features.

**Previous Work**

As actors, Natasha and Dylan's collective credits include *Peaky Blinders*, *Game of Thrones*, *Sherlock*, *Misfits* and indie *A Wonderful Christmas Time*. Ian has produced shorts which screened at many Academy-accredited festivals as has James whose last feature *Leave to Remain* premiered at the LFF.





**ATTENDING TEAM AND JOB TITLES**

Benoit Pergent, director; Claire Babany, producer

**CREATIVE TEAM**

Yoann Le Gruiec & Benoit Pergent: Co-Directors / Claire Babany & Abdoulaye Sambe: Co-Producers / Thomas Laufer & Thomas Marie: Editors / Renaud Natkin: Sound Engineer / Sound Postproduction: Kouz Production / Graphic Design: Agathe Houndété

**PRODUCTION COMPANY**

Les Films du Poisson, Why So Serious Productions

**WEBSITE**

filmsdupoisson.com  
facebook.com/musicontheroadproject

**NATIONALITY**

French

**PROJECT ELEMENTS**

Teaser Musicians:  
<https://vimeo.com/154886036>  
Development Trailer:  
<https://vimeo.com/129649480>

**GENRE**

Documentary

**LANGUAGE**

English

**BUDGET**

€ 220.000

**FINANCING IN PLACE**

€ 169.122

**CONTACTS DELEGATE**

**PRODUCTION COMPANY**

Les Films du Poisson

**NAME / SURNAME**

Claire Babany

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+33 1 42 02 54 80

**EMAIL**

claire@filmsdupoisson.com

France

# Music on the Road

## Web Series

**Log-Line**

From New York to San Francisco, ten stops in a road movie across the United States, homeland of all types of music (pop, rock, hip-hop, Latin sounds...), to encounter the people who reinvent the new crossbreedings. A musical trip in binaural sound where the blues meets techno.

**Synopsis**

*Music On The Road* is a web & TV documentary series exploring the B-side of America through contemporary music, from East to West. Guided by radio host LeRoy Downs, the viewer embarks on a journey to discover people who make today's music in 10 iconic musical hot spots: New York, Detroit, Chicago, Nashville, Memphis, New Orleans, Austin, the Far West, Los Angeles & San Francisco. Thanks to an innovative binaural 3D sound and 2 cameras, the viewer is immersed into each city and its music, a blend of cumbia / electro, hip hop / poetry, folkno, blues / beat box / harmonica, alt R'n'B, all female brassband, 2.0 psychedelic rock... Inspired by the constant evolution of the musical world, this webtrip aims to help people reconnect with music, by introducing the people behind new musical trends as well as their social and cultural environments.



Benoit Pergent DIRECTOR



Claire Babany PRODUCER

**Project Stage**

Our project is currently in production, delivery being scheduled for October 2016. In France, ARTE is coproducing the web series and we garnered the institutional support of the CNC (New Media & New Production Technologies Funds) and the Pôle Image Haute Normandie. We have successfully finished a crowdfunding campaign at 114 %, and are now looking for international broadcasters and media.

**Partnerships Sought**

We are seeking the following partners for the web series (10 x 5', and possibly 20 x 5'):

- International broadcasters
- International sales agent/ distributor
- Sponsors, private partners
- Any other web series or media platform

We are also glad to consider any interest for a TV series, in France or abroad (10 x 26' / 1 x 52'), which could be delivered in March 2017.

**Company Profile**

*Les Films du Poisson* was founded in 1995 by Yaël Fogiel & Laetitia Gonzalez. Among recent productions *The Gatekeepers* was nominated for an Academy Award, in 2016 *Eat That Question – Frank Zappa in His Own Words* is presented at Sundance and released by Sony Pictures Classics.

*Why So Serious Productions* is a French production company developing innovative projects for the web, TV & mobile screens.

**Attending Team Bios**

**Claire Babany** joined Les Films du Poisson in 2010. She has line produced a number of creative documentaries (presented in Locarno, Sundance) and is now in charge of new media development.

