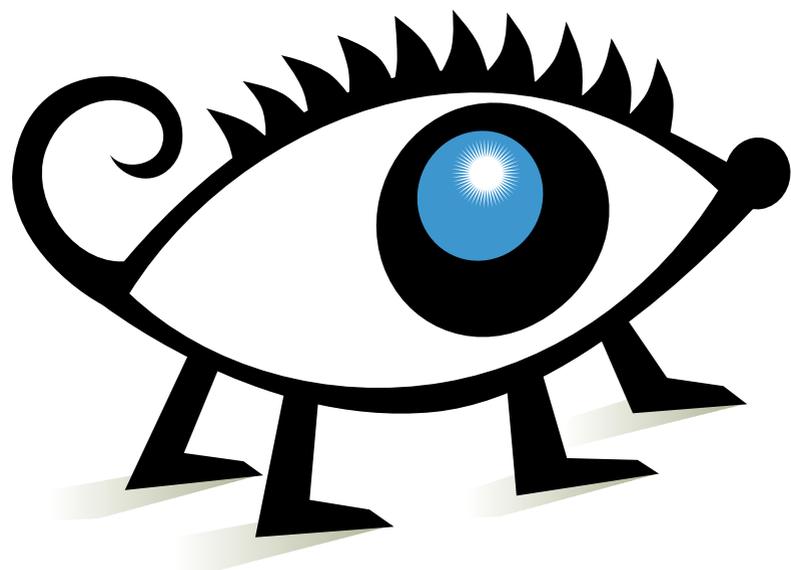


**MEDITERRANEAN
COPRODUCTION
FORUM**

Cineporto, Bari - Italy

21 ST - 23 RD October 2010



**12° festival
del cinema
europeo**

lecce, 12 / 17 aprile 2011

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MEDITERRANEAN
COPRODUCTION
FORUM

21st - 23rd October 2010
1st edition

CINEPORTO, BARI – ITALY



Mediterranean Coproduction Forum

The Cultural Association "Art Promotion", in collaboration with Apulia Regional Administration – Department for Culture, Tourism and Mediterranean and with the Foundation Apulia Film Commission, is glad to announce the 1st edition of "Mediterranean Coproduction Forum" from 21st to 23rd October 2010 in Bari following "Puglia Experience 2010", an international workshop of writing for the cinema restricted to 16 scriptwriters, with the aim of supporting the film project linked to the Mediterranean and the Balkanic regions, enhancing the meeting and the partnership among the operators of the field such as production companies, financiers, experts of markets and distributors.

The programme will include meetings among producers, film commissioners, authors and directors with the aim of fostering the coproduction processes and an exchange of best practices in order to improve the operative modalities of the actors involved in the Forum. The event will be enriched of occasions for official and informal meetings in a convivial atmosphere.

Objective: to allow the participants to work together within a Forum in order to discuss and present their projects with the opportunity of "testing them" in their development stage and to come into contact with potential co-financers. In short, a precious verification which will help them in the next steps of production.

It is an event co-financed with funds:

"P.O. FESR Puglia 2007-2013 - Asse IV - Linea d'intervento 4.3"

Credits

REGIONE PUGLIA - Department for Culture, Tourism and Mediterranean
UNIONE EUROPEA
APULIA FILM COMMISSION
FESTIVAL DEL CINEMA EUROPEO

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A DIFFERENT LIFE

Lab 80 film

:: CREDITS

director:
Chiara Cremaschi

scriptwriters:
Angelo Carbone
and Chiara Cremaschi

production company:
LAB 80 film

producer:
Angelo Signorelli

budget:
129,500 euros

secured financing:
79,500 euros

SINOSSI / SYNOPSIS

This is the story of a journey. A journey through the present time and its memories. A journey in the feminine and in womanliness as it was in Albania between the 70's and 80's and nowadays, pretty different from the Italian one.

Ina is an Albanian woman living in Italy. She arrived, as many eastern women, during the 90's after the fall of the Berlin wall. She chose Italy because she grew up watching RAI, and thinking about the free life "here", most of all for women.

Actually Ina doesn't exist. We imagine her, collecting footage archive, radio repertoires and fragments of Ornela Vorpsi biography, an Albanian photographer.

What we want to tell through this journey is the shifting from a world to another, the freedom research in its feminine perspective.

The story, often ironic, is about a smart and nosy girl, living with her beautiful mother in Tirana. She is a girl like many others, playing with her friends and experiencing military drill as a duty towards Mother-party and the changes in her body as the proof of her inner "slutness" as men's look and women's phrases remark. These pieces allow us to rebuild Ina's daily life, from childhood to adolescence, when dreaming of Italy, of passing the small portion of sea dividing her from a free world, most of all for women, a world she knows is only 80 kilometres away. Exactly 74,6 km on the atlas.

Ina knows everything about Italy, while we hadn't known so much about Albania until 1990. We knew that Tirana was its capital city and that it was somewhere across the sea. A Communist country, as they all were on that side, the East was a red land up to Siberia. Searching on medium ra-

dio signals we could find Radio Bucharest, Radio Prague, Radio Moscow, Radio Budapest, Radio Sofia. The programs were all the same: the plan of Warsaw-NATO, we-you, workers imperialism-home country... Radio Tirana was different: it defined the Americans as "imperialists", and there's nothing strange about it, but Russians were "social-imperialists", and Chinese people as well as the Yugoslavs were "revisionists". Who were the Albanians with? They were alone, simply alone in their far away Stalinism.

Ina's journey is every Albanian women journey arrived in Italy hoping a change, finding herself in a Country where every advertisement shows a woman body. A country where the first question asked to her mother was "How much for fucking?" It's a way to start a deep observation on women of different cultures and traditions who arrive in Italy and must face the images and choices that we offer.

DIRECTOR'S STATEMENT

The aim of the project is to tell about a trip in the womanhood, starting from the 70's during the sexual revolution, in the close and rigid Albanian environment.

The child and the young woman we are telling about clash with the concept of "slutness", dreaming of a free world, in which expressing their womanhood, and they discover Italy through the RAI programmes and idealize it just like they did with men.

With the fall of the Albanian government, the woman and the girl emigrate to Italy just like many others did. The abrupt present is a bus driving around the streets of an Italian city. Its route al-

lows to see Italy with its boards and women. I would like to show what these women see, and what we propose as freedom, with no big speeches, only through the use of images. I intend to maintain a link between us and the girls who grew up in the '70s in the East. We all believed in the future and change. We now find ourselves in this world.

DIRECTOR'S PROFILE

Chiara Cremaschi started working in cinema in 1990, cooperating with **Lab 80 film** and Bergamo Film Meeting. She worked as a continuity girl, then as a director assistant. She got a degree in Filmology - with a thesis entitled "The actress in the Italian cinema" - at the University of Bologna. She attended the Agis/Anteo cinema scriptwriting course. She won the Special Mention at Solinas Award and the Rai-International Made in Italy Films Award with her first screenplay "*Il cielo stellato dentro di me*". She also wrote two original film subjects, *Senza di voi* and *Archiviato come ordinario*, awarded Solinas, and the film adaptation *Quando avevo cinque anni mi sono ucciso*, finalist at Solinas Awards.

Chiara Cremaschi wrote a large number of TV series: *Compagni di scuola*, *Raccontami*, and the animation series *Milo* and *Penny X*. She directed many short films, *Parole per dirlo - dalla parte delle bambine* (1997, Best women's direction at the Festival Internazionale Cinema Giovani, Torino), and *Dolce attesa* (1999, Best Film at Spazio Italia Fiction; Holden-Fandango Prize; Kodak Prize at the Torino Film Festival. Representing Italy at Kodak showcase for European New Talents at 33rd Cannes International Festival) and documentaries like: *Quella cosa incredibile da farsi* (2003, produced by Lab 80 film, winner of the Festival Sguardi Altrove, Milano) and *Indesiderabili* (2009).

