

**3<sup>rd</sup> edition**

**MEDITERRANEAN  
COPRODUCTION  
FORUM**

**26<sup>th</sup> - 27<sup>th</sup> October 2012  
Cineporti di Puglia / Bari - Italy**

# MEDITERRANEAN COPRODUCTION FORUM

26<sup>th</sup> - 27<sup>th</sup> October 2012

*3<sup>rd</sup> edition*

**Cineporti di Puglia / Bari - Italy**



**APULIA REGION**

*Economic Development, Employment and Innovation  
Policy Department  
International Business Promotion Department*



**EUROPEAN  
UNION**

*European Regional Development Fund  
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# MEDITERRANEAN COPRODUCTION FORUM

The Apulia Film Commission Foundation, in collaboration with the Apulia Region, presents the 3rd edition of the Mediterranean Coproduction Forum on 26<sup>th</sup> and 27<sup>th</sup> October 2012 at the Cineporti di Puglia/Bari - Italy.

The aim of the Mediterranean Coproduction Forum is to support film projects linked to the Mediterranean and the Balkan regions, enhancing the meeting and the partnership among operators of the field such as production companies, financiers, market experts and distributors, allowing the participants to work together within a Forum in order to discuss and present their projects with the opportunity of "testing them" during the development stage and to come into contact with potential co-financers.

In short, a precious verification which will help them in the following steps of production.

Meetings are held with the aim of fostering the coproduction processes and an exchange of best practices in order to improve the operative modalities of the professionals attending the Forum.

The participating projects, selected by Alberto La Monica and the Apulia Film Commission, are presented by their producers with the "one to one meetings" formula. These projects are all partially financed and "almost ready" as far as screenplay and organization are concerned, and await for further financiers to close the budget.

With this event the Apulia Film Commission Foundation completes its building strategy of the audiovisual industrial chain, allowing the exchange of good production methods, as well as financial resources in order to support and facilitate film making in Apulia and Italy.

## CREDITS

### APULIA REGION

Economic Development, Employment  
and Innovation  
Policy Department  
International Business Promotion Department

### EUROPEAN UNION

European Regional Development Fund  
"Investing in your future"

### APULIA FILM COMMISSION FOUNDATION

Project co-financed by the E.U., in accordance  
with the Operational Programme E.R.D.F. Puglia  
2007-2013 – Line 6.3., Action 6.3.2  
Initiatives in support of local business  
internationalisation

Realized with the Patronage of EURIMAGES and  
in cooperation with ACE and Sofia Meetings

*Project Manager:* **Alberto La Monica**  
*Managing Coordinator:* **Cristina Piscitelli**  
*Administration Manager:* **Roberta Vernice**  
*Forum Coordinator:* **Olivier Reynaud**

### MEDITERRANEAN COPRODUCTION FORUM

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# PROGRAMME

## > 1<sup>st</sup> day: Friday 26<sup>th</sup> October /// CINEPORTI DI PUGLIA/BARI - ITALY

H 10.00

• **Welcome Message and Programme presentation**  
by Alberto La Monica - *MCF Project Manager*

H 10.30

• **Apulia Film Commission & Funds presentation**  
by Silvio Maselli - *AFC Chief of Executive Officer*  
• **"Apulia System" presentation: locations and services available in the Region**  
by Daniele Basilio and Raffaella Delvecchio - *AFC Cinema and Production Office*

H 11.30

• **Coffee Break**

H 12.00

• **Italian Tax Credit for Foreign Production Companies**  
Introduction by Chiara Fortuna and Simona Ricci - *Experts from the Ministry of Culture's Cinema Department*

H 12.30

• **Ateliers du Cinéma Européen presentation**  
by Simon Perry - *ACE President*

H 12.45

• **Sofia Meetings presentation**  
by Mira Staleva - *Sofia Meetings Director*

H 13.00

• **Lunch Break**

H 15.00-19.00 (H 15-16:45 1st slot; H 16:45 Tea Break; H 17:15-19:00 2nd slot)

• **Presentation of the 20 Selected Projects: open pitch**  
10 minutes are assigned to each attending producer to present their project.

## > 2<sup>nd</sup> day: Saturday 27<sup>th</sup> October /// HOTEL MEETING ROOM

### • One to One Meetings

Individual meetings during which the producers of every project meet potential co-producers and financiers. The meetings are scheduled prior to the event and more meetings can be booked during the event.

### • Closing Dinner

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# A MAID FOR EACH



DOMESTIC WORK IN LEBANON IS A REAL MARKET, SEGMENTED ACCORDING TO THE NATIONAL AND ETHNIC ORIGINS OF THE WORKER, WHERE THE LEBANESE EMPLOYER IS MASTER, AND THE WORKER THE PROPERTY OF THE MASTER.

Director: **Maher Abi Samra**  
 Scriptwriter: **Maher Abi Samra**  
 Production Company: **Orjouane productions**  
 Producer: **Sabine Sidawi Hamdan**

Total Budget: **229.004 USD**  
 Secured Financing: **90.000 USD**  
 Percentage of Secured Financing: **39%**

## SYNOPSIS:

In many Lebanese households, lives an African or Asian domestic worker. There are currently 200,000 migrant domestic workers amongst 4 million Lebanese in Lebanon. Domestic work in Lebanon is a real market, segmented according to the national and ethnic origins of the worker, where the Lebanese employer is master, and the worker the property of the master. Zein is the owner of a domestic labor agency in Lebanon. He brings women from Asia and Africa to work in Lebanese houses. He assists his clients in choosing from a catalogue the maid that will suit best their needs. Rima plays the role of a maid on the stage and has a Sri Lankan domestic worker in her real life. The role of the 'Master' is quite familiar to her. Lati is a maid and she's angry. She's confident that one day everything will blow up and she will regain her rights. Through the three characters of Zein, Rima and Lati, I aim to dissect an entire system, a fully integrated logic in the daily life of the Lebanese that has become a given.

## DIRECTOR'S STATEMENT:

Despite my recurrent condemnation of this practice, I inadvertently am an accomplice in this practice every time I spend time in Lebanon: I use my friends' sparkling clean apartments; I let myself be served by their present yet invisible domestic worker; I use a "pidgin" language to address her; and I even hire a domestic worker to take care of my elderly parents living in a Beirut suburb. Today, having a live-in maid in Lebanon

is no longer a luxury, nor a distinction of social class, but a common practice for upper and middle, mostly urban, classes. The domestic labour market has become accessible to everyone, and has been integrated into Lebanese norms and habits. It operates legally, is covered by laws and is encouraged by the State. Indeed, it is a reflection of an ultra-liberal and capitalist market system pushed to the extreme, where everything and anything can be bought, including human beings turned into modern-day slaves. In this film, I would like to question this market which traffics in Asian and African women; this institutionalized trade that became a "need" in daily life. I would like to shed light on this commodification system, and question our behaviour. The recruitment agency for domestic workers is the place where the agent chooses which maids to list in his catalogue to suit the needs of his clients; and where the client's family and private problems are resolved. The agent deals with "after-sales" customer services, and with the return and exchange of domestic workers. These agencies act as fronts for a system that grants the status of "kafeel" to an employer and for the racist flaws in the Lebanese legal and social system. Therefore, the agency will be the location of focus in the film. This market is facilitated, validated and perpetuated by the police and the justice system, which guarantees many of the employer's rights over the domestic worker and protects employers from any real accountability. Therefore, the film will also shed light on the complicity of the state and the legal system. Advertisement of this domestic

labour market flourishes in newspaper ads, street posters... Maids are represented in drawing as products. The film will also focus on the employers of domestic workers and their contradictions. They are ordinary Lebanese; they uphold the values of equality and renounce injustice. Nevertheless, these same individuals will have a maid who they picked from a catalogue, and whose passport they confiscate. Don't they need a maid to deal with their old and young ones, in the absence of daycares and retirement homes? Don't women need them to liberate themselves from domestic chores and gain more freedom and equality with men, all the while maintaining the tenets of the patriarchal family order? Their contradictions are to a certain extent mine as well. It is exactly from my point of view, as a Lebanese engulfed in this system, that I want to make this film. I will refrain from caricaturizing people and demonizing characters, I will not be telling sensational and sordid stories of maid's suicide, abuse or rape, which are numerous. I shall not focus on the digressions of this commodification system, but rather the market, itself, which is endorsed by all of us, and which is anchored in our Lebanese society. I aim to question its trivialization and normalization, in its most common traits. I am not aiming to invoke compassion of the viewers by exposing the distress and inequity suffered by domestic workers, but rather expose the layers of normalcy we have bestowed upon this practice. I will pay a particular attention to three characters: Zein, the agency owner, whom we shall observe in his daily work; Rima, an ordinary Lebanese who has a maid: she questions her status as a "client" turned master, and her acquired freedom at the cost of the commodification of a foreign domestic worker; Lati, an Ethiopian domestic worker who has been living in Lebanon for the last 10 years. Lati will destroy the depiction made which victimize and objectify domestic workers. She is clear-headed and rebellious and her words are uncommon and fresh. She's a voice that doesn't complain but rebels, that doesn't invoke pity but anger. Through these 3 characters, I aim to dissect an entire system, a fully integrated logic in the daily life of the Lebanese that has become a given.