**Benoit Pergent** is a director, editor and cameraman. He co-founded Why So Serious Productions in 2015.

**Previous Work**

**2011 – New York 3.0**, webdocumentary (Maha Productions, Arte.tv), and its TV version **New** by Yoann Le Gruiec  
**2016 – Sally, By in the Can**, Interactive Clip by Benoit Pergent (Co-Director)





**ATTENDING TEAM AND JOB TITLES**

Verdiana Bixio, Producer; Antonella Lattanzi and Andrea Nobile, Screenwriters

**CREATIVE TEAM**

Antonella Lattanzi - Andrea Nobile - Leonardo D'Agostini, screenwriters

**PRODUCTION COMPANY**

Publispei Srl

**WEBSITE**

publispei.it

**NATIONALITY**

Italian

**PROJECT ELEMENTS**

10 ep x 50'

**GENRE**

Drama

**LANGUAGES**

Italian, English

**BUDGET**

€ 6.850.000

## Italy **Aurora** TV Series

**Log-Line**

Aurora is a revolutionary app capable of satisfying everyone's most compelling need: happiness. Fast and efficient, Aurora has substituted psychotherapy. For the first time ever Aurora can 'delete' your Pain. When you leave Aurora, your pain has never existed. But now are you really... you?

**Synopsis**

Anna is a Psy, an operator in Aurora. She is 35 years old, beautiful and reassuring. And she cures you, every time. Aurora is a multinational company and the happiness of the world is in their hands. Aurora can cure you with a simple treatment: the Psy connects you up to a device and you become a patient. Suddenly all your memories appear for the Psy to scroll through, back and forth, looking for the Trauma. Once found: it is isolated. Then modified. Now that the traumatic memory which changed your life has taken on a different form, it merely becomes another memory. Your trauma as such never existed from now on. Anna has a partner whom she loves, with a sixteen year old son whom she loves as if he were her own. A good life, with love, friendships, and work satisfaction. But what could happen when – through Aurora – she discovers her best friend's secret? And from there... also the secrets of everyone she loves?

**CONTACTS DELEGATE**

**PRODUCTION COMPANY**

Publispei Srl

**NAME / SURNAME**

Patricia Arpea

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+39 3428911283

**EMAIL**

international@publispei.it



Antonella Lattanzi SCREENWRITER



Andrea Nobile SCREENWRITER



Verdiana Bixio PRODUCER

**Project Stage**

Development

**Partnerships Sought**

Open to a coproduction partners.

**Company Profile**

Founded in 1972 *Publispei* has been a leader in the TV market since 44 years. *Publispei* has produced some of Italy's most successful long series, among these *Un Medico in Famiglia*, *I Cesaroni* and *Tutti Pazzi per Amore*. International co-productions among others *Do You Like Hitchcock?* and *Sissi*. *Publispei* changes and innovates year by year increasing their production with documentary and films.

**Attending Team Bios**

**Antonella Lattanzi, 1979**

Novels: *Devozione*, *Prima che tu mi tradisca*. Screenplays: *Fiore* by C. Giovannesi (Quinzaine des Réalisateurs, Cannes 2016)

**Andrea Nobile (1977)**

screenwriter (*Il Tredicesimo Apostolo*, *Distretto di Polizia*)

**Verdiana Bixio Producer**

**Previous Work**

**2016 – Questi Giorni** co-produced with 11 Marzo Film Directed by Giuseppe Piccioni

**2015 – Un Medico in Famiglia** 10<sup>^</sup> Serie

**2014 – È Arrivata la Felicità**

**2013 – I Cesaroni** 6<sup>^</sup> Serie

**2011 – Massimo il Mio Cinema**

**Secondo Me** Documentary

Directed by Raffaele Verzillo

**2011 – Tutti Pazzi per Amore**

3<sup>^</sup> Serie



**ATTENDING TEAM AND JOB TITLES**

Henning Kamm, Producer; Michael W. Horsten, Writer; Matthias Freier, Idea by

**CREATIVE TEAM**

Michael W. Horsten, Writer; Matthias Freier, idea by and Co-Writer; Steen Bille, Co-Writer