COMPANY PROFILE

Lab 80 film was born in 1976 as an Independent Film Distribution Company to promote in Italy the works of young European directors like Wen-

ders, Fassbinder, Assayas, Leigh, Wajda, Herzog. Nowadays **Lab 80 film** has a catalogue with more than 400 films, from the masterpieces of Wilder, Lubitsch, Tarkovskij, Imamura to the latest films from young directors. As a natural development of its work, in 1999 **Lab 80 film** launched its production project intensified within the last years. From 2007 produced, within the training courses and low budget productions, more than 40 documentaries, than distributed them through the net built during the 33 years of its history. Lab 80 film is also involved in the organization of one of the oldest Italian Film Festival, the Bergamo Film Meeting.

EASY

:: CREDITS

director:
Andrea Magnani

scriptwriter:
Andrea Magnani

production company:
Bartlebyfilm

producers:
**Massimo Di Rocco,
Chiara Barbo**

budget:
1.874.500,00 euros

SYNOPSIS

Easy is 40, and as a young promise in car races his carrier was definitely over when he started piling up weight so badly that he just couldn't fit into the car anymore... From that moment, everything in his life has been going wrong: jobless, a broken marriage behind him and a collection of anxiolytics and antidepressants. He lives with his mother whose only love is her youngest son, Marcus, a man of success who visits her only for Sundays' lunches. After a clumsy attempt of suicide from the roof of his house, Easy finds a way out thanks to a job proposal from his brother. A simple and clean little job, as Marcus puts it, which consists in transporting the coffin of the Serbian bricklayer Pedrag Matkovic from Italy, where he has died falling from a structure in a building yard, to Bosnia, where he was born and where his family is waiting for him. But Easy's journey is far from tranquil. Just after the border between Slovenia and Croatia, Easy gets lost in the steep roads of the Croatian-Bosnian Krajine and can't find the right direction. And, as if that hadn't been enough, two boys apparently coming out from nowhere steal Easy's hearse. Alone and with nothing on him, he soon finds the coffin, just around the bend, and his first reaction is to go back, deliver the coffin to a police station and wait for Marcus to get him out of trouble, as he has always done. But after meeting first a Chinese family that owns a Chinese-Croatian restaurant and then a priest living his last day of service before getting married to a Dalmatian girl, Easy understands that he should dare for something more. Perhaps because he knows deep inside that that coffin and that journey are all that is left to him. With his coffin he illegally crosses the borders, and he gets to know the flow of

illegal immigrants that cross those same borders in the opposite direction hoping to find a future in Europe; he escapes, he runs. And it doesn't matter if now he is running on tractors or with a Yugo station wagon, the important thing is that he is running again. The search for Pedrag's village, that no one seems to have ever heard of, suddenly becomes the search for a mysterious woman whose name appears in Pedrag's will. And when Easy finally finds her, he gets to understand more about Pedrag's past, and the past of those lands, made of hate, and war. That's not Pedrag's village anymore, it's a Muslim village now, there's no room there for a Serb. So Easy's journey continues, carrying that coffin with him and after a clumsy attempt to bury Pedrag's coffin in a Muslim war heroes cemetery, almost by chance he finds Pocovo, Pedrag's village... Waiting there for him, in a humble country house, he finds four coffins, laying in the sitting room. It's Pedrag's family, dead for a gas leak that blew up their house. The whole village had been waiting for Pedrag's coffin in order to bury the whole family together. In the village's cemetery, there is digging to do, and a girl, who has in custody the only survivor of the Matkovic family, a baby just a few months old, has to help the others in their work. Easy is taken aback when the girl abandons him with the soft bundle in his arms. The little one suddenly opens her eyes, and smiles. Easy stares at her, dazed. Then, almost to himself: "And now? What am I supposed to do, now?". The horizon clearly stands out in front of them, as if now, on that hill, there were only the two of them.

DIRECTOR'S STATEMENT

"Easy" is the story of an impossible and almost

useless journey: the protagonist has to carry the corpse of someone he doesn't know, through lands and places he's not familiar with.

Still, within the frame of a journey, there is always room for a surprise, a detour, an interrupted road. A journey contains that taste of life that you can call adventure. At the same time, "Easy" is also a journey within our deepest fears and uncertainties that become a test of strength, a redemption journey.

The landscapes of former Yugoslavia are ideal for "Easy" to be set in, also because the movie tells a story about borders: the philosophical borderline between life and death, or the cultural border between Latin and Slav world, or again the dividing lines that men build, such as the ones that Easy has to go over.

The Balkan roads are crowded with people that are so different from each other: they can tell you tragic or tragicomic stories that can make you change your mind on things or simply push you to choose a different path or make a detour. These are roads that recently witnessed war, isolation, mass tourism: elements that contradict each other, same as life which is nothing but a daily contradiction. "Easy" is a black comedy that tries to reflect all these things with a laugh and with an attention for an imagery that refers to the great western movies: a memory of cinemascopes that can give the road and its protagonists the great force of a question mark called life.

COMPANY PROFILE

Since 2002, Bartlebyfilm srl has been developing and producing feature films, documentaries and short films. Bartlebyfilm also organises exhibitions, film screenings and festivals.

CEO: Massimo Di Rocco Founder partners: Chiara Barbo, Giuseppe Piccioni

Other partners: Alessandro Baragli, Massimo Di Rocco, Andrea Magnani, Luigi Napoleone.

Works:

Feature Documentary: *Un ora sola ti vorrei* (One Hour More with You), by Alina Marazzi, Special

mention at Locarno Film Festival and at Film Festival dei Popoli in Florence in 2002, Winner of the documentary section of the 20th Torino Film Festival. The documentary was broadcasted by Tele+ (Italian pay tv), Rai 3 (Italian Television), RTSI (Swiss television) and BBC.

Documentary: *Sandra. Ritratto confidenziale*, by Giuseppe Piccioni, selected in Nuovi Territori during the 59th Venice Film Festival in 2002. The documentary was broadcasted by Tele+.

Video installation: "La città di Cloe", by Giuseppe Piccioni, for the exhibition *Le Città Invisibili* of the Triennale di Milano, in 2002.

Tropfest 2003 in Italy: 16 Australian short movies finalists of the Tropfest (the major film festival in Australia), presented and screened in Rome and Milan, and other Italian cities.

Documentary: *Margherita. Ritratto confidenziale*, by Giuseppe Piccioni, dedicated to the famous Italian actress Margherita Buy, selected in Nuovi Territori during the 60th Venice Film Festival. Development of the first feature film *La lunga corsa*, by Andrea Magnani, story awarded with Premio Solinas in 2002.

Development of the first feature film *Texas*, by Fausto Paravidino, then produced by Fandango in 2005.

In 2008, production of the short movie *Spighe* by Laura Chiassone, selected at the 39th Giffoni Film Festival, at the Visioni Italiani - Cineteca di Bologna and at the Mecal Barcelona 2010

At present, Bartlebyfilm is working at the production of the first feature film *Qualche Nuvola*, by Saverio Di Biagio.