## DIRECTOR'S FILMOGRAPHY:

**Maher Abi Samra** was born in 1965 Beirut and studied Drama Arts at the Lebanese University in Beirut and Audio-Visual Studies at the Institut

National de l'Image et du Son, in Paris. He worked as a photo-journalist for Lebanese dailies, and international agencies. He wrote and directed the documentaries: WE WERE COMMUNISTS (2010, 85 min); MERELY A SMELL (2007, 10 min). SHATILA ROUND-ABOUT: (2004, 52 min.); WOMEN OF HEZBOLLAH (2000, 52 min); BUILDING ON THE WAVES: (26 min, 1996); CHRONICLE OF RETURNING (1995, 52 min)

## COMPANY PROFILE AND FILMOGRAPHY:

**Orjouane productions** was created in 2007 and managed by Sabine Sidawi, and it specializes in the production of Feature films and documentaries in Lebanon and the Middle East. The team is composed of three dynamic women, Jinane Dagher, Renata Rahme and Sabine Sidawi. Orjouane engages in the search of Arabic, European, and international funding for the projects it produces, as well as manages the Line Producing in Lebanon and the Middle East (Jordan, Syria...). Some of Orjouane's projects: SYMPHONY OF A FLOOD by Darine Hoteit (Feature/Development); A MAID FOR EACH by Maher Abi Samra (Documentary /Development); MAY IN THE SUMMER by Cherien Dabis (Feature film - Post-production); 74 by Rania & Raed Rafei (2012); BEIRUT HOTEL by Danielle Arbid (2011); WE WERE COMMUNIST by Maher Abi Samra (2010); PAYS REVE by Jihane Chouaib (2011); EVERY DAY IS A HOLIDAY by Dima el Horr (2009); CARLOS by Olivier Assayas (2010); LOST MAN by Danielle Arbid (2007).

## PRODUCER'S FILMOGRAPHY:

**Sabine Sidawi**, a Beirut-based producer, founded Orjouane Productions in 2007, one of the most renowned production companies in Lebanon today. She has produced, co-produced and line produced more than 25 films, fiction and documentaries, among them "May In the Summer" by Cherien Dabis (post-production), "Beirut Hotel" by Danielle Arbid, "Carlos" by Olivier Assayas, "We were communists" by Maher Abi Samra, "Everyday is a Holiday" by Dima El-Horr.

# ABSOLUTE TRUTH



DAWUD HADAD IS MURDERED IN ACRE WHILE VIOLENT CLASHES BETWEEN ARABS AND JEWS ARE TAKING PLACE, DETECTIVE SALEH, IS CONVINCED THAT CATCHING THE JEWISH MURDERER WILL REGAIN HIM HIS LOST PRIDE AMONG ARABS.

Director: **Rukaya Sabbah**  
 Scriptwriter: **Rukaya Sabbah**  
 Production Company: **Laila Films**  
 Producer: **Itai Tamir**

Total Budget: **611.122 USD**  
 Secured Financing: **351.122 USD**  
 Percentage of Secured Financing: **57%**

## SYNOPSIS:

Yom Kippur eve, Acre, 2008. Riots on the city's Even Shushan Street between Jews and Arabs. Dawud Haddad, a successful Christian attorney from Acre, is arguing with one of the Jewish rioters, and the Jewish man pulls out a knife. People on the street manage to separate the two. Two days later, Dawud's body is discovered in a back alley in the Old City, and graffiti is found on the wall behind - "Death to All Arabs". The detective in charge of the case is Saleh, an Arab detective, married to Samira and father to a child who has an eye condition that can cause blindness. Being an Arab in the police force, he is seen by most of his community as a traitor. Saleh sees this case as an opportunity: if he catches the Jewish killer, he can prove to the Arabs he's on their side, and maybe regain his lost respect at last. Saleh is convinced the murder was racially motivated, and the investigation seems to prove him right. But soon after the investigation changes direction, as Saleh finds out Dawud had gotten in trouble with Jewish real-estate sharks who tried to buy houses in the Old City. Saleh can't find any evidence, and is gently pressured to leave these suspicions alone. Saleh reluctantly turns to investigate Dawud's personal life - Dawud the man, husband, lover and friend. Facts start to pop up, but Saleh never leaves the racial motive. Saleh is determined to unveil the truth and forgets anything else. In the meantime, his son's eyesight is deteriorating because of his severe cataract, but Saleh is not present. Even when he's there, he's not there. He cannot deal with this truth - his son is defective. Of all the things he could have inherited

from Saleh, he inherited his damaged Genes. Saleh concentrates on the murder that has to be solved, the truth that has to be unveiled, even when he finds out no one but him is interested, and even if the price he has to pay is too high. Saleh cannot let go, and when he finally does let go of the case, he is already too late to where he should be, to the strongly lit hospital room, where his son, who can no longer see that light, waits for him. There is no light at the end of the tunnel, only horrifying darkness.

## DIRECTOR'S STATEMENT:

Thou Shall Not Kill says the age-old religious commandment, and yet, this world relies on murder. Dawud Haddad is murdered, and the whole world of the story is created, and throughout the film, questions and thoughts arise around the illusive idea of morality - what are the truths behind an action and what do they mean? The characters in the film move between faith in ultimate morality and justice and the belief that everything is relative, depends on the circumstances and not empirical. Thou Shall Not Kill and Thou Shall Not Commit Adultery are two commandments that are being put to the test, along with other human values, like love, marriage, parenting, respect and friendship. How is a person, a society, or a state, estimated? A certain assumption leads us to a realization or conclusion. Is doubting the conclusion enough, if you never question the assumption that led to it? If you don't question everything? Every occurrence, every character, and every motive in the film are questioned, nothing is taken for

granted, and nothing is absolute. The characters are not good nor bad, they cannot be measured against any moral scale, they are not one-sided, and the world around them isn't either - Acre, the torn city, an Arab city, a Jewish city, a city which is experienced, lived and died in differently by each individual. The film doesn't wish to give answers; it even questions the existence of answers and the necessity of the questions. Absolute truth is an absolute concept, ideally, a concept that is lost in the line of the plot. Between black and white there's a growing area in which all ideas disappear - a grey area, where nothing is absolute, nothing is good, nothing is bad, nothing can be measured on a scale of value, morals or politics. "Absolute truth" is my quest for what is beyond: beyond ideals and values, beyond borders and identities - my identity as a Muslim Arab woman, secular, Israeli, third generation after the Nakba, living in a society that doesn't cease to change, a confused society that has a bit of everything. This is a journey beyond the worn-out stereotypes about the life of Arabs in Israel - how they are expected to live, both by Israeli Jews and by the Arabs themselves, looking for their uniqueness, under the shadow of difference, injustice and most of all uncertainty. Some Arabs find refuge in religion, some in nationalism, and some in detached individualism. When you live in a society that is always changing, where a convention that was the word of god 20 years ago and is now only seen as a relic of old times, of days that seem to be two hundred years ago and not merely twenty - living in this society pushes you to test your boundaries, to cross them, or perhaps walk between them. It made me want to break every taboo. I do it in my personal life and I do it in the film. For me, this is a journey in my and everyone's colorless life, in a state that has many narratives, many truths, and is eventually undefined. And maybe this is the Absolute truth.

## DIRECTOR'S PROFILE:

**Rukaya Sabbah** was born in the Arab village of Tur'an, Israel and studied at "Camera Obscura" School of Arts in Tel-Aviv. A filmmaker and producer for Arabic language programming in Israel and Palestine since 2004. Worked as vice president at "Alarz" productions between 2007-2011. CEO of the IPTV "Ehna TV". With films featured in the Jerusalem International Film Festival, the UK Jewish Film Festival, and the NY Other Israel Festival. Recent works include "Israel's

Hi-Tec Industry" which she directed for Aljazeera, and a drama entitled, "Dusty Road", participated in the Haifa International Film Festival.

## COMPANY PROFILE:

**Laila Films (Itai Tamir)** is a boutique production company for high quality independent cinema. In addition to our continuous support of emerging Israeli and international filmmakers from script to screen, we believe in an intimate approach to achieve personal, innovative and distinct cinema.

*Since 2010, Laila Films has produced:*

POLICEMAN by Nadav Lapid; NOT IN TEL AVIV by Noni Geffen; SHARQIYA by Ami Livne; ALICE by Dana Goldberg; THE OTHER SON by Loraine Levy; CLOSED SEASON by Franziska Schlotterer; ARABANI by Adi Adwan; TRANSLATION by Nurith Aviv.

*Current productions:*

HOUSE OF WISHES by Haim Bouzaglo; NO WHERE MAN by Benjamin Friedberg; ABSOLUTE TRUTH by Rukaya Sabbah; OMAR by Roy Krispel; ABOVE THE HILL by Raphael Najadri; DEADS OF JAFFA by Ram Levy.

## PRODUCER'S FILMOGRAPHY:

*In Laila Films:*

POLICEMAN by Nadav Lapid; NOT IN TEL AVIV by Noni Geffen; SHARQIYA by Ami Livne; ALICE by Dana Goldberg; THE OTHER SON by Loraine Levy; CLOSED SEASON by Franziska Schlotterer; ARABANI by Adi Adwan; TRANSLATION by Nurith Aviv.

*Previous productions by Itai Tamir:*

INFILTRATION (Fiction, 120 min.); BENA (Fiction, 90 min.); ADAMA (Documentary, 54 min.); SEVEN MINUTES IN HEAVEN (Fiction, 90 min.); VASERMIL (Fiction, 90 min.); TEHLIM (Fiction, 90 min.); LOVE LIFE (Fiction, 104 min.); CLOSE TO HOME (Fiction, 90 min.); LIVE AND BECOME (Fiction, 200 min.); THE DIARIES OF YOSSEF NACHMANI (Documentary, 60 min.); AVANIM (Fiction, 90 min.); OR (MY TREASURE) (Fiction, 90 min.); TO TAKE A WIFE (Fiction, 90 min.); FROM LANGUAGE TO LANGUAGE (Documentary, 60 min.).

# BANAT

A BLACK SEA BEACH ON A WINTER'S MORNING... HOW DID IVO AND CLARA END UP HERE? THEY SEEM TO BE ASKING THEMSELVES THAT, WHILST HOLDING EACH OTHER AND LOOKING AT THE CALM SEA. A TRAGICALLY ENTERTAINING STORY OF REVERSED IMMIGRATION: FROM ITALY TO ROMANIA, SEARCHING FOR WORK AND HAPPINESS!