**PRODUCTION COMPANY**

Zentropa Hamburg GmbH

**WEBSITE**

zentropahamburg.com

**NATIONALITY**

German, Danish

**PROJECT ELEMENTS**

Women's empowerment, SM, serial killer, cold war

**GENRE**

Social drama-thriller set in the early 1990's

**LANGUAGE**

German

**BUDGET**

€ 4.800.000

**FINANCING IN PLACE**

€ 50.000

## Germany Blutfink Bullfinch TV Series

**Log-Line**

Johanna M. is the first female detective to serve in Hamburg's murder unit in the early 90's. In a male dominated world, she struggles with men in and out of her job. Against all resistance she takes a stance, fights her way through and brings one of the cruelest serial killers to justice.

**Synopsis**

*Bullfinch* tells the hidden truth behind the true story of 40 year old Johanna M., the first female detective in Hamburg's murder unit. Struggling in a male world, Johanna gets involved in a kidnapping case. The suspect Ralf L. gets convicted. Right after trial Johanna is approached by a woman who believes Ralf L. is involved in the disappearance of her daughter. Against the will of her new boss and the resistance of her colleagues Johanna dives head over heels into an off duty investigation. All while trying to cope with her failed marriage and engaging in a new relationship. Bit by bit Johanna unveils Ralf L.'s sadistic, greedy nature. He has kidnapped numerous women, kept and tortured them in his nuclear shelter before killing them, dissolving their body parts in barrels filled with acid. In a race against time Johanna collects evidence, pioneers criminalistic methods that are now standard procedure and finally brings one of the worst predators in Germany's criminal history to justice.

**CONTACTS DELEGATE**

**PRODUCTION COMPANY**

Zentropa Hamburg GmbH

**NAME / SURNAME**

Henning Kamm

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+49 151 23 000 204

**EMAIL**

henning.kamm@zentropahamburg.com



Michael W. Horsten WRITER



Matthias Freier CO-WRITER



Henning Kamm PRODUCER

**Project Stage**

*Bullfinch* is in early development. We have a fully developed story outline. The project is based on a true story, all necessary rights are secured. We have concrete ideas for a cast with international appeal.

**Partnerships Sought**

We are seeking broadcasters and a distributor to finance the development and production.

**Company Profile**

*Zentropa Hamburg* is a 50/50 joint venture between powerhouse Zentropa Denmark and the independent German production company DETAILFILM, developing, producing and telling stories with a focus on German content that has international appeal for any kind of screen.

**Attending Team Bios**

**Henning Kamm** Founder/ Managing Director Zentropa Hamburg. Member of the EFA. "Producer on the move", EAVE & Inside Pictures alumni.  
**Michael W. Horsten** Oscar nominated Danish Writer/Director known for *The Killing*.  
**Matthias Freier** Writer/Director. Branded entertainment for intl. clients.

**Previous Work**

**Henning Kamm** Hans Petter Moland's *Conspiracy of Faith*, Mia Hansen-Løve's *Things to Come*.  
**Michael W. Horsten** *The Killing* and *Heavy Water War*.  
**Matthias Freier** is a Writer/Director working in branded entertainment for international clients.



**ATTENDING TEAM AND JOB TITLES**

Nicola Giuliano, Producer; Davide Serino, Screenwriter; Alessandro Fabbri, Screenwriter; Ludovica Rampoldi, Screenwriter; Stefano Sardo, Screenwriter

**CREATIVE TEAM**

Davide Serino, Screenwriter; Alessandro Fabbri, Screenwriter; Ludovica Rampoldi, Screenwriter; Stefano Sardo, Screenwriter

**PRODUCTION COMPANY**

Indigo Film

**WEBSITE**

indigofilm.it

**NATIONALITY**

Italian

**PROJECT ELEMENTS**

Mini-series composed of six episodes of 50'

**GENRE**

Thriller

**LANGUAGE**

English

# Italy

## Nemesis

### TV Series

**Log-Line**

Julian Weaver has everything. Nick Gresky has nothing. Two different lives, the same DNA. When Julian's wife is killed, the two destinies collide. Who's the murderer? And who framed who?