OUR EVERYDAY LIFE

:: CREDITS

director and scriptwriter:

Ines Tanović

production company:

DOKUMENT Sarajevo,
micafilm

producer:

Alem Babić

coproducers:

Caroline Haertel,
Mirjana Momirović

budget:

870.000 euros

secured financing:

100.000 euros

SYNOPSIS

Sarajevo 2011 - The film opens with Marija preparing a fresh vegetable juice for her 40-years-old son Saša. Saša still lives at home and is working as a computer specialist. He is a nice, helpful and intelligent young man, but unhappy since he can't get over his ex-girlfriend Nina who left him years ago. Nina not only gave him Hepatitis C, but also left him with a CNN correspondent in the middle of the war without ever saying goodbye. Saša's illness has been very difficult for the whole family. His mother still worries about him and hopes to stabilize his health with special foods and juices. Saša's sister Senada, who lives with her husband in Berlin, tries to give him good advice and to cheer him up via Skype, but always finds an excuse when asked to come and visit home. Marija is suffering from the absence of her daughter and from seeing her son so unhappy. She battles constantly with her husband Muhamed concerning his harsh treatment of his children, which does not make her life any easier. Muhamed, a manager in a big local company, is lost in his own problems at work where he is the only one against the placement of shares on the stock exchange. Both Saša and Muhamed consumed with their self-pity don't see how they make Marija suffer. One day Lejla, a girl from the neighbourhood who lived for a couple of years abroad, reappears in the city. Marija invites her for lunch hoping she might help Saša find happiness again. Little by little she gets closer to Saša, but his longing for Nina makes it impossible for him to fall in love. Then one day, out of a sudden, Nina comes back from America telling Saša about her failed marriage with the CNN reporter, her son, and her new job in Sarajevo. At first, Saša falls completely under her spell again, but during

their conversation he realises that she is a selfish, bitter woman who just wants to be with him because of loneliness and because he represents an easy way out of her situation. He leaves the hotel room without making love to her. On his way home Saša realizes that he has been chasing a ghost for ten years and suddenly feels free. Only now he realizes how attractive and sweet Lejla is and at their next encounter he makes passionate love to her. At the end, it is Marija's sudden discovery of breast cancer and her risk of dying that shows the family what really counts in life. In the last scene of the film Marija is laying in bed after her operation while her son and husband are finally taking care of her. When Lejla, who is now Saša's girlfriend, prepares coffee she puts an extra cup on the table by mistake (which in Bosnia announces an unexpected visitor). At that moment a key turns in the lock and the very pregnant Senada opens the door saying: "Only my crazy family still opens the door with a pre war key". The film ends with Saša making a fresh juice for his mother. Although the outcome of Marija's treatment and health are unknown, her illness illuminated Muhamed, Saša and Senada and showed them that family is the most important thing in life and that it is time for them to take a different approach to it.

DIRECTOR'S STATEMENT

OUR EVERY DAY LIFE is a story of problems of transition society. Bosnia Herzegovina is a country that had not fully departed from the previous system, and it never switched to capitalism in full; it got stuck in between. This state in which the society tries to impose some new standards, at the same time being unable to provide the basic conditions for living to the people. At the same time, one

part of the country wants to get separated, while the West keeps Bosnia and Herzegovina in a sort of isolation. In all that, people feel all helplessness and futility of the past twenty years – from 1990 to 2010. Through the story of the Sučić family I want to paint a quite typical Sarajevo family. There is a "mixed" marriage of Muhamed and Marija. Son Saša, a former soldier in the Army of BH, daughter Senada who had fled first to Marija's family in Belgrade, and then left to live in Berlin together with her boyfriend Goran, where she has been living to date. There are many destinies like this. And those are the people who are trying to live with all the problems and disappointments that are catching up with them. In the story, the character of Muhamed is very prominent as he lives his catharsis, transforming from a rigid man who is incapable of changing his positions and thus hurtful to his dearest ones into a kind and emotional father who realizes that the family is the most important thing. His character depicts the current state of our economy, where successful companies are being sold for next to nothing, where the war profiteers are becoming local powerful figures, where honest people find it hard to adjust to the new system of values. Saša is yet another young man who feels cheated as the war had not brought a victory, just a status quo. Generation of people at their 40-ties had lost their youth, while the 21st century had offered nothing, no freedom, no successful business, no progress... The mother is the strength of the family that had kept them together. In the end, faced with Marija's illness and possibility of death, as absurd as it may seem, they all get back to each other and the family begins to function again. In spite of being a story about difficulties, the film should project the impression that Bosnia is a country where emotions are palpable, where in spite of everything, the humour, life and love persevere...

PRODUCTION COMPANY PROFILE

DOKUMENT is a company for the production and distribution of all types of film and TV programs. It was established in Sarajevo in 1990, as the

successor of the project that had been started by the creative team of the DOKUMENT as early as in 1977. For more than 25 years, the directors and producers of this company have been working on the projects of film and TV production. So far, DOKUMENT has produced: over 35,000 meters of film archive on the construction of the City of Sarajevo; 20 documentaries in the period 1977 – 2010; 5 short films in the period 1987 – 2002; "Perfect Circle" in 1996, the long feature film directed by Ademir Kenović. This film has been awarded with numerous awards and recognitions at international festivals. In 2009 they produced "Exhibition", documentary film about Edo Murtić, Croatian painter. Last production is a long feature omnibus "Some other stories", which was produced as co-production between five ex-Yugoslav countries, Irish film board and Eurimages. The movie is finished and its world premiere was in Taormina Film Festival in June 2010. The project "Our everyday life/family days", which he prepares as producer, is awarded with Cinelink award - International Relations Arte Price on 16th Sarajevo film festival.

COPRODUCTION COMPANY PROFILE

Since 2004 micafilm has been producing documentaries and reports that have been followed attentively by the public and critics. With gusto, vigour and zeal, they've been directing their films for more than ten years altogether. 2007 was the year of the far reaching encounter between 'micafilm' and Stefanie Schneider which led to the Polaroid movie "Till Death Do Us Part", the collaboration of the Polaroid feature film "29 Palms, Ca" and the Record company "29 Palms.ca". "Till Death Do Us Part" was coproduced by arte and funded by the Medienboard BerlinBrandenburg. Beside "Our everyday life" micafilm is actually coproducing "I want that man", Sophie Hubers documentary about Harry Dean Stanton, filmed by the Oscar nominated director of photography Seamus Mc Garvey and some shorter documentaries for television.

PASQUA



:: CREDITS

director and scriptwriter:
Ivan Marinović
production company:
A Atalanta

producer:
Branislav Srdić
coproducers:
**FAMU (Czech Republic),
UFSCG (Montenegro)**

budget:
1.335.274 euros
secured financing:
520.000 euros

SYNOPSIS

It is 1995 in Montenegro, Yugoslavia. Pasqua, the fishing boat on which captain Niko spent 30 years, is about to be sold to smugglers of Albanian immigrants. Niko has been trying to buy the boat off for years, but embargo and crisis made it impossible. The proud and fast fused captain has no choice but to accept an offer to cross the Adriatic and deliver one cargo of cigarettes to Puglia (Italy) together with his dysfunctional silly crew.

The Adriatic turns out to be easy to cross, but difficult to handle. In the middle of the sea they find a lost castaway called Marina. Her presence inspires problems among the sailors, which ends up with a fight that causes the engine to breakdown. The mission is in jeopardy when carabinieri notice them and come to check the situation. Niko surpasses all obstacles and the trip continues but the police stay on their track and during the delivery the entire crew gets arrested.

When everything seems lost the police strangely let them return. The reason becomes clear when mafioso Marcello, a major contraband figure, stops Pasqua on their way back. He comes to pick up Marina who turns out to be his love interest. But he also wants Pasqua to continue smuggling. He gives a choice to captain and the crew, and it turns out that unlike Niko they all want to continue smuggling for money. Niko not only finds himself trapped within contraband, he finds out that the loyalty of his crew disappeared. On the way back Niko finds himself defeated and disillusioned, despite the fact that Pasqua is officially his boat. But the story takes a tragic turn when Pasqua's machinist, Niko's closest friend, dies.

Niko arrives back as a transformed person, wan-

ting to regain his lost dignity and to liberate himself from the passion he has been living for so long he finally decides to sink the ship he loves so much.

DIRECTOR'S STATEMENT

Very few European countries are cinematically unexplored, like Montenegro. The country's beauty and diversity in nature offers magnificent locations. More importantly, it has stories filled with authentic details and characters that cinema of today is craving for.