Director: **Adriano Valerio**  
 Scriptwriters: **Adriano Valerio & Ezio Abbate**  
 Production Companies:  
**Movimento Film & Hi film productions**

Producers: **Emanuele Nespeca, Mario Mazzarotto & Ada Solomon**  
 Total Budget: **1.054.124 Euros**  
 Secured Financing: **65.000 Euros**  
 Percentage of Secured Financing: **6.5%**

## SYNOPSIS:

The word crisis not only seems threatening Ivo and Clara, but actually weighs on them and makes it impossible for their dreams to come true. They are two strangers, sharing their thirty years and discontent for what surrounds them. Clara is just coming out of a long relationship and is about to lose her job because of Alitalia's overstaffing. Ivo is the typical unemployed and his frustration pushes him towards a radical choice. He has inherited a small farm in Banat, in western Romania. The legacy of a distant uncle becomes something to start over with, putting everything on the line. They meet by chance and seem to recognize each other, in the precarious balance of their lives. Sometimes we see coincidence in events that, at the end, we were looking for, even if unconsciously. So, a series of seemingly unexpected events will take Ivo and Clara, who met in Rome, to Romania, where Ivo, the reversed immigrant, has been welcomed with open arms. Despite the winter's harshness and a thousand of complications – someone is trying to stop the rebirth of the business – Ivo will fight to make his dreams come true thanks to Don Ion's help, his uncle's ex-right-hand-man and ex-goalkeeper for the legendary Steaua Bucurest, European Champions. Clara is in love with him, but in another country: is this exile actually their only way to happiness?

## DIRECTOR'S STATEMENT:

Banat's screenplay comes from the true story of a friend who decided to grow apples in Romania by taking an unsuspected opportunity. And he

found himself playing an inverted immigrant, in a land that he was told was wonderful. It also comes from my desire to depict today's 30 year olds' world, of their employment and sentimental problems, from their desire and fear of assuming their own responsibilities. Ivo and Clara do not feel well any more in Italy and that is why one and then the other throw each other into this crazy and probably uncomfortable adventure. But at least, it allows them to imagine a different future, to put some distance between them and everything that surrounds them and seems to flow with ominous naturalness. I spent numerous weeks in Romania, in the Banat region, to look for places and faces that could be used for this tale. I found an incredible sense of hospitality and landscapes even more beautiful than I was told they were. Villages where time seems to have stopped some decades in the past, where storks still nest on lampposts, and where the economy is strongly linked to foreign investment, which are often Italian and ruthless. I would like to tell Ivo and Clara's story as a sentimental Drama that would often mix with comedy, during the main plot as well as with secondary characters (the Melotti widow and Christian) who are appropriate to lighten the mood. Because our characters, suspended between two worlds, can only be saved by a touch of healthy irony.

## DIRECTOR'S PROFILE:

After a Law degree at the University of Milano **Adriano Valerio** went to Paris where he received a Bachelor of Fine Art from the École International

de Creation et de Realisation (EICAR). In 2004 he became the assistant of Nenad Dizdarevic. He is currently Fast Track Head Professor and Professor of contemporary worldwide cinema and film analysis of the EICAR.

Since 2011 he collaborates with ALBA (Académie Libanaise des Beaux Arts, Beirut) and with the IHB Artmedia (Casablanca) and consults for the programming of the Immaginario Festival (Perugia).

Screenwriter and director, his short films were selected to take part in some of the most important European festivals (Torino Film Festival, Arcipelago Roma, Tous Courts Aix en Provence, Porto7, AFIA Arhus, Skopje Film Festival, In the Palace Film Festival, Genova Film Festival).

He took part in the Berlinale Talent Campus (2012) and the Locarno Film Academy (2012).

He is also the founder of Camera mundi (www.cameramundi.org), an NGO that organizes directing seminars in developing countries.

## DIRECTOR'S FILMOGRAPHY

CURLING (15', 2010) - Butterfly Productions Paris, with the support of Mairie de Paris, Angicoa, Procirep; Best Photography and best actress (Sonia Gessner) Brasov International Film Festival (2011), Best Director and actress (Sonia Gessner) Giardino dei Corti (2011); ORBITE (15', 2008) Produced by Immagina with the collaboration of Zoomworx and Cromazoo; Special Mention - BMovie Film Festival (2009), Public's Award at Monfilmfest (2008); DA LONTANO (16', 2007) Produced by Fargo Film with the support of the Torino Film Commission and Eicar Paris; Best original screenplay City Priza at Bra 2006, Jury's Mention Mitreo Film Festival (2007), Torino Film Festival (Italian Shorts) (2007); CLAIRE (18', 2004) Produced by Eicar with the support of Kinokitchen; Best Short Film - FestCine International Film Festival Valladolid (Spain, 2005), Bh Prize - Luksuz International Film Festival (Slovenia, 2006).

## COMPANY PROFILE:

**MOVIMENTO** is a film distribution and production company established in 2007 by Mario Mazzarotto and a group of Italian directors and producers who joined forces to draw Italian audiences back into art house cinemas.

MOVIMENTO was created as a response to the ongoing challenge of releasing art house movies in Italy. The modus operandi is to strongly involve

filmmakers as distribution partners thereby nurturing a closer dialogue with a wider audience. MOVIMENTO is constantly searching for movies of emerging and established talents that have been highlighted in the international scene and have developed a peculiar film language that help us to better understand our world. Among other recent titles in distribution: SHELTER (Riparo) by Marco Simon Puccioni (Panorama Section of the 57th Berlinale), ALEXANDRA by Aleksandr Sokurov - a master of contemporary cinema (in competition at the 60th Cannes Film Festival), CORAZONES DE MUJER by Kiff Kosoof (58th Berlin Film Festival in the Panorama section), KATYN by Andrzej Wajda (Oscar 2008 nominated as Foreign Best Film), NOTIZIE DEGLI SCAVI by Emidio Greco (67° Festival di Venezia, Globo d'Oro 2011 Best Director and Screenplay), DUST OF TIME by Theo Angheloupolus (59° Berlin Film Festival).

## PRODUCER'S PROFILE

**Emanuele Nespeca**, Producer of the feature films UNA PICCOLA STORIA (2006), PIETRO (2009), LA CITTÀ INVISIBILE (2009), NOTIZIE DEGLI SCAVI (2010), LATE SUMMER (2010), HORSES (2011), THE FUTURE (2012) and YUKI (2012). Vice President and founder of Young Film Producers Association of Italy (www.agpc.eu). From 2012 he is partner as producer of Movimento film srl, Martha Production srl and PMI - Partners and Media Investment srl, independent production and distribution companies. Since 2010 Member of ACE - *Atelier du Cinema Europeen*.

# BROKEN SPEZZATI



IN PRISON IN THE "NEW WORLD OF PERSPECTIVES"; IN FREEDOM IN HIS OLD WORLD NO MORE EXISTING.  
IN RESEARCH OF NATURAL FAMILY LOVE, ON THE TRACES LEFT OF HIS LOST COUNTRY.

Director: **Edmond Budina**  
Scriptwriter: **Edmond Budina**  
Production Company: **Revolver**  
Producer: **Paolo Maria Spina**

Total Budget: **250.000 Euros**  
Secured Financing: **80.000 Euros**  
Percentage of Secured Financing: **30%**

## SYNOPSIS:

Jan Budi, sixty, after serving his sentence is released from prison in an unspecified city in Apulia (southern Italian region) and embarks on a ship to return to his homeland, Albania. He is solitary; thoughtful... in the old railway station in Durec he takes the train to Tirana. During the trip, the landscape that stands out in front of him is not as he remembered. He walks through the streets of Tirana, which also changed a lot and, excited, moves closer to his old house which has not seen him for eighteen years. From his neighbour, Marko, he discovers some upsetting truths: his wife died just after his arrest and his son, Andi, has become a rich and corrupted politician. The pain for the loss of his wife is immense, but Jani feels particularly hurt by his son who, during those long years, has never tried to have any kind of contact with his father. He meets his son who openly confesses his intention not to have any kind of relationship with him, an ex-convict, as this could only do harm to his reputation. The film tells a universal story of the attempt of an old father to re-conquer the affection of his son, discovering the "new face" of the contemporary Albania, between wild consumerism and corruption, as everywhere.

## DIRECTOR'S STATEMENT:

This Film project tells the story of today's Albania, good and bad alike. It is unveiled thanks only to the four characters from the City center and the suburbs. Change affects not only the landscape, but also the internal world and Human relations. In today's society, and not only in the Albanian one, selfishness and greed transform Human beings in an ungrateful beast, incapable of gratitude even toward the ones who gave him his life, one's own

parents. Through a simple and touching story, we are trying to discover these contradictions that are not solely within the family, but mix with the delicate issues of society that have to do with everyone, like the issue of toxic waste. It is a common and unifying tale, simple and difficult at the same time, which has taken place everywhere throughout History; in which the false hypocritical moral of appearances clashes with Human honesty and sacrifice which know no political boundaries. Freedom is often an illusion and it is not because you are free of the physical prison that you are any freer than you were on the inside. In order to highlight contrasts between images, landscapes, lifestyles and mentalities, the Film will be shot in real time, in a certain way, during the journey the character will take from the prison in Bari, to Durazzo, to Tirana and then Shpaska, a small abandoned village immersed in a fairytale landscape in the Albanian countryside; a natural cross between well-being, development, poverty and backwardness. It is a Film in which reality and fiction will coordinate each other harmoniously. The weight of the solitude of an abandoned person looking to find his life again after 18 years of anguish and suffering, but who on the inside, holds a rich, sensitive and poetic world. It will be a moment of his life filled with emotions and humor that will nonetheless help us reflect. The camera will be invisible, in a sense, for this very reason, and it will enter with the character in everyday life, anchoring it in real spontaneous dialogues that will be given birth on the set. The characters will be immersed in situations that interest us, but the dialogues will be improvised and spontaneous, as it happens in real life. The camera will follow the situations in sequence shots and will

be dynamic, stealing images of day to day life. For this reason we will use a camera that will allow us to be "invisible" and non-invasive.