**Synopsis**

Julian Weaver has everything: a gorgeous wife, an inherited business empire, the good fortune of someone who has never had to ask anything from life. At least until his wife is killed and all the evidence seem to suggest he is responsible. Not even his lawyer, the combative Diane McKenna, believes in his innocence. But is she who discovers a secret that may turn the trial. That secret goes by the name of Nick Gresky. A man who is identical to Julian, right down to having the same DNA. Nick has nothing, he has gambled away the little money he had and his creditors want him dead. Nick and Julian are doppelgangers. But who is the murderer? And who framed who? Nemesis means revenge, enemy. But for the Greeks, Nemesis was also the goddess who dispensed justice, the force that balances fortune and misfortune. If destiny cheated in dealing the cards of your fate at the moment of your birth, is it possible to come back and change them? And what is the price to be paid?

**CONTACTS DELEGATE**

**PRODUCTION COMPANY**

Indigo Film

**NAME / SURNAME**

Nicola Giuliano

**PHONE / CELL PHONE**

+39 0677250255

**EMAIL**

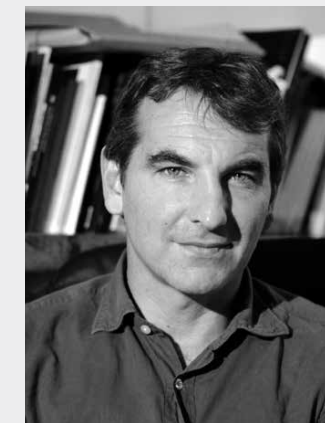
nicola@indigofilm.it



Davide Serino SCREENWRITER



Stefano Sardo SCREENWRITER



Nicola Giuliano PRODUCER



Alessandro Fabbri SCREENWRITER



Ludovica Rampoldi SCREENWRITER

**Project Stage**

Nemesis is a mini-series composed of six episodes of 50 minutes produced by Indigo Film, at the moment in the development stage.

**Partnerships Sought**

Broadcast

**Attending Team Bios**

**Nicola Giuliano** founded *Indigo Film* with Francesca Cima and Carlotta Calori. He produced, among many others, *The Great Beauty*, which won the Best Foreign Language Film Oscar, a Golden Globe and a Bafta. He has won 2 David di Donatello Awards as best producer.

After a Master's Degree in Literature, **Davide Serino** attended the RAI script class for Screenwriting. Among recent experiences, he was part of the SKY original TV Series *1992* and *1993* Writers' Room and he has written three episodes of the RAI TV Series *Donne* from short stories by Andrea Camilleri.

**Alessandro Fabbri, Ludovica Rampoldi, Stefano Sardo** were responsible for the Italian version of the series *In Treatment*, and they created and scripted the series *1992* and *1993*. For the cinema, they have written *The Double Hour* and *The Invisible Boy*, which Gabriele Salvatores is currently shooting the sequel to.

**Company Profile**

*Indigo Film* is a cinema, television and multimedia production company that has produced all Paolo Sorrentino's films, including *The Great Beauty*, which won the Best Foreign Language Film Oscar in 2014. Among the many directors Indigo works with are Gabriele Salvatores, Ivan Cotroneo, Maria Sole Tognazzi, Andrea Molaioli, Piero Messina, Massimo Coppola, Riccardo Milani e Pietro Marcello.