"Pasqua" deals with characters that I was observing while growing up in morally devastated remains of Yugoslavia. The crisis and embargo created fertile ground for criminal activities while completely changing the system of value. One particular captain is struggling to find his way through these new circumstances. He tries to keep his boat by getting involved in cigarette smuggling for which Montenegro was a base over this period. This topic is still a taboo both in Balkans and in Italy.

The relationship between the captain and his boat is a crucial one since it represents every aspect of his personality. It reflects his ego, place in society, freedom and integrity. This central element suits the story well since one of its most important themes is loyalty. The captain is torn between being loyal to his family and being loyal to the boat and the sea. The theme is also present between him, his silly crew, and even within the contraband.

Another important theme is the Adriatic itself. In many ways it is the border between south-east and west Europe. The path that the captain takes crossing the border and getting back has its own

symbolic meanings.

The story is rich with dramatic elements but the atmosphere and the tone of the film are coloured with humour, bringing it closer to truthfulness since this basic human quality is prevailing even in the darkest moments of Balkans and Mediterranean.

COMPANY PROFILE

A Atlanta Film is an independent film and television production company based in Ljubljana and established in 1992. Owner and president of the company is the producer Branislav Srdić who is connected with sister companies in ex-Yugoslavia such as (Mainframe - Croatia, Belgrade Film Group - Serbia, Monte Negro, BAM Film - FYROM). A Atlanta Film offers services in productions, co-productions, distribution and equipment rental.

It has currently in production the short animated film "The Kiddo" and already in distribution "The Transition" dir. Boris Palcic, and has co-produced many films such as "The Tour" dir. Goran Markovic (Montreal 2008, Best Director & FIPRESCI awards), "Red Zora" dir. Peter Kahane and "Love Fair - Gucha" dir. Dusan Milic (Berlinale, Panorama 2007).

PRODUCER'S PROFILE

Branislav Srdić has experience in both Film and TV production. He has served as producer, line producer, executive producer, production manager and first assistant director in international co-productions in Slovenia, Croatia, FYROM, Bosnia- Herzegovina, former countries of the Soviet Union and Eastern Europe.

From 1992 he is the founder and President of A Atalanta Company Ltd. a company, which handles film, video and TV productions and distribution in Ljubljana, Slovenia.

Professional Highlights 1986 – 2006

"Die Rote Zora" feature film, 2006/07, Line producer; "Heidi" feature film, 2004/05, Co-Producer; "Dust" Feature film, 2000, Line producer; "Welco-

me to SARAJEVO" Feature film, 1996, Production manager; "Around the world in 80 days" TV Serial, 1988, UP Manger; "I Promessi Sposi (The Betrothed)" TV Series, 1989, Production manager; "Mama Lucia (Fortune of Pilgrim)", TV Series, 1987, Production manager; "Fortunes of war" TV Serial, 1986, Prod. Manager.

ROSES AND MATHEMATICS



:: CREDITS

director: Roberta Torre	production company: ROSETTA FILM	total budget: 3,589.858,98 euros
scriptwriters: Roberta Torre, Antonia Gaeta	producer: Roberta Torre	

SYNOPSIS

A child, on the Gargano's elbows and bends, runs faster than others and dreams of coloured things flying high. This is the story of the genius, mathematician Pier Luigi Torre, the creator of the "Lambretta", the designer of the first airplanes able to fly on the Atlantic, the inventor of the black box. But above all, he is the clever creator of the blue rose, the most important challenge of his life. Roses and mathematics is the screenplay for a film on Pierluigi Torre's life and his marvellous invention: the "Lambretta", a moped but also a symbol of post-war Italy.

DIRECTOR'S STATEMENT

Along the aisles of a white, evanescent, nursing home, the memory is lost and flies. I am a child and my grandfather is there, staring at me sweetly. "Roses and mathematics" pays a debt to my memory and my family, everytime I used to hear my grandfather's name Pier Luigi Torre, the Lambretta creator, the designer of the first aircrafts able to fly over the Atlantic, the inventor of the black box, his figure took distance from me finding its own fable world. He was not real anymore, a massive giant, an unreachable point. Many times I've wondered about the right format of the story; a documentary or a cutting film I fist thought. I collected materials, documents, projects, pictures. I finally found the solution; a fiction-film able to assign that sense of exceptionality of his life. Therefore, I thought about a detection, an almost unreal reconstruction of his life assigned to one his collaborator (among fiction and reality) who chose to share the destiny of the man he backed in his historical deeds : the engineer Mauro Alfieri.

He is the detective of Torre's life, through the fast step and careful look of the expert. He is given the task to collect memories, fading from Torre's mind, who made a request: finding the patent of the blue rose, that he considered his best deed, even more than the Lambretta or the aircrafts. The blue rose represents the core of the natural creativity mixing with rigid mathematics resulting in a colour never summed up before. In order to do so, Alfieri must go to his childhood places to reach the private and not just public man. In a dizzy swing among past and present we have the passage to an extraordinary life, studies, findings, inventions, lovers, family, pain, and finally his illness. All told with delicate and harmonious tones in a floating, 19th Century plot, made of feelings, dreams and lights as well as the action of the story.

The expedient is naturally, the flashback, triggered by symbols and places. All telling about a chapter of Torre's life. "Roses and mathematics" embraces another important story element. Pier Luigi Torre's story is the story of Italy and fascism, the '60s and the economy boom of a nation that left aside the war and let itself be leaded by the industry captains. Reaching the '70s eve and the student protest. The boy emigrating from Gargano to Milan to study engineering, handing his name to the history of Aeronautics and subsequently the history of industry designing a symbol.

He carries a dream in his hands and makes it extraordinary. The good tale we all dreamt about, at least once in our life.

DIRECTOR AND PRODUCER'S PROFILE

Roberta Torre was born in Milan.

After graduating in Philosophy, she attended the Civic School for the Cinema and Television specializing in film direction. She obtained a diploma in drama acting at the Drama Acting School "Paolo Grassi".

Her first works are short-movies awarded in numerous national and international festivals.

Their style always relates to a mixture between documentary and fiction where the cruel reality is mixed with theatrical shades.

Among them: *Angelesse*, portraits of women in the suburbs of Palermo, *Spioni*, reportage on Borgo Nuovo's children, *La vita a volo d'Angelo*, video portrait of the popular singer Nino D'Angelo, *Hanna Schygulla*, portrait of the muse-actress of Fassbinder and also *Palermo Bandita*, documentary-reportage on the Brancaccio boys.

This path finds its crucial point in 1997 with *Tano da Morire*, her first film, a special musical picturing the mafia and its habits through the performances of non-professional actors.

The film, presented at the Film Critics' Week of the Venice Festival, obtains great success among critics and audience winning awards such as three David di Donatello, one for Nino D'Angelo's soundtracks.

Sud Side Story (2000), is a musical starring hundreds of African immigrants telling of the story of a modern version of Romeo and Juliet. For the film, she also looked after scenography, soundtrack and dialogues, in collaboration with Gino De Crescenzo (Pacífico) and Dennis Bowell, arranger of Linton Kweesi Johnson.

Her third film, *Angela* is a melodrama with classic motives. The film is presented at the *Quinzaine des Realizateurs* of Cannes in 2002, it is released on the same year marking the debut of Donatella Finocchiaro, chosen after hundreds of castings of unknown actresses.

The film is successful in various European countries, it is released in France, United States and Spain obtaining many awards in international festivals.

In 2006, she produced *Mare Nero*, a noir starring Luigi Lo Cascio and Anna Mouglalis telling of an infernal trip of a bizarre inspector, dealing with the devil of doubt and betrayal where private and public get confused and mixed up. The film is presented in Locarno and then also at the International Film Festival of Moscow and Pifan Film Festival of Seoul, Korea.