## DIRECTOR'S PROFILE:

**Edmond Budina**, just after receiving his degree from the Tirana Art College, started working for the National Theatre as an actor and a director. He has played over 50 partes in important pieces by Schiller, Ibsen, Pirandello, Miller, Brecht, Robles, Pogodin, etc... He is a member of the Ruling Artistic Council of the National Theatre and a Professor at the Art College, where he taught diction, acting and directing. Author of the theatrical adaptations of various works by Ismail Kadaré, which he staged and marked a turning point in Albanian Theatre. He is an author, an actor and a director for Radio, Television, Cinema and a consultant for newspapers and magazines. In August 1990 he was one of the 40 most influential intellectuals present at the meeting with the Albanian ex-President to ask for political pluralism, which was a historical moment for Albania, as the representative of the professors of the University of Tirana. He is also one of the founding members of the Albanian Democratic Party. In 1993/94 he took part in the various in the filming of the Ipotesi Cinema (school of Ermanno Olmi), as a director's assistant and technician. In 1994, as a screenwriter and director, he directed the documentary "GUARDANDO AL RITORNO", which participated at the Med Film'96 Festival. In 1995 he selected, translated and staged and played poetry and prose by Ismail Kadaré in the show "TABIR SARAIL" presented in various Italian cities. In 1996 he was the main actor for the show "MIGRANTI" by Marco Baliani, produced by ETI (Ente Teatrale Italiano) and presented in the country's most important theatres from the "Teatro Valle" in Rome to the Piccolo in Milan. The show won the National Prize for translation, which he received from the Minister for Culture. Various students of the Universities of Venice, Padua and Milan have written their dissertations about the life of Edmund Budina. In 2000, 2001, 2002, 2008, he took part in the RAI soap opera "UN POSTO AL SOLE". He has directed the short film "DOMENICA DALLE PALME" produced and aired by Tele+ contemporarily in 23 European countries, and with which he took part in the Turin Film Festival. In 2005 he won the Grand Prize as best actor in the Tangiers Mediterranean Short Film Festival. He had a part in the Ken Loach film "TICKETS", which went to Berlin Festival in 2005.

In 2003 his first feature film was released "LETTERE AL VENTO", made in collaboration with the Italian Ministry of Culture, produced by ASP with Donatella Palermo and distributed by Lucky Red. The film took part in almost 30 International Festivals and won prizes as best film and best scripting, one of which is the Award for Quality Cinema by the Italian Ministry of Culture. In 2011 "BALKAN BAZAR" was released, the first Italian, Albanian coproduction, financed by the Albanian Film Center and the Direzione Generale for Cinema in Italy, and distributed by Mediaplex Italy. The film went to a dozen national and international festivals.

## COMPANY PROFILE:

**Revolver** is an independent company founded in 2002; the company is active in different fields such as theatrical distribution, international coproduction, domestic production, Tv production and development, trading of Tv films and series. Also international sales of Italian films, casting for international films, line producing for foreign films in Italy. The company is involved in other cultural activities such as book publishing essays for universities, music recording, events and local festival organizations.

## PRODUCER'S PROFILE:

### Paolo Maria Spina

2008-2012: Intl consultant for Lumiq Studios Turin, and other European production companies for the Italian market.

2002-2012: Founder and Managing Director of Revolver Ltd for film and TV production, distribution, TV sales, international coproductions, line producing.

2001: distribution/acquisitions/co-productions and sales management for Sharada srl and Poetiche Cinematografiche srl.

2000: Acquisition Manager in Fandango srl. Distribution of the newly formed organization and intl co-production.

1998-1999: Acquisition and Distribution Manager of the Minerva Group srl and Minerva Pictures. Foundation series home video VHS and DVD RaroVideo.

1996-2000: National Secretary UICC (Italian Union of Film Clubs).

1993-1997: collaboration activities Cineteca Comunale di Bologna (Film Archive). Various festivals, Consultant for Marche Region, City and Province of Ancona.

# BUTTERFLIES

SELECTED IN PARTNERSHIP WITH SOFIA MEETINGS

A BLACK COMEDY ABOUT SUICIDES AND MISCOMMUNICATION



Director: **Tolga Karaçelik**  
 Scriptwriter: **Tolga Karaçelik**  
 Production Company: **Mantar Film**  
 Producers: **Aslı Erdem, Engin Yenidunya, Sara Merih Ertas**

Total Budget: **1.081.710 Euros**  
 Secured Financing: **219.298 Euros**  
 Percentage of Secured Financing: **23.83%**

## SYNOPSIS:

The 5-year old Kenan is trying to read the first page of a book. His brother Cemal is playing with a Challenger space shuttle toy. Their mother is hanging from the ceiling behind Kenan, having committed suicide. Next to her, there is another rope hanging. Kenan walks up to his mom and picks up the suicide note on the table: "Sometimes I get really sad." He tries to put the rope around his neck, but cannot manage to kill himself because he is too short. When Cemal enters the room, he sees his mother dead and Kenan trying to commit suicide. He rushes out. The two brothers go their separate ways after this. Their father, who cannot deal with his wife's suicide, sends Cemal to his aunt's house in France and Kenan to his other aunt in Istanbul. Cemal becomes an astronaut and Kenan a minibus driver. Their paths don't cross again until 30 years later, when their father summons them back to their village. When they reach the village, the brothers find out that their father had committed suicide in the same place and the same way as their mother. In this bizarre village, a mysterious woman will come into their lives and the brothers will finally have to face each other, their past, and death.

## DIRECTOR'S STATEMENT:

Mazhar is dead; Mazhar Candan was my uncle and a poet, he died. My mother will die, my grandmother will die, my father will die, I will die. They're still alive, I'm still alive, Mazhar Candan was my uncle and a poet and he died. He made me enjoy *Odyssey* when I was 9 years old. We took a

journey through the kingdoms which Herodotus told about. When I was 11, he introduced me to Mayakovski and Yesenin. When I was 13, he said "Aysel, go away, I'm not the one for you". My favorite poem of his started as "The sun sets, "maestro" silenced everyone with a shaky voice, holding one hand up like an actor". Everyone remained silent and listened to him as he talked. As far back as I can remember, he used to say "this is my last year". He said this for 20 years. That scared me when I was a kid; later on I just smiled, it just made me smile. He wouldn't die and I would smile. Until last year, I didn't become aware of his death. One day my maternal uncle invited me over for lunch, saying "Mazhar and I are waiting for you". I saw my maternal uncle and Mazhar, and sat across them. As I lifted my head up, I saw it was Hasan not Mazhar sitting next to my uncle. That day I realized Mazhar had died. I felt a knot in my throat, I could not breathe. I left the table without saying anything. I misheard him. He said Hasan, I heard Mazhar. I dragged myself out to the street and cried for Mazhar for the first time, that day. When I went home, I started thinking about death. Mazhar was gone and it hurt me. I pictured in my mind the faces of everyone I loved. One by one, I made them say "this is my last year" in my head. Then I sent them all to Hasanlar Village. This is how Hasanlar Village came to be and gave birth to its characters. I'm 30 years old. I feel like death is still far away. While I still feel stronger than death, I wanted to write a comedy where death is a character but not significant enough to be the lead. At Mazhar's funeral I gave a speech and said "He always wanted

to be an underground poet; he finally is". No one laughed, but I thought it was funny. And I'm sure Mazhar was there and he also found it funny. I wrote this movie to make Mazhar smile.

## DIRECTOR'S PROFILE:

**Tolga Karaçelik** (1981, Istanbul) studied film in New York City after receiving his law degree in Turkey. In addition to writing and directing five short films that have been shown at various festivals domestically and internationally, he wrote and directed music videos and served as director of photography on a documentary feature. His award-winning feature debut *Toll Booth* has screened at numerous prestigious international film festivals. *Toll Booth* is the first Turkish film ever to have a one-week theatrical run at The Museum of Modern Art (MoMA) in New York. As the opening film of The Global Film Initiative's Global Lens 2012 Series, *Toll Booth* is shown at more than 35 cities across the US and Canada in 2012. In April 2012, Tolga won the Binger Filmlab Award at the Meetings on the Bridge Film Development Workshop with his new film project BUTTERFLIES.

## DIRECTOR'S FILMOGRAPHY:

GIŞE MEMURU (AKA TOLL BOOTH) – 2010, Fiction Awards:  
 Opening Film – Global Lens Series at MoMA (2012, USA/Canada)  
 Best First Film, Best Actor, Best Cinematography – 47th Antalya Golden Orange Film Festival (2011, Turkey)  
 Best Film – 20th Mannheim Turkish Film Festival (2011, Germany)  
 Best Actor, Special Mention – 16th Sofia International Film Festival (2012, Bulgaria)

## PRODUCER AND COMPANY PROFILE:

**Mantar Film** was founded in 2010 by Engin Yenidunya, Tolga Karaçelik, and Sara Merih Ertas. Working in finance in Japan, Engin has produced various films including Amir Naderi's *Cut* (Venice, Toronto 2011) and Apichatpong Weerasethakul's *Ashes*. Since completing her studies in the US and returning to Turkey, Merih has been engaged in more than 20 feature films in production and direction capacities. The team was assembled during the scriptwriting phase of Tolga's feature debut *Toll Booth* and turned their long-lasting friendship into a harmonious, enjoyable, and efficient business partnership. Bringing together

their diverse backgrounds, work experience and friendships under the Mantar Film umbrella, the trio was recently joined by **Aslı Erdem** to help bring her background in art-house films and experience in international co-productions. Aslı produced the Golden Orange-winning short film *Snow* directed by Erol Mintaş. She was an Associate Producer on the Eurimages-supported commercially oriented feature film *In Flames* that was released in several European countries. In 2012, she produced Melisa Önel's first feature *Seaburners* that is in post-production. Currently, Mantar Film is developing two feature films: *Butterflies* by Tolga and a literary adaptation by Spanish director Paula Ortiz as a co-producer.