**Previous Work**

- 2016 – A Kiss** by Ivan Cotroneo
- 2015 – Youth** by Paolo Sorrentino
- 2015 – The Wait** by Piero Messina
- 2015 – Me, Myself and Her** by Maria Sole Tognazzi
- 2015 – Romeo e Giulietta** by Massimo Coppola
- 2014 – The Invisible Boy** by Gabriele Salvatores
- 2013 – The Great Beauty** by Paolo Sorrentino
- 2011 – This Must Be The Place** by Paolo Sorrentino
- 2008 – Il Divo** by Paolo Sorrentino



**ATTENDING TEAM AND JOB TITLES**

Sarah Born, Producer/CEO/Partner  
at Catpics Ltd

**CREATIVE TEAM**

Clemens Aufderklamm, Author

**PRODUCTION COMPANY**

Catpics Ltd

**WEBSITE**

catpics.ch

**NATIONALITY**

Swiss, German

**PROJECT ELEMENTS**

12 x 45'

**GENRE**

Drama

**LANGUAGE**

English

**BUDGET**

€ 15.000.000

**FINANCING IN PLACE**

€ 151.000 for development

Germany, Switzerland

## School of Champions TV Series

**Log-Line**

The demanding journey of young athletes and their mentors struggling to realize their dream in a hugely competitive arena: a boarding school for future champions of winter sports.

**Synopsis**

*School of Champions (SOC)* is a drama series about an elite boarding school for future winter sports champions: about teenagers, coaches, teachers and parents who will do whatever it takes to make the dream of success come true. In every society there is a conflict between the needs of the individual and the rules of the community. The rules of our community are extreme: this private elite boarding school in the Alps has for many years enjoyed a reputation as the leading training centre for winter sports. It can boast a prize-winning record like no other. But what exactly does it mean to be a member of this top-performing family? The central question of our series addresses everyone who lives in an achievement-oriented society: what price must you pay to be successful in our world?

**CONTACTS DELEGATE****PRODUCTION COMPANY**

Catpics Ltd

**NAME / SURNAME**

Sarah Born

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+41 788797681

**EMAIL**

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Clemens Aufderklamm WRITER/CREATOR



Sarah Born PRODUCER

**Project Stage**

The first concept of *School of Champions* was developed at the Racconti program of the IDM. In 2015 the Catpics AG acquired the rights for the project. In March 2016 we were able to close the development budget of around €150.000. The pilot as well as the mini-bible have been completed in the summer 2016. Nicolas Lusuardi consulted the project as a script editor.

**Partnerships Sought**

We are looking for a strong international partner that shares the vision for this highly ambitious project and will be able to support the project financially. Ideally we want to co-produce this project with Germany, Austria and France and/or Italy. We are also looking for a international sales agent.

**Company Profile**

*Catpics Ltd* is a well-established Swiss film production company that has made a name for itself predominately through the success of productions such as *Reise der Hoffnung* (Journey of Hope), *Der Schwarze Tanner* (The Black Tanner), *Die Herbstzeitlosen* (Late Bloomers), *Gripsholm*, *Mouvements du Desir* and *Emporte Moi*. In 1991 *Journey of Hope* by Xavier Koller won the Oscar for Best Foreign Language Film.

**Attending Team Bios**

**Clemens Aufderklamm** was born in Innsbruck. In LA he joined the screenwriting program at UCLA. Since 2000 he has been living in Berlin where he writes for TV and cinema.

**Sarah Born** has been working in the film industry since 2004. In 2012 she joined Catpics, in 2014 she became Co-CEO and partner at the Catpics.

**Previous Work**

**2016 – To Make a Comedy is No Fun - Jiri Menzel** by Robert Kolinsky

**2016 – Waiting for Mommy** by Léa Pool

**2012 – Someone Like Me** by Xavier Koller

**2006 – Late Bloomers** by Bettina Oberli

**2000 – Gripsholm** by Xavier Koller

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Layout and Graphic Design  
**La Biennale di Venezia,**  
**Editorial Projects and Activities Office**

Editorial Coordination  
**La Biennale di Venezia,**  
**Industry Office**

Layout  
**Ellie Zachariadou**

A NEW CONCEPT FOR A NEW MARKET  
V e n i c e , S e p t e m b e r 1 - 5 , 2 0 1 6

V E N I C E  

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P R O D U C T I O N  

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B R I D G E