In 2007 she funded the production company Rosettafilm, with which she produced in 2008 a reportage on the Roman suburbs, *Itiburtinoterzo* and an interview-documentary on Pierpaolo Pasolini's death, *La notte quando è morto Pasolini*, both attending the 62nd edition of the Locarno festival during the section "Ici et Ailleurs".

Her last film, *I baci mai dati*, produced by Rosettafilm, has been presented during the 67th Venice Film Festival within the section "Contocampo Italiano Events".

COMPANY PROFILE

Rosettafilm was born in 2007.

The company produced two docu-films in 2008 "*Itiburtinoterzo*" and "*La notte quando è morto Pasolini*" directed by Roberta Torre presented on a premiere in Rome at the Aquila Cinema in April 2009 and distributed internationally, by Adriana Chiesa Enterprises. Its last film "*I baci mai dati*" has been presented during the 67th Venice Film Festival within the section "Contocampo Italiano Events".

SWEET LORENA

CROSS OVER
Production s.r.l.

:: CREDITS

<i>director:</i> Oreste Crisostomi	<i>production company:</i> Crossover Production	<i>budget:</i> 1.992.597,60 euros
<i>scriptwriter:</i> Oreste Crisostomi	<i>producer:</i> Maria Laura Artini	

SINOPSIS

The story takes place during spring time, in Lesina, province of Foggia, south of Italy. Lorena is a 40 years old woman married to Dario, same age. They have given up having babies and their lives go on with no troubles, he is an architect, she is a teacher and they have a dog named Lara.

Lorena spends most of her spare time at home, she only goes out for shopping or for walks with Lara on the beach; she often visits the Eden V, a merchant ship stranded on the Lesina shore since 1988.

She has two neighbours, old ladies, sisters and totally self-sufficient. They have a friendly and frequent relation, they even give her their apartment keys in case of need. These keys will be the access to the women's secrets.

Meanwhile, Lorena gets to know Francesco better, a colleague who teaches Philosophy, committed in a battle to remove the crucifix from the classrooms which will cause him a temporary ban from the teaching activity.

One Day Dario reveals to be in love with another woman and breaks up with her. At first she does not seem to be touched by the break, but when she sees Dario with his new fiancée and her son sit on his shoulder, she realizes that nothing will be like before. She will go through a self damage that will lead her to a new awareness.

DIRECTOR'S PROFILE

With a degree in Science and Technology of the Artistic Production at the University of Perugia, he starts attending in 2000 the theatre laboratory "Progetto Mandela" and the "Human Rights Cultural Centre" organizing shows linked to socio-cultural issues.

Within this project, he participates to different

scenes directed by Irene Lösch.

He is part of the young jury of the "Leoncino d'Oro" at the Venice Film Festival.

He attends the theatre school "Mumos", founded and directed by Gastone Moschin, with whom he takes part to some acts. This collaboration continues until 2006 when Crisostomi started out directing the theatre pieces "Commedia" and "Dondolo" by Samuel Beckett. Marzia Ubaldi, a school teacher is one of the actress helping him with acting coach. In 2007 he starts writing Alice, screenplay of the homonymous film. . In 2008 he works on the show "Norma", inspired to the life of Marilyn Monroe, written and directed by himself. During this shows he starts the collaboration with the musician Alessandro Deflorio, who wrote the music of Alice, first work for the Cinema distributed by Medusa Film. He is also screenplay and script writer of *Sweet Lorena*, his second work.

COMPANY PROFILE

Crossover Production s.r.l., founded in 2008, is a communication company, multimedia production and distribution from the gathering of marketing, communication and film experts with the aim of creating, developing and putting in place multimedia projects for a wide audience, with a special eye to culturally innovative initiatives.

RECENT FILMOGRAPHY OF THE COMPANY

2009 Short-length film for the charity association "Movimento Bambino".

2009 Middle-length film for Enel.

2010 Advertising campaign for Indesit.

2010 Advertising Campaign for Bialetti.

2010 Short-length film "*Il giorno del mio compleanno*", directed by Roberto Capucci.

2010 Coproduction with CineTeatro Roma e Digital Room for the making of the film "*Quilty*" directed by Daniele Stocchi, Nicola Ragone, Stefano Petti, Emanuele Michetti and Stefano Chiavarini.

PRODUCER'S PROFILE

Maria Laura Artini was born in Grosseto, studied arts in Siena where she started working very young with Marcello Morante for theatre productions dealing with scenography and costumes staging, productions such as "*La cantatrice calva*", "*Sacco e Vanzetti*" and so on. She worked for the making of a 30 episodes TV serial called "*Rete Mare*" for the Moccia Group and the Ministry of Agricultural, Forestry and Food Policies;

furthermore realized an 8 episodes documentary serial on Sicily. She was the set designer in many films such as "*Family Game*" and "*Se chiudi gli occhi*", best film at the Annecy Festival.

THE BOORS FIGHT

CLASSIC

:: CREDITS

directors: **Luigi Russo, Lorenzo Conte, Carlo D'Amicis**
and Lorenzo Conte
scriptwriters: **Barbara Alberti, Davide Barletti,**
Lorenzo Conte, Carlo D'Amicis
producer: **Amedeo Pagani**
total budget: **2.000.000 euros**
production company: **Classic**

LOGLINE

The dusk of the classes fight within the clash between two teenagers gangs, in a holiday town of Salento, south of Italy, in the middle '70s, lords and boors fight for the lead among wild beat-ups and funny stories, representing Italy's shift.

SYNOPSIS

Two teenagers band beating each other hard, as well as a metaphor of the classes clash dusk. This and much more (poem of chivalry, Italian-style comedy, bildungsroman, divertissement pulp) "The boors fight": a middle '70s clash setting against the farmers and fishers' sons with the young villagers coming to Torrematta, for their summer holiday.

The first ones, with bizarre nicknames, are led by Scaleno, while the latters led by Angelo Conteduca better known as Francisco Marinho, brazilian footballer sharing with the lords leader the jaunty grace (he is named by the boors Maligno, evil). From June to September, the two gangs give each other bad looks from the respective beaches. But in the summer of 1975, during the deepest drought, something is destined to change.

DIRECTORS PROFILES

Davide Barletti (1972) and Lorenzo Conte (1974) are the founders of Fluid Video Crew Independent Audiovisual Productions.

As directors, they realize between 1995 and 2004, more than 30 works such as documentaries, films, shortfilms produced both on a print and as videos. They produced information reportages, documenting the international and national cultural scene, they made films and documentaries on football, immigration, child work, young clans and metro-

politan spaces, until the recent works on the Indian population of Alaska, South of Italy's fishers and the big economy crisis hitting Argentina and its relations with Italy.

Winners of the Festival Internazionale di Cortometraggi e Nuove Immagini Arcipelago of Rome with the documentary *Shqipëria-Albania*.

Winners in 2001 of the Best Film Award during the Festival Merano Tv and Milano Film Festival with the documentaries *I Fantasisti - Le vere storie del calcio Napoli*.

Winners in 2003 with the short-film *Gli ultracorpi della porta accanto* of the Festival di Cinema di Confine, City of Bolzano.

In 2003, with their first film *Italian Sud-Est* they participated to the 60th Venice Film Festival in the section Nuovi Territori.

The film is distributed by Pablo. They also published the book "Italian Sud Est" a docu-western of Salento (Manni Editori).

They participated to numerous Festivals and international film reviews. The "Nuovo Cinema Città di Pesaro" recently dedicated a retrospective to them. Many television channels dedicated space to their works. Their last work *Fine Pena Mai* was realised in 2008, winner of best film award at the Temeacula Film Festival of San diego (USA). In the same year, they make the documentary *Dario di uno Scuro* coproduced by Italy and France. Davide Barletti in November 2008 directed *Radio Egnatia* documentary participating to the 26th edition of Torino Film Festival.