## PRODUCER'S FILMOGRAPHY:

KELEBEKLER (AKA BUTTERFLIES) - [In Development] by: Tolga Karaçelik, Production: Mantar Film. Presented in Meetings on the Bridge Development Workshop in 2012 and was awarded the Binger Lab Script Advisory Scholarship Prize. Selected for Sofia Meetings 2012; ANNEMİN ŞARKISI (AKA SONG OF MY MOTHER) - [In Development] by: Erol Mintaş, Production: Yol Sinema. Selected to the Meetings On The Bridge Development Workshop in 2011 and Sundance Script Lab held by Istanbul Independent Film Festival 2012; KUMUN TADI (AKA SEABURNERS) – 2012, Fiction, 100' – [In Post-Production] by: Melisa Önel, Production: Bulut Film. Film was supported by Ministry of Culture and Tourism of Turkey. Presented in Thessaloniki Crossroads Co-Production Market, EEFA (East European Film Alliance) Development Workshop in 2011, and Meetings on the Bridge Work in Progress section in Istanbul Film Festival 2012; YANGIN VAR (AKA IN FLAMES) - 2011, Fiction, 98' by: Murat Saraçoğlu, Production: Yol Sinema. Awards: Varna International Film Festival (2012, Bulgaria), Best Actor; Ankara Film Festival (2012), Best Actor, Best Actress, Best Editing; Sadri Alışık Awards (2012), Best Actress in Comedy.

# LA BARCA

## THE BOAT - tv series

A MEDITERRANEAN SAILING HOLIDAY FOR SIX YOUNG WOMEN AND FIVE OF THEM ARE LESBIANS. THE BOAT IS A MICROCOSM THAT LETS US SEE, WITH LIGHTNESS, HUMOR AND AUTHENTICITY, A UNIVERSE SELDOM SHOWN ON TV THAT WAY.

Directors: **Raffaella Antonutti, Clarissa Cappellani**  
 Scriptwriters: **Raffaella Antonutti, Clarissa Cappellani**  
 Production Company: **Visionaria**



Producer: **Silvia Scerrino**  
 Total Budget: **1.035.000 Euros**  
 Secured Financing: **100.000 Euros**  
 Percentage of Secured Financing: **10%**

### SYNOPSIS:

The Boat is a TV Series in 6 episodes. Each episode lasts about 25 minutes. Each season depicts a sailing holiday in different places of the Mediterranean. Six women on vacation, all with very different histories and different personalities, they will spend six unforgettable days sailing along the beautiful coast of Puglia.

For the first time in Italy the female homosexual world is recounted with light and irony in its hidden, nuances and in its more extreme character reveals a contagious humanity. The magnetic skipper with her mysterious girlfriend, the undeclared MP, the exuberant actress, the clumsy seductress and the psychologist take us on a journey through the breathtaking Apulian landscape in the irresistible tangled web of their lives: from passions, problems, desires, commitment and unexpected meetings it will be impossible not to choose your own favorite! These are the ingredients for a surprising and irreverent TV series, which is fun but also important from a social point of view.

### DIRECTOR'S STATEMENT

The horizon moves like a seesaw, the sun seems to be the pivot while rising from the sea. The water surface is calm; the silence of the night just past pervades everything: the sails, rudder, and a couple of towels hanging on the bulkheads. At the stern, the wooden ladder is pulled down: it may be an oversight from the day before but a small

puddle of salt reveals the passage of a presence. There are no footprints around, someone has just taken a dip or has dried off quickly after a swim at dawn. It's impossible not to leave traces on a sailboat, as this holiday will leave a mark in the lives of our protagonists and our viewers.

The director's intent with this series is to live through an experience of freedom: diverse like marine species, carefree as the breeze, deep as the sea.

### PRODUCER AND COMPANY PROFILE:

**Silvia Scerrino** – She was born, lives and works in Palermo, where she graduated in architecture in 1991. In 1994 she founded the production company Eikonos image-processing, with which she has produced more than 20 documentaries, mostly of historical content, and has organized various exhibitions and seminars on cinema. In 1996 she founded the publishing house Editions Papageno, with which it published a periodical magazine "Ad Occhi Aperti", the only magazine of cinema information and reviews published south of Rome, as well as monographs on Italian directors and actors. In 2000 she founded the **Cultural Association Visionaria**, of which she is CEO since 2001, for the production of cultural projects.

*Producer of the following works:*

2000 - "FERDINANDEA" docu-drama by Claudio Pappalardo produced by Fahrenheit 451 in Turin.

2003 - "PASO DOBLE"; documentary, by Silvia Scerrino "GIROTONNO" spot for the city of Carloforte in Sardinia. "THE RESTORATION OF A STATUE" documentary for the National Trust Trapani

2004 - "RACCONTO DI UN SUCCESSO", a documentary by Gaetano di Lorenzo.

2005 - "Pueblito Viejo" documentary, by Silvia Scerrino AMAP institutional spot. "MIRACOLO A BALLARÒ", documentary by Gaetano Di Lorenzo. AMG institutional spot

2006 - backstage of the movie "IL DOLCE E L'AMARO" by Andrea Porporati

2007 - "ISOLA NUDA" by Deborah Inguglia, a short film co-produced by London College of Communication. "ULTIMO MODELLO", by Luca Lucchesi, short film selected at the International Short Film Festival of Latina (Festival Pontino). "CACCIA ALLE STREGHE", a documentary by Sofia Ganci. "ISOLA NUDA", documentary by Debora Inguglia Prize winner Libero Bizzarri 2009 - Special Jury Award

2008 - "CAFFE' GORA", a documentary by Marino Brandoli

2009 - "CON GLI OCCHI DI UN ALTRO" film by Antonio Raffaele Addamo, produced by the Association of Thersites; "RISTABANNA" film by Daniele De Plano and Gianni Cardillo

2011 - "ASAKUSA NO BRECHT" documentary of the musician Gianni Gebbia in collaboration with Pippo

Bisso; "DELL'INFRANTA COMPIUTEZZA", by Silvia Scerrino, documentary funded by the Sicilian Region, Department of Tourism.

2012 - "CANTIERI CULTURALI DELLA ZISA" collective documentary by Clarissa Cappellani, Emma Dante, Paola Randi and Roberta Torre. "NELLA TERRA DEL PADRINO", by Francesco Calogero, produced by Rai Cinema

*She is the organizer of the following international festivals:*

2010 - "EOLIE IN VIDEO"

2011 - "SICILIA QUEER FILM FEST", now in its third edition.

### DIRECTORS' PROFILES:

**Raffaella Antonutti** graduated at "Istituto Superiore Statale per la Cinematografia e Televisione Roberto Rossellini" in Rome. She has been teaching film editing since 1999. Her feature credits include as director and writer: "APPIA TRA

LA LUNA E I FALÒ" (docu-film directed by Roberto Renna for the City of Rome and MIBAC), "LA CACCIATA" (docu-film directed by Cecilia Musto) and "VIVA L'ITALIA" (short-film by Enrico Salvatori). From 2006 she has been working as a consultant covering coordinating and editing events organized by "Ministero Italiano dei Beni Culturali ed Ambientali".

**Clarissa Cappellani** has been working as a director of photography on a wide range of award-winning documentaries, from immersive documentary vérité to television docufilms, and she also shot sit-com, conceptual installations for museums, commercials and videoclips. Her documentary feature credits include "FRANCA, LA PRIMA" (Roma Film Festival 2010), "DRAQUILA - ITALY TREMBLES" (Festival de Cannes 2010), "HOUSING" (Locarno Film Festival 2009), "IL LATO GROTTESCO DELLA VITA" (Cipputi Award at the Torino Film Festival 2006). For the Italian TV and satellite channels she shot many documentaries ("8744" for History Channel, "CHASING UNABOMBER" for Rai2, "FOR WHO THE LITTLE BELL RINGS" for Rai3, "G8, IL VERTICE MALEDETTO" Rai2, "THE POST-HUMAN'S BIRTH" for Rai2, etc.) and sit-com ("BARZECOLE" for Fox FX). In 2011 she made her first documentary as a director, "EMMA DANTE - SUD COSTA OCCIDENTALE", about the greatest Italian theater director and playwright, which has been screened in many festivals and broadcasted on Sky Classica Channel. This collaboration with Emma Dante has grown during 7 years, so as Clarissa Cappellani's became Dante's eye, in 2012 she has shot as camera operator Dante's first feature film, "VIA CASTELLANA BANDIERA" an Italian / Swiss / French production.

# LA VITA TI ARRIVA ADDOSSO

## LIFE RUNS OVER YOU

TWO NAIVE MISFITS LEAVE THE 'SOUTH' OF THE WORLD, HEADING FOR A FARAWAY PLACE, FOLLOWING THE LIFE BEATING INSIDE THEM AND FINDING HAPPINESS AND A MODERN FAMILY.

Director: **Paolo Sassanelli**  
 Scriptwriters: **Francesco Apice, Chiara Balestrazzi, Paolo Sassanelli**  
 Production Company: **Mood Film**

Producer: **Tommaso Arrighi**  
 Total Budget: **1.500.000 Euros**  
 Secured Financing: **187.000 Euros**  
 Percentage of Secured Financing: **12.47%**

### SYNOPSIS:

Salvatore is a 40 year old sensitive person who has lived most of his life as handyman in a hospital in a little town in Apulia in the South of Italy. He's a simple and rough man. In the hospital he has his only close friend Felice a patient from northern Italy in his forties. They spend all day together. Felice is really affectionate with Salvatore who is the only one he talks to. Their lives are not special no thrills no surprises. Every day is almost like the day before but they are happy and they never thought of a change never dreamt to escape to live a new life out of the hospital. Until one day the director of the hospital decides to transfer Felice in another hospital and ordered to Salvatore to leave the small house near the main entrance gate of the hospital where he used to live in the last 20 years. So they decide to escape together from the hospital and try to reach Island Felice's obsession to see the geyser. They leave the hospital that very same night hitting heavily the guardian. They head to Germany as first stop of their journey because Felice told that his mother Gerti lives there and that she's very famous. In his simple mind Salvatore thinks to arrive in Germany and find her even though they only know her name. This would seem impossible to all sane men but it's not easy to tell who's fool and who's not with Felice and Salvatore. In a gas station, they ask a Football team fan club for a lift. So with no money the two reach the city of Hamburg. This is the start of a long series of encounters in a foreign land chasing this Gerti Müller who is in fact a very popular TV presenter

in Germany who lives and work in Hamburg and it is unbelievable to think that a guy like Felice is her son. Till they meet Anke, a 40 years punk, who lives in a commune in a crumbling building overlooking Hamburg's harbor. She helps them to find the famous Gerti Müller reaching Studio Hamburg with Salvatore and Felix. They will meet Gerti during her television show finding out that she's not exactly Felice's mother also if she knows him. She can't stay with them because of her career and because they are wanted by the international police for their escape from Italy. Salvatore, Felice and Anke run away from the Studio together. They arrive at Hamburg port escaping from the police and they jump on a ship which is just making off. We find Salvatore# Felice and Anke now sitting in the middle of nothing waiting for a geyser. They made it to Iceland. At the end of the journey, though nothing has apparently been found, Salvatore and Felice will not come back as they'll find they'd never been that happy and alive before, as a family with Anke.