PRODUCER'S PROFILE

Amedeo Pagani was born in Addis Abeba.

He got a Fullbright Scholarship at Brandeis University and studied English Literature and Ameri-

can Theatre with Modern History Professors Herbert Marcuse and Philip Rahv.

He graduated in Law in Rome, where he was an assistant of Professor Cotta, at the faculty of Philosophy of Law, Structural Anthropology. He started to be a journalist and became a member of Marsilio Editori. He has been a member of the Administration committee for 15 years and he was also President of Marsilio Periodici.

Amedeo Pagani was a member of prestigious cultural and cinematographic committees and juries, he was also the President of the Commissione Premi Qualità per il Cinema, President of Producers on the Move, member of the Premio Solinas jury and founder member of the European Film Academy.

He started to write for the cinema as an author of stories and screenplays, collaborating to several films, among which *Night Porter* by Cavani, *La cagna* by Ferreri (dialogues), *Il maestro e margherita* by Petrovic, *Ernesto* from Saba, by Samperi.

He founded Beam distribution company, which then became Bim and started his activity as independent producer.

Amedeo Pagani has produced or distributed about 40 films since 1988. They were often films by first rate directors with an international cast which were awarded dozens and dozens of prestigious prizes at cinematographic festivals all over the world: from Cannes to Venezia, from Berlin to Canada, from Greece to South America, from Cuba to Spain, from Ukraine to France and, obviously, Italy.

He was personally awarded, for his work as a producer, many of these prestigious awards, among which, in 2000, the David di Donatello award, as "Best Producer" for the film "*Garage Olimpo*" by Marco Bechis.

COMPANY PROFILE

Classic was founded in 1992 by Amedeo Pagani, formerly a screenplay writer. Many are the international films which he co-wrote, among the others: *Night Porter* by Liliana Cavani, *La cagna* by Marco

Ferreri (dialogues), "Il maestro e margherita" by Aleksandar Petrovic, Ernesto, from the book by Umberto Saba, by Salvatore Samperi. Amedeo Pagani started distributing films with the purpose of making the Italian audience become familiar with famous international filmmakers who did not find an easy way of distribution in Italy. It was the case of his first distribution, Nick's Movie, by Wim Wenders. His distribution experience culminated in the foundation of the distribution company Beam, later to become BIM.

Classic srl is a company that has acquired in time an international scope becoming a point of reference for art films on a world-wide level. It has produced or co-produced more than thirty films with internationally acclaimed authors such as Théo Angelopolus, Wong Kar-wai, Marco Bechis, Liv Ullmann, Hou Hsiao Hsien and Daniel Burmann. Many of these films have won major prizes in important International Film Festivals such as Cannes, Venice, Berlin.

Classic has just completed the production of the new Théo Angelopolus film, *The dust of time*, premiered at the 2009 Berlin Film Festival, *Birdwatchers* by Marco Bechis in competition at the Venice Film Festival and *Lilli the Witch*, a Walt Disney movie in co-production with the German companies Blue Eyes and Trixter from Munich.



THE KEY

:: CREDITS

director and scriptwriter:

Timur Makarević

production company:

SCCA/pro.ba

(Bosnia and Herzegovina)

producers:

Amra Baksić Camo

and Ognjen Dizdarević

budget:

1.215.000 euros

secured financing:

370.000 euros

SYNOPSIS

Bajo is 33, living in Umea, Sweden. If you asked him: "Do you miss something in your life?" he would say: "Missing? No!"

Bajo lost his parents when he was a teenager, who had been killed at the beginning of the war. After that he fled to Sweden, a very supportive and nurturing environment. He seamlessly fits in that society, developing a routine life - working, swimming in a local swimming pool, visiting parks, reading... Although he has a few regular friends, he enjoys his solitude. Even relationships with girls don't last much because he doesn't get the feeling of belonging, driven by his easy and quiet life in a problem-free environment.

After 18 years he receives a call to go back. A mass grave near Sarajevo has been found and he is supposed to identify his parents' remains through a DNA analysis and to bury them properly. He can do all that in a few days, he has no desire ever to return, and the fact that he needs to go back is not supposed to change his mind in any way.

In his apartment, which looks like a page from an IKEA catalogue, Bajo is thinking, holding a red shoelace.

There is nobody to meet Bajo at the Sarajevo airport, just a lawyer, with some real estate papers and a rent a car keys.

In Sarajevo a person is measured by brand of the car one is driving, vast social differences are everywhere; just crossing a street can be extremely dangerous. Bajo becomes even more determined not to stay a minute longer than necessary, now he feels even more Swedish.

At the DNA Analysis Centre, Bajo looks at the remains of his parents and his lawyer is there with the keys of his grandparents' apartment. He sug-

gests Bajo to sell the apartment.

And as he is becoming very impatient about getting away from there, some things start making impression on him that he was not prepared for. The lawyer's keys cannot unlock the old doors, but the key on a red shoelace do. The past lurks from every inch of the apartment. Photographs, a TV set, a book taken from library even before the war... Solitude gets a new dimension. He meets an old friend, who treats him like an old buddy, but at the same time he wants him to enter his circle in Sarajevo and to live his kind of life. This triggers a memory about somebody else, somebody different, somebody who he hasn't thought about in a long time, but now becomes curious again.

The book, which he has decided to return to the library after all those years, leads him to Ema, a librarian who was his classmate from the Art school.

At this point if you asked him: "Do you think you have missed something in the last years of your life?" he would say: "I think so,... yes."

DIRECTOR'S STATEMENT

I've always thought about where I could have ended up, if my life in a certain point of time had gone in a different direction. During the war, I lived in Sarajevo, in Dobrinja area, with my sister, brother and parents. A mortar shell directly hit our apartment, flew through a room and it was a matter of few centimetres whether my sister, brother, my parents or myself would be killed. We all survived. From that moment I have had a feeling that my life has been split in two parts, and that it could have gone in a very different direction.

This film is essentially a story about this other, parallel life. Bajo's mother saved his life by throwing

herself over him. He ended up in Sweden as a refugee. The story about Bajo is of course a story about me, but also about a life and identity acquired elsewhere. Bajo comes to the city where he was supposed to grow up, recognizing another dimension of himself. What can we learn about ourselves from another society? What can we learn from our own society, or precisely from the contemporary Sarajevo society? What happens to Bajo, a Bosnian-born self-discovered Swedish, when he returns to a city where vast social differences exist, and where people walk the main street full of expensive stores with cheap knock-offs emulating brand-names, money, status, style...

What values can one find in Sarajevo and what are possible reasons one can find in order to stay here? THE KEY is a story about Bajo's two identities. Everything Bajo recognizes, everything he has learned in Sweden struggling to become Swedish is tested. All the rules he knows simply aren't applicable here. Car is not a mode of transportation, but a status symbol; pedestrian crossing does not serve pedestrians, money is not a mean but a goal. Visual differences between Sweden and Sarajevo, polar lights and semi-Mediterranean, semi-Balkan chaos clearly determine two different styles of the film.

In Sweden everything flows smoothly and safely – camera on dolly tracks and with easy movement. Things begin in the beginning and conclude in the end. In Sarajevo everything is rickety, loud, hysterical – camera is hand-held, cuts are abrupt, action does not conclude. In such a chaos we slowly uncover two parallel worlds – a world of the "Fashion Blvd", main pedestrian streets, as well as a world of calm, often impoverished streets that are, in spite of the greyness, dominated by some weird serenity. Camera calms down when it enters velvety silence, it breathes along with Bajo, it feels. Bajo is perhaps unable to recognize his home, but is definitely able to feel it. His need to see his friend Ema from high school, his key, his room - are all elements of some other life that Bajo must recognize. When Bajo unlocks his reason to

stay, we will understand those who have chosen not to leave.

DIRECTOR'S PROFILE

Writer and director, Timur Makarevic was born in Jajce, Bosnia And Herzegovina, in 1976. Finished secondary art school during the war. Studied art academy, which he stopped in 1997 to start working in the Soros Centre For Contemporary Arts. Had some additional education in France (École supérieure des beaux-arts de Marseille) and in Italy (Fabrica, Benetton's communication research centre). Short film called "What Do I Know" that he directed together with Sejla Kamerić, was in the official competition programme of the Venice Film Festival in 2007. This short won awards in Zagreb, Croatia and Adana, Turkey. His short film "The Wake" won the special mention by the Sarajevo Film Festival jury in 2008. This year his documentary "Anybody" will be shown in the official programme of the Sarajevo Film Festival.

COMPANY PROFILE

SCCA/pro.ba is a video, film and TV production department of Sarajevo Center of Contemporary Art. Since 1998, pro.ba has produced numerous short films, documentaries and fiction films and videos, as well as programs for television.

THE SKY ABOVE US



:: CREDITS

director:
Marinus Groothof
scriptwriter:
Marinus Groothof

production company:
LEV PICTURES
producer:
Gertjan Langeland

budget:
1.400.000 euros
secured financing:
25.000 euros

SYNOPSIS

It is the spring of '99 in Belgrade. The sun is out and the parks are filled with people. There are friendly talks on the terraces, there is Rakia on the table. It is as if the NATO bombings, now almost a month on its way, aren't happening. It is as if they never even started. Yet if you watch closer there is a tension among the people. There is a thick silence in the air as people leave the streets well before dark as the city gets ready for yet another night of waiting. Dogs are crying, sensing what's about to come. It is another night of sirens, of shelters, of the roaring sound of airplane bombers. Another night of waiting for what will, maybe tonight, maybe not, fall out of the sky above. It is in this time and place that Ana, Sloba and Bojan find the need to create their own reality in order to keep their sanity.

Ana, a young actress, whose play is to open in a few days finds her reality threatened now that the RTS building (Radio Television Serbia), located next to their theatre, is back on the list of possible targets. She is torn between holding on to her reality, which is everything for her and giving in to her concerned husband Marko and in that to a life dominated by fear.

For Sloba working as a technician at RTS is of vital importance for sustaining his wife and son who fled to the countryside. He has to believe the NATO will never strike RTS, he has to believe that if it would ever come to that, his superiors will warn him. He has to believe that his life of carefully laid plans will diminish the risk he takes by living in Belgrade. This is the world he needs to believe in, even in doubt. This is his reality.

As for Bojan, he has found refuge in the Belgra-

de night life. The romantic encounter with his old love Nada and the difficulties with his relationship to Ivana, take over his emotions and by this he drives away his consciousness of the war and the fear for a bombardment among him and his colleagues at RTS.

Now talks about the threat of a bombardment on RTS reaches fever pitch, keeping up with your own reality is being put to the test.

Could creating your own reality be a way to survive?

DIRECTOR'S PROFILE

After graduating from the Film Academy in Camera and Lighting, Marinus was no longer able to suppress his true passion: writing and directing films. Since then, he has made several short films. Filmography:

2006 Monday, short, writer/director; 16mm 2007 November, short, writer/director; 16mm 2008 Morning to Noon, short, writer/director; 16mm; second prize, Shocking Shorts Programme, NBC Universal 2009 Sunset from a Rooftop, short, writer/director; 35mm; Best Short Film 2009, Netherlands Film festival; nominated for Best Live Action Short Film Oscar

COMPANY PROFILE AND FILMOGRAPHY

LEV Pictures is an film production company, based in Amsterdam, set up with the goal to produce and develop, short films, feature films and documentaries in a creative, professional and independent manner.

Our independence and creative strength is enhanced partly by 'private' investment. This enables us to develop some of our scripts independently,

to build a healthy back office, to develop for each project marketing- and distributions plans and to finance (at least) the first 10% of any project within our 'slate' independently. Our team consists of Sander Verdonk – founder and creative producer with a clear vision plus responsible for the creative and financial policy, Gertjan Langeland, business partner and producer with a specialization in marketing, distribution and law, Thomas den Drijver, creative producer and Aemilia van Lent – producer who alongside General Affairs also runs several productions and being responsible for press, festivals and our music video branch "Kosmonaut".

In the first two years of our existence we realized 10 short films and 3 documentaries. For our last film 'Sunset from a Rooftop' we received the Golden Calf for Best Dutch Short Film. This year we produced another 3 short films, an online drama series and our first feature documentary. Our ultimate goal is to produce 3 feature films or feature documentaries a year that will be all characterized by originality and creativity, but always with an eye for commercial profit and market approach.

LEV Pictures has an Advisory Board, with the following members:

- Mr. Frans Afman: Hollywood banker in de 80s and 90s and responsible for the financing of films like Platoon, When Harry met Sally, Superman and Dances with Wolves;
- Mr. Tony Ruys: Former Chairman of the Heineken Group;

- Mr. Hans van Beers: holds many (secondary) positions within the arts and culture sector and was former director of the Conservatory of Amsterdam, the Stedelijk Museum, Rotterdam Philharmonic Orchestra, VPRO and Member of Board of Directors of the NOS.

Filmography LEV Pictures

Realized (selection):

- Short Film 'Road' // writer Paul Bontenbal & director Daniel Bruce // Amsterdam 2007 // Best Actress Sapporo Film Festival;
- Short Film 'Akiko' // writer & director Michael

Sewardono // Amsterdam 2008 // Nomination Best Short Film Dutch Film festival 2008;

- Short Film 'Sunset from a Rooftop' // writer & director Marinus Groothof // Belgrade/Amsterdam 2009 // Golden Calf Best Short Film 2009 Dutch Film Festival.

In post-production:

- Short Film 'The Story of John Mule' // writer & director Orly Nurany // release September 2010;

In pre-production:

- Documentary 'The History of the Lottobal' // writer & director Gabriel Lester // start production August 2010;

- Feature film 'Man in Amsterdam' // writer & director Max Porcelijn // start production December 2010;

In production:

- Feature Documentary 'Anton Corbijn' // writer & director Klaartje Quirijns // release March 2011

- Online Series 'One Night Stands' // writer Kenny Neibart & director Tom Green

In development (selection):

- Feature Film 'The Sky Above Us' // writer & director Marinus Groothof // Serbia 2011 // 2nd draft

- Feature Film 'We Are Knights' // writer Bastiaan Tichler & director Joris Hoebe // Eastern Europe in 2011 // final draft;

- Feature Film 'Groundswell' // writer Greg Latter & director Daniel Bruce // South Africa 2013 // 1st draft.

PRODUCER'S PROFILE

Trained as a marketer and salesman, Gertjan Langeland earned his career at The Walt Disney Company and Stage Entertainment (Europe's number 1 theatre company) as (respectively) promotions and product manager and manager Marketing & Public relations. Before he became partner at LEV Pictures in 2008 he was Marketing Director at Benelux film distributor RCV Entertainment (Currently E1), being responsible for releasing 40 features per year.

VOICE OF MY FATHER



:: CREDITS

directors: Orhan Eskikoy and Zeynel Doğan	production company: Perisan Film	budget: 472.500 euros
scriptwriter: Orhan Eskikoy	producer: Ozgur Doğan	secured financing: 260.000 euros

LOGLINE

Zeynel returns to his hometown to find tapes which remained after his deceased father. But his mother is hiding the tapes, because she does not want Zeynel to learn some things about his father.