### DIRECTOR STATEMENT:

I wish to make a movie centered on a theme which has always moved me. It tells about people's frailties and of how, a certain balance, built on a monotonous but seemingly satisfying life, can be shattered by a traumatic event. There are people who, peeking over from the parapet of their lives, are satisfied with watching others' lives run along below. I asked myself what would happen if two individuals fled from a small town in Puglia and

wound up in to a city like Hamburg, and specifically on a street full of sexy shops! The idea is to describe, in a delicate way, these immigrants, their psychological and integration issues, the research for their roots and longing for freedom. To express all this I feel that suit me best the light tones of a comedy. I grew up loving the masterpieces of Italian comedy! To inspire me there are also the important actors we have involved in the project, Pierfrancesco Favino, Giuseppe Battiston, Marie Baumer and Cornelia Froboess (we have their agent's LOI).

### DIRECTOR'S PROFILE:

**Paolo Sassanelli** is an acclaimed actor in the Italian theatre, cinema and television, born in Bari in 1958. In the last five years he finds out a new talent in direction. For theatre he directed four pieces for television the campaign of the Liquore Strega 2011(8 spots on La7). For cinema he was cowriter of the movie ROSSO COME IL CIELO by C. Bortone and he directed two short films AMMORE (2012 in postproduction) and UERRA (2009) selected at the Venice Film Festival and winner of 42 awards including best short in 16 festivals, the official selection in 4 Oscar qualifying festival, a special mention at Nastro d'Argento and a nomination at David di Donatello Awards. The script of his first feature film project LIFE RUNS OVER YOU was finalist in the Franco Solinas 2011 Award.

### DIRECTOR'S FILMOGRAPHY:

#### Director for cinema

AMMORE (2012) - short film in post-production;  
 UERRA (2009) - short film, 35mm, 16mins  
 Premiered at Venice Film Festival, winner of 16 festivals and 26 more awards, nominated at David di Donatello, Special Mention at Nastro d'Argento

#### Screenwriter for cinema

AMMORE (2012); UERRA (2009); ROSSO COME IL CIELO (2006) by Cristiano Bortone - feature film

#### Director for television

LIQUORE STREGA ALBERTI (2011) - commercial, 8x15', on Italian TV La7

#### Director for theatre

GIROTONDO (2010) by Arthur Schnitzler; PRINCIPE SENZA CODA (2008) by Luca De Bei

### COMPANY PROFILE:

**Mood Film** aims to tell universal stories that describe sentimental relationships in all their profound facets, focusing attention on the

emotional potential of the human relationships of the characters, compared to the needs of the international and European public. Mood Film started producing awarded shortfilm: UNDER THE LEAVES (2005) by Stefano Chiodini, THE PREY (2009) by Francesco Apice, WAR (2009) by Paolo Sassanelli and ESTER'S HOUSE by Stefano Chiodini (2012), winning 75 awards all over the world, including best short in 28 festivals, the official selection in 6 Oscar-qualifying festivals, two Italian Golden Globe, 3 special mentions at Nastro d'Argento and a nomination at David di Donatello Awards. In 2011 Mood Film produced the documentary HIT THE ROAD, GRANNY by Duccio Chiarini, premiered at Venice-Days during the last Venice Film Festival, winner of two festivals in Italy, a special mention at Nastro d'Argento and three more awards. In 2012 it was executive producer of the documentary FOOTBALL GLADIATORS by Fabio Segatori. In 2012 Mood Film has produced two more short films JENNIFER'S LAW by Alessandro Capitani and AMMORE by Paolo Sassanelli (in post-production). Actually Mood Film is producing, with Rai Cinema and the support of BLS- Business Sudtirol Location, its first feature film AQUADRO by Stefano Lodovichi, project finalist at Solinas Experimenta Award, and it is in preproduction of a short documentary PASTRONE E CHOMON by Ramon Alos and as minority coproducer of a feature mokuumentary EL HOMBRE QUE QUISO SER SEGUNDO by Ramon Alos in coproduction with Spain.

### PRODUCER'S PROFILE:

**Tommaso Arrighi** was born in Florence in 1975. He started working as set production assistant in 1998 in the movie A TEA WITH MUSSOLINI by Franco Zeffirelli. In 2004 he was set production assistant in EXORCIST: THE BEGINNING by Renny Harlin and in the same year he graduated at the Centro Sperimentale di Cinematografia in Rome with a degree in film production. Between 2004 and 2005 he worked as office production assistant for a year on the 1st season of HBO tv series ROME (12 episodes). In 2005 he started working with his own production company MOOD FILM.

# MADRE TERRA

## MOTHER EARTH



A CO-OPERATIVE OF HOPELESSLY INEXPERIENCED YOUNG PEOPLE SETS OFF TO FARM THE LAND CONFISCATED BY THE STATE FROM THE MAFIA. WILL LEGALITY FINALLY TRIUMPH OVER CENTURIES OF ABUSE?

Director: **Giulio Manfredonia**  
 Scriptwriters: **Fabio Bonifacci**,  
**Giulio Manfredonia**  
 Production Company: **Lumiere&Co**

Producer: **Emilia Bandel**  
 Total Budget: **4.000.000 Euros**  
 Secured Financing: **1.400.000 Euros**  
 Percentage of Secured Financing: **35%**

### SYNOPSIS:

In 1967, Alfio Bonavita was forced to sell his fertile farm "Li Trizzi" to the Mafia family Sansone, who allowed him to stay on as a labourer to work the land. Alfio violently taught his rebel son, Cosimo, that he must always obey the powerful Sansones. Thirty years later, the boss's son Nicola is in charge, while Cosimo still cultivates the farm like his father. When Nicola is taken away by the police, he tells Cosimo to look after the land.

Another 10 years go by and it's the present. The land has finally been confiscated by the state. Nicola is still in jail but Cosimo continues to work on it illegally. A group of young people would like to farm the land by setting up a co-operative, but they have no idea how to do it. Also, the clans are boycotting and blocking the initiative. The co-op asks an expert association that deals with confiscated land to send someone to help them. Only a guy called Filippo is available; a timid, almost cowardly man, who has so far only fought the Mafia with paperwork.

Once in the field, Filippo encounters many obstacles. He would like to return home but he resists – helped by anxieties – as he becomes infatuated with the beautiful Rossana, head of the co-op. New members join the group: an African immigrant who desperately needs money to send home, an openly proud gay couple keen on haute cuisine and design, a new-age oriented woman. Cosimo also becomes part of the project, so he that can continue to harvest his beloved farm.

Thanks to Filippo, the work on the land actually

does begin, but problems soon arise. The members of the co-op lack farm experience and the only expert, Cosimo, isn't a good teacher; he can only express himself with gestures. As soon as things begin to improve, the supreme court overturns Nicola's prison sentence and he is put under house arrest; a house that – mockingly enough – is at the very centre of the farm. Nicola is on his land again and he wants the co-op to pack and leave. The situation worsens and the co-op has to face new obstacles, including sabotage and the possibility of a traitor in their midst. Filippo (and anxieties) is put to the test, and everybody is about ready to give up. Cosimo abandons the co-op: the land belongs to Nicola, and he must obey him. But when Nicola orders his men to pollute the land to get rid of the co-op, Cosimo's pride awakens and at last he calls the police. Nicola is taken away once more and the co-op has won its peaceful battle. Filippo holds Rossana close: he doesn't want to leave. Now this land is his, too.

### DIRECTOR'S STATEMENT:

There is an Italy that fights the Mafia every day. In silence. Hundreds of young people are organised in cooperatives that manage assets confiscated from the Mafia. Every morning at dawn, these young people get up and farm land that once belonged to Provenzano, Brusca, Riina, Pirogalli. Through their work, young people from Sicily, Puglia, Calabria, and Campania destroy the Mafia's "social capital", taking the instrument of consent away from the bosses. It's an Italy of hope, an

Italy that has rolled up its sleeves, come out to demonstrate, spoken out and defied organised crime, the grey zones of politics, corruption, and crooks. This film is a comedy. It is not about politics, but rather about those working from below, those who have made the decision to fight the Mafia on a daily basis, changing Italy day by day. And above all, it's also a story about a group of young people. We've chosen to tell it with a comedic tone, with irony and compassion, so that the film attracts the largest possible audience; so it reaches young people and spreads a message of hope through the emotions of cinema. The main character of the film is the Earth, freed from the Mafia control. And Earth is a metaphor for us, our dignity. Locations have not been decided yet, a great deal of work will be done to choose the best spot possible to set and shoot our story. We must find great locations: the Earth must be beautifully shot; it should be worth heroic efforts to fight for it. We're in the south of Italy: the sun will always shine and produce bright and saturated colours, which will fill the screen and the eyes of the audience.

### DIRECTOR'S FILMOGRAPHY:

QUALUNQUEMENTE (Whatsoeverly) (2010); SI PUÒ FARE (2008); E' GIA' IERI (2004); SE FOSSI IN TE (2001)

### COMPANY PROFILE:

**LUMIÈRE & CO.** was created in 1994, as a production and entertainment services company, by Lionello Cerri and members of Anteo, a cinema in Milan created in 1979. The project was motivated by the desire to become actively involved in Italian film production. Members hoped to draw upon their solid experience and knowledge of the Italian and European markets.

In 1998 it produced the film FUORI DAL MONDO (NOT OF THIS WORLD) directed by Giuseppe Piccioni, with Silvio Orlando and Margherita Buy. The film was a box office success and received 5 David di Donatello, a nomination for an Italian Oscar in 1999, and prizes at the Montreal and Chicago Festivals.

In 2000, the company co-produced, with Mikado and Jafar Panahi Film Production, THE CIRCLE directed by Jafar Panahi. The film won the Golden Lion at the 57th Venice Film Festival.

Lumière & Co. and Mikado jointly acquired the Italian rights and distributed the films LISTA DE ESPERA directed by Juan Carlos Tabio, and LA

FAUTE À VOLTAIRE directed by Abdel Kechiche, which won Best Film award at the 2000 Venice Film Festival.

In the following years Lumière & Co. produced among many others, BURNING IN THE WIND, in competition at Berlinale, DAYS AND CLOUDS and WHAT MORE DO I WANT by Silvio Soldini, last one was Gala Screening at Berlinale 2010.

Lumière & Co. is also the Italian coproducer of Susanne Bier's new film, ALL YOUNG NEED IS LOVE starring Pierce Brosnan and has just produced the last comedy by Silvio Soldini, THE COMMANDER AND THE STORK, shot in Italy, and Giorgio Diritti's VANITY, shot mainly in Brazil, both of them European coproductions.

# MOTHERLAND

THE STORY OF A WOMAN'S BATTLE FOR FREEDOM FROM HER MOTHER, AND THE DARKER SIDE OF RURAL LIFE IN THE CENTRAL ANATOLIA.

Director: **Senem Tuzen**  
 Scriptwriter: **Senem Tuzen**  
 Production Company: **Tatofilm**  
 Producer: **Olena Yershova**

Total Budget: **610.000 Euros**  
 Secured Financing: **195.000 Euros**  
 Percentage of Secured Financing: **32%**

## SYNOPSIS:

Nesrin (35) has just quit her office job in Istanbul and is headed to her family's empty village house in rural Turkey to finish writing her first novel. The publisher wants it in a month, but Nesrin is blocked. She's an urban, upper-middle class woman, and she imagines solitude and a return to her roots will allow her to make the deadline.

Just after arriving - because she didn't know how to operate the wood-burning stove - the house fills with smoke. She sleeps with the windows open and catches a cold. Learning this, her overprotective and invasive mother Halise (55) rushes from Ankara to her side uninvited.

Old tensions between them simmer. Halise - religious and conservative - begins to impose her will on her daughter, and Nesrin resists. Their disagreements reveal the schisms dividing modern Turkey and force them to explore the darker parts of the other's inner world. Nesrin cannot write and wants her mother to go. Driven by anger, but held back by guilt, she tries to reclaim her private space, but her mother digs in deeper. As time passes, Nesrin realizes that despite her resistance, she is subtly being transformed to her mother's will. On a religious festival, Nesrin gives in to her mother's pressure and accepts having a sheep slaughtered in her name despite being a vegetarian, as long as her mother agrees to leave.

At the same time, Nesrin's rose-colored view of village life gives way as the weight of social pressure reveals itself. She understands that her idealized plan to return to her roots - which

she held as pure and peaceful - is unattainable. This new consciousness reaches a climax when her childhood friend is driven to suicide after rumors that she's cheated on her husband spread through the village. After the funeral, on the day of the Festival of Sacrifice, Halise renews pressure on Nesrin to let her stay, but Nesrin goes to buy her mother a bus ticket out of town anyway. But on the way, she instead walks out into a vineyard where she runs into the deaf and slightly mentally disabled butcher who had slaughtered the family's sheep that day. They have wild sex and in the act the young man bites off part of Nesrin's earlobe. She lets out a terrible scream, sending children running who had been peeping from a distance. She returns home to face her mother with blood trickling down her neck.

## DIRECTOR'S STATEMENT:

It was years ago that I began examining the nature of the mother-daughter relationship. My interest came from my own experiences with my mother and the other women around me. I noticed a common pain sometimes talked about with caution, but usually hidden in subtle smiles. I've talked about this with women from different social classes in Turkey and women from other parts of the world. From many I saw hints of a universal conflict, a struggle in their eyes between anger and deep love.

To ask one's self, "Who am I?" is to face the shadow of the mother and the father as a starting point of any journey into the self. A woman who hopes

to individuate, to establish herself as a unique whole, must accept the shadow of the mother living inside her while at the same time distancing herself from it. How she balances this is critical, and it is not easy.

MOTHERLAND is set in Turkey, where millions of people--like the film's main character--have grown up in modern cities after their parents migrated from traditional villages. The outlooks of these children of migrants are far from the traditional and religious ways of their parents. But these two different values can be equally present in the same person, creating an internal conflict that can lead to a crisis, as we see with the film's main character. With MOTHERLAND, I want to capture the unrepeatable moments that reveal the nature of mother-daughter relationship, where a mundane event or even a glance can expose an essential truth, and from these moments to create a meaningful composition. And I hope to work with a documentarian's honesty to capture in cinematographic forms the relation between the psychology of being a daughter--a condition of womanhood--and the structure of Turkish society.

## DIRECTOR'S PROFILE:

**Senem Tuzen** was born in Ankara in 1980 and holds a degree in cinema and television from Mimar Sinan Fine Arts Academy, Istanbul. She has directed short films that have been screened and awarded in national and international film festivals. She has also worked as an editor, cinematographer and producer on short, feature and documentary films. MOTHERLAND--which will be her first feature film--has participated in the IFF Sundance Screenwriter's lab, was shortlisted at the Hubert Bals Fund, and has been supported by the Turkish Ministry of Culture for development and for production. It was awarded Best Film Project at the Meetings On the Bridge Co-production Market in Istanbul in 2012, and pitched at the Holland Film Meeting.

## DIRECTOR'S FILMOGRAPHY:

MILK AND CHOCOLATE (2008)  
 Travelling Istanbul Film Festival, France, Best Short Film, 2010, Ifsak Film Festival, Best Short Fiction Film, 2008, Siyad Turkish Cinema Awards Best Short Film Nominee, 2009, Izmit Short Film Festival Special Jury Award, 2008, Premiers Plans Film Festival D'Angers, 2010, Tiburon Film Festival, 2010, Paris Cinema International Film Festival,

2009, New York Turkish Film Festival, 2009, London Turkish Film Festival, 2009, MIEFF International Film Festival, 2009, Cyprus International Short Film Festival, 2009, Ankara International Short Film Festival, 2009, International Labor Film Festival, Munich Film Festival, 2008, Golden Apricot Film Festival, 2008.

UNUS MUNDUS (2007)

Siyad Turkish Cinema Awards Best Short Film, 2009, Kartal Film Festival, Best Short Film, 2008, Izmir Short Film Festival, Golden Cat, Best Fiction Short Film 2007, Akbank Short Film Festival, Mention Prize, 2007, New York Turkish Film Festival, 2008, Boston Turkish Film Festival, 2008, Inonu University Short Film Festival, Competition, 2008, Istanbul International Independent Film Festival, 2008

RATS (2005)

KanalTurk Film Festival, Best Short Film, 2006, Marmara University Short Film Festival, Best Actor, 2006, Ifsak Short Film Festival, Best Short Fiction Film, 2005, Istanbul International Independent Film Festival 2006, Adana Altinkoza Film Festival, 2006.

## PRODUCER'S PROFILE:

**Olena Yershova**

Participant of EAVE 2010. Member of Producers Network at Cannes IFF (2009-2012).

EAVE - PUENTOS Workshop at Buenos Aires IFF (2009). She has worked for 8 years as executive director of Kyiv IFF Molodist and for 2 years as development manager of Eurasia Film Market (Antalya, Turkey). Started at SOTA Cinema Group (Ukraine) at 2008 as international relations manager for promotion of the completed projects at international festivals and markets. During 3 years company finished 4 international co-productions. Continued as an executive producer at "MY JOY" by Sergei Loznitsa that was presented in competition in Cannes IFF 2010. In 2011 created her own company "TATO FILM".

## PRODUCER'S FILMOGRAPHY:

"MY JOY" by Sergei Loznitsa 2010 (Germany - Ukraine - The Netherlands); Cannes IFF - main competition and more than 13 awards on the international film festivals; "SENSE OF SEX" by Maryna Gorbach and Mehmet Bahadir Er - in postproduction (Ukraine - Turkey); "ODESSA" by Florin Iepan, feature documentary - in postproduction (Romania - Germany - Ukraine).

# ODYSSEA



A BREATHLESS INVESTIGATION LEADS SOCIOLOGIST SERGE DEEPER AND DEEPER INTO THE BELLY OF THE CRUISER ODYSSEA... AND THE SECRET LIFE OF A WOMAN, BULGARIAN WELDER DOMINIKA.

Director: **Pascal Deux**  
 Scriptwriters:  
**Pascal Deux** and **Marion Dousot**  
 Production Company:  
**Alliance de Production Cinématographique**

Producer: **Jean-Christophe Barret**  
 Total Budget: **3.570.000 Euros**  
 Secured Financing: **1.540.000 Euros**  
 Percentage of Secured Financing: **45%**

## SYNOPSIS:

Serge Camara, a sociologist, is collaborating on a research project about foreign workers on large work sites. He joins a team of heating engineers working on the construction of the cruiser Odyssea and works undercover to avoid suspicion. Only Franck, the head of the team, knows about his research. Franck is also a union representative; he hopes that Serge's work will help him in his struggle. When Serge arrives on location, the scene he faces fascinates him. The shipyard is an enormous machine, where thousands of workers from around the world work together. In the beginning, Serge's efforts are laborious. His attempts to make contact with different groups of foreign workers fail, until he notices a group of female Bulgarian welders, and more particularly Dominika Vratsa, their team leader. He succeeds in gaining Dominika's confidence and she allows him to sublet a room in their residence. For a sociologist like Serge, sharing the intimacy of these women is an unhopd-for chance. He avidly observes their lives and secretly notes their manners. The group's ambiance is heavy because everybody is exhausted, and because Dominika drives her group with an iron hand. Her employers have promised her a promotion to an office job if her team keeps the pace without complaining. Little by little, Serge concentrates his attention on the young woman, getting increasingly closer to her and finally becoming her confidant. Serge enters a twilight zone, where professional interests and sentimental feelings are

mixed. When in the middle of the night, he catches Dominika leaving the residence with other girls from the team, his sociological study becomes a true detective inquiry; an inquiry that turns rapidly into an obsession. Night after night, Serge goes deeper inside the bowels of the Odyssea, which looks more and more like a monster, to discover the dark side of the welders' lives.