SYNOPSIS

Zeynel (29) and his pregnant wife Gülizar (26) live in Diyarbakir. They are both Kurdish - he works at a local cinema association, she is an arts teacher. Zeynel's mother Basé (55) lives alone in Elbistan, Maraş. Having had trouble finding work following the Maraş massacre, her husband Mustafa has left for Saudi Arabia years ago to make money for his family. During that time, he was sending audio tapes to his family instead of letters, because they were illiterate. His family responds in the same way, sending him back audio tapes. The voices exchanged during all those years, have become the strongest tie between them. He has died in a job accident, but continues to effect his family even now.

Zeynel has only one audio tape. All he knows about his father is through that tape. Upon learning that he will become a father himself, he listens to it very often. On this tape, Mustafa speaks very emotionally and appears to have been a very caring father. Zeynel remembers that his mother has more tapes and visits her in Elbistan to get them.

Basé claims there are no other tapes - she does not want Zeynel to learn about other dimensions of his father, trying to keep an idealized image of her husband. But Zeynel, unconvinced, is determined to track them down.

At the same time, Basé grows more and more

melancholic not only because she misses her husband but also her elder son Hasan, whom she hasn't seen for years. Having left the country after becoming a member of the guerilla movement, Hasan lives far away, but maintains contact with his mother by calling home, listening to her voice while not uttering a word himself. Basé sees Hasan in her dreams. Her wish is to see him get married, believing that would make him lead a decent, ordinary life.

Zeynel spends more time than ever before in the town where he grew up, and faces the economic hardships that caused his father to leave, and political tensions that pushed his brother away from home. At the peak of the story, sure that she is all by herself, Basé listens to the hidden tapes on which Mustafa appears in a very different mood. Perplexed, Zeynel listens to the voice of his father, which is now angry, often depressed. He accuses Basé of her illiteracy, her not being able to speak Turkish. It becomes obvious that Mustafa was trying to escape his Kurdish identity in order to protect his family. He always speaks Turkish, while other family members reply in Kurdish on these tapes.

As we hear Mustafa's voice sounding like a cry of despair to hold his family together, the family history and what lies beneath it resurface. Zeynel walks away. We hear the sound of the baby crying.

WRITER-DIRECTOR'S STATEMENT

We conceived of *Voice of My Father* as complementary to *On the Way to School*, our first film. In the latter, we recount the story of a Turkish teacher appointed to teach at a Kurdish village where the students don't speak Turkish. The film focuses on the teacher's efforts to connect with his students,

thus shedding light on the starting point of the Kurdish question, lack of communication which is rooted in education. While making *On the Way to School*, Zeynel Doğan, a native speaker of Kurdish who was in the production team, told us about how he grew up going through similar processes and how he had been meaning to make a film about "voices from the past". Like in the village where we shot the film, Zeynel's father too spent most of the year away from home, working.

But what set him apart from others was the fact that he was actually sending audio tapes to his family and trying to reach them through his voice. The crossing of the paths between the two stories urged me to embark on *Voice of My Father* as a writer and director. What is intended in this film is to look at the Kurdish issue through the eyes of a family and what happens to them. As such, it is a story that can resonate with many. One of the most frequently asked questions we had after *On the Way to School* was if or not the film is fiction or documentary. Although *Voice of My Father* is conceptualized as fiction, the plot, the stylistic and narrative structure borders along documentary. We can say that the merging of the two genres will help shape the film.

COMPANY PROFILE

Perisan Film is an independent production company, established by Orhan Eskiköy and Özgür Dogan, that came together to make films out of simple stories which has universal relevance. Perisan Film's debut film *On the Way to School* has been travelled to many national and international film festivals and has been collected various awards. The film was also a box-office hit in Turkey. *Line Up* (Shorts & Feature Films) 2009 *İki Dil Bir Bavul* (On the Way to School); 2006 *Birlikte* (Together) [short]; 2004 *Anneler ve Çocuklar* (Mothers and Children) [short]; 2004 *Sancı* (Suffering) [short]; 2001 *Hayaller Birer Kırk Ayna* (Each Dream is a Shattered Mirror) [short].

BIOGRAPHY & FILMOGRAPHY OF THE FILMMAKERS

- ORHAN ESKİKÖY (Writer-Director)

He founded Perişan Film with Ozgur Dogan and Zeynel Dogan in 2008 in order to make creative films. On the Way To School is his first feature length film. It is supported by Sundance and Jan Vrijman Funds and selected to many prestigious festivals. As a feature documentary, *On the Way To School* was a big success in Turkey with various festival awards and with almost 100.000 admissions at the boxoffice.

Filmography (Shorts & Features):

On the Way to School (2008); *Hicran* (2007); *Mothers and Children* (2006); *Exile* (2004); *Suffering* (2003); *Each Dream is a Shattered Mirror* (2001).

- ZEYNEL DOĞAN (Director)

He is an independent Kurdish documentary filmmaker. His other projects embrace the art of contrasts, juxtaposing images of children playing with snowballs and soldiers with guns. He coordinates the Diyarbakir Media Center, which trains local youth in contemporary video practice. He is also part of the film-maker initiative Perisan Film.

Filmography (Shorts):

Çek Çek (2002); *Yok* (2005); *Kalo* (2007); *Çene Dersim* (2007).

PRODUCER'S PROFILE

Özgür Dogan was born in 1977, Varto, Turkey. He graduated from the Department of Radio-TV and Cinema, Faculty of Communication, Ankara University in 2001. He produced and directed his first feature film *On the Way to School* together with Orhan Eskiköy. The film has been travelling to almost 40 national and international film festivals and won 11 awards as of today.

Filmography:

İki Dil Bir Bavul (On the Way to School) – [Director & Producer] (2009).



“Puglia Experience 2010”

INTERNATIONAL WORKSHOP OF WRITING
FOR THE CINEMA RESTRICTED TO 16 SCRIPTWRITERS

Sixteen scriptwriters from the member countries of the European Union and the Mediterranean will be the protagonists of “Puglia Experience”, an itinerant workshop of cinema writing organized by the Apulia Film Commission promoted by The Apulia Region Board and financed by resources from the European Regional Development Funds (PO FESR Apulia 2007/2013).

Arriving at its second edition, the workshop will take place from October 3rd to 22nd 2010, pursuing on several fronts some of the objectives of The Apulia Film Commission from which it has defined and will define the lines of action. The most important of all: concentrating on audio-visual training and on writing within the territory. In this way “Puglia Experience” has begun, the Apulia Region to be lived through “hands on” experience with places and people, faces and scenery that won’t fail to offer creative stimuli and inspiration to its learners for the writing of inedited topics.

Run by director and scriptwriter Amedeo D’Adamo, founder of the Los Angeles Film School, assisted by the producer Nevina Satta, the workshop, entirely in English, will be articulated into classroom lessons, location scouting on the territory and a scripting and pitching laboratory. The participants will compare the Hollywood pitching technique, i.e. the art of showing one’s ideas in a fixed time, channelling as much as possible attention on the strongest points of the narration.

A unique experience to live, write and shoot. From the Gargano to Salento, the whole Apulia territory will become a cinema scriptwriting set, a privileged place to meet and discuss among the different professions coming from heterogeneous countries and cultures.

During the final step, the learners will be offered a precious chance to transform their own story from paper to the screen. At the end of the course, in fact the scriptwriters will meet producers from the cinema and television sector to whom they will submit their scenarios.

The Foundation will choose one and will sign a contract for the acquirement of the copyright of the final elaboration, offering a concrete possibility of positioning it on the audio visual market of stories produced through the transformation of projects into cinematic works.

FONDAZIONE APULIA FILM COMMISSION

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Bari and Lecce and a 1.600.000 € fund to support movie production. Over the

past two years more than 100 productions have chosen Puglia as their location, discovering that shooting here is so simple, it feels like being on holiday.



UE Initiative co-financed with funding from European Regional Development Fund (ERDF)



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Regione Puglia

ASSESSORATO AL MEDITERRANEO
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La Puglia è tutta da girare.
Puglia, scenes to explore.