## DIRECTOR'S STATEMENT:

My initial desire was to write a fiction that would transmit the upheaval taking place in the working-class world today, which is so emblematic of our era, through intimate, romantic personal stories. To illustrate the violence of this mutation, I chose the world of shipyards as my backdrop. Like a precipitate, this industry concentrates every problem of globalization in a nutshell. The cinematographic treatment, the lighting, the frames, will lean towards something more romantic. The tension between realism and a more abstract, possibly even poetic dimension, will, I hope, give the film a universal dimension. The steamship Odyssea is more than just a backdrop. It is a full-fledged character. The constraints related to its construction comprise one of the powerful dramatic elements of the film. The visual treatment of the scenes that take place on and around the Odyssea will give rise to various interpretations.

## DIRECTOR'S PROFILE:

**Pascal Deux** starts in the movie business 1982 on "VIVEMENT DIMANCHE" a film by François

Truffaut. For several years he's the Assistant director of Jacques Rivette, Samuel Fuller, Miklos Jancso, Mike Figgis ou encore Jean-Pierre Ameris, among others. In the same time, he writes and directs two shorts, "CONSTANCE" and "SOIGNEURS DEHORS!" selected in numerous international festivals. In 1996, he starts to shoot "NOBLE ART", a documentary that he also produced. This film follows during several years, the destiny of Fabrice Benichou, a former French boxing world champion, trying an ultimate comeback. In 2004, the film, acclaimed by critics, is distributed in theaters. During those years, Pascal Deux has also directed almost seventy commercials worldwide and produced a 52 minutes documentary on John le Carré for French television. In 2007, he starts to write "ODYSSEA". The project is supported by Emergence and the Beaumarchais foundation. At the same time, he directs the second crew on "OSS 117-RIO NE RÉPOND PLUS" film by Michel Hazanavicius. He collaborates also on "ENTRE NOS MAINS" a documentary directed by Mariana Otero selected at the César in 2011. Odyssea has just received the "Avance sur recettes avant realisation" from the C.N.C.

## PRODUCER AND COMPANY PROFILE:

Originally founded in 1958, **ALLIANCE DE PRODUCTION CINÉMATOGRAPHIQUE** was revived in 2005 to co-produce, with Bonne Pioche Productions, THE MARCH OF THE PENGUINS by Luc Jacquet, winner of the Academy Award and César Award for Best Documentary. Jean-Christophe Barret then completed the production of A PERFECT FRIEND by Francis Girod (a French-German co-production) after the death of producer Humbert Balsan. Since then, APC has co-produced BELLEVILLE TOKYO (2011) by Elise Girard, with Dolce Vita films, screened at Filmfest Munich 2011 and DES MORCEAUX DE MOI by Nolwenn Lemesle with Tokib Productions. **Jean-Christophe Barret** was also involved in the French-UK co-production STRAYED (2003) by André Techiné and in the French-Italian-Brazilian co-production CASTELO RÁ-TIM-BUM (1999) by Cao Hamburger. Other features are in development with directors Elise Girard, Jacob Berger and Simon Brook.

# POISONOUS ROSES

SAQR IS TORN BETWEEN HIS DESIRE TO LEAVE THE SLUMS OF THE TANNERIES WITH THE HELP OF REEM, AND HIS LOVE FOR HIS SISTER THAT HE MUST LEAVE BEHIND.

Director: **Fawzi Saleh**  
 Scriptwriter: **Fawzi Saleh**  
 Production Company:  
**hautlesmains productions**

Producer: **Karim Aitouna**  
 Total Budget: **590.152 Euros**  
 Secured Financing: **236.000 Euros**  
 Percentage of Secured Financing: **39%**

## SYNOPSIS:

Saqr is a handsome man from the slums of the tanneries where he has lived and worked all his life. He dreams of escaping from the tanneries, and is torn by an internal conflict between his love for his sister who lives with him in the tanneries, and Reem who can take him out of that world. The story is told from the three main characters' point of view. Reem, Taheya and Saqr, each of them tells the story from his viewpoint and each time the details, the motivations, the context, and the events are different. So the hero, the victim and the criminal are different in each story. At the end, Saqr was the only one who died in the middle of the tanneries neighborhood, taking a bunch of red roses, foaming at the mouth.

## DIRECTOR'S STATEMENT:

The environment where I lived, and which is not very different from that of the tanneries, is one drenched in mythology and which controls the human being and creates an extremely realistic world that borrows its components from daily life and its harshness and, therefore, poses questions about one's psyche and the much complicated reality in which one lives. Provoked by the stereotypical approach to social issues in most Egyptian films and which is basically stereotypical, I am trying to avoid this through making a film that engages in a dialogue with the audience, that makes them question and put into perspective their established ideas and conceptions of this world. I am also against the

single-faceted portrayal of the marginalized and the impoverished in most Egyptian movies where they are seen as murderers, thieves and prostitutes who create havoc in society. On the other hand, I, as one of them, see them as human beings who are trying to live their lives as much as they can. For these reasons the cast will be composed of professional actors and actual tannery workers. I want to portray real feelings and to really honor those marginalized people, also I wish to denote my non adherence to the mainstream methods of production.

I wanted to shed light on those people who are forgotten and marginalized and who, despite their deplorable financial condition, are still capable of engaging in human relationships like love and friendship and of enjoying their life through the means available to them like singing, dancing... etc. I also wanted to challenge the traditional narrative technique usually employed in Egyptian films by featuring fragmented stories that do not abide by the traditional linear progression of events. I directed a documentary called Living Skin about children who work at the tanneries. This film was part of a bigger project that also includes my feature film Poisonous roses about the tanneries district "Ezbet al-Madabegh" and its residents. It took me six months to shoot the documentary, and during this time I had the chance to bond with the people and we developed a kind of mutual trust. I am trying to look for a cinematic framework which claims an identity that distinguishes it from its counterparts by focusing on popular culture

and through transcending the prevalent narrative pattern in Egyptian movies by employing different narrative techniques and fragmenting time. This is inspired by folk tales, the Arabian Nights being the most prominent example. Providing different characters, where the character controls the narrative and the leads the story and not the plot, as characters multiples in an untraditional construction with an open ending that does not necessarily give an answer to all the questions raised. I do not make an image because I have a passion for the visual and the perfection of the image is not what I aim to achieve. The image will not be loaded with artificial structures, for it is a fragmented image characterized by flatness in a way that makes it resemble pharaonic paintings and folk art. The image, therefore, appears to have two rather than three dimensions and does not only unravel what is there but also what can be there as it opens for the audience the door for making their own interpretations. Using long shots to highlight the relationship between the people and the place and point out the effect of the latter on the former as well as to give a feeling of humility and loneliness. Although the place is absolutely realistic, its geographical isolation (because of the fence) makes it look like a fabricated and blurred place. The composition is always in an elongated form to emphasize the feeling of imprisonment, using one layer compositions, not using foreground and background. Here, lights and colors also play an important role to render the place resistant to demarcations. We will use long takes, using one shot scenes, and few cuts. We will use a fixed camera to realize these long takes. Yellow, brown warm tones are the most dominant colors in the film. The ground and the air are full of yellow dust while the tanneries and houses are built of brown wood. Yellow is used with sun rays that fill the place from sunrise till sunset and also on the faces of characters to highlight their poverty. Red is sometimes used to give the image a touch of life. These colors that are used in Saqr and Taheya's stories, to represent also extreme emotions and the harshness of life and the intensity of joy. Whereas the colors used in Reem's story lean more towards grays, and cool color, showing the mechanical and dull nature of Egyptian bourgeois society. The audio plays an important role in liberating the visual from its sensory effect. The sound is not necessarily congruent with the image, but rather strives to widen the scope of vision to that the

sound becomes visual. During the scenes taking place in the tanneries, we continuously hear the sounds of the tanning machines, and no music will be specifically composed for the film, but I will use popular music, usually played in these areas.

## DIRECTOR'S PROFILE:

**Fawzi Saleh** was born in Port Said, and is a screenwriter, a filmmaker, as well as a human rights activist. He holds a degree in screenwriting from the Cairo Film Institute (2009), and a degree in History from Suez Canal University (2003). He contributed to many documentary films as a researcher, and co-writer and worked as an AD in various films, TV shows and sitcoms. He also contributed as a volunteer in many activates of Human Rights groups in Egypt, calling for a better life for children and laborers. In 2006 he directed his experimental short MOCHA, which attracted the attention to his talent. In 2010, he directed LIVING SKIN who has been screened in about twenty international film festivals; the HotDocs was the most important, and has won three prizes.

## COMPANY PROFILE:

**hautlesmains productions** was founded in 2009 by independent producers **Karim Aitouna** and Thomas Micoulet. The company established in Lyon develops fiction and documentary projects and works with filmmakers whose pictures explore the questions of humanity.

### *In development:*

A PLACE UNDER THE SUN - documentary, 60' - directed by K. Aitouna; A RESIDENT DJELFA DREAMS - docufiction, 60' - directed by D. Yon - with Survivance productions.

### *In pre-production:*

THE MAGHREBIM- documentary, 90', directed by I.Boccaro; AILEFROIDE'S KEEPER - documentary 29' - directed by V. Verrier.

### *In production:*

ELEVEN MEALS - fiction 29' - directed by L. Hémon; 2 HORAS - documentary 19' - directed by K. Aitouna; CLIN D'OEUVRES - cultural TV program 14x3' - directed by K. Aitouna.

# QUIET PEOPLE



VIOLENCE TAKES A FAMILY ON A JOURNEY OF LOVE AND ANGER...

Director: **Ognjen Svilicic**  
 Scriptwriter: **Ognjen Svilicic**  
 Production Company: **Maxima Film**  
 Producer: **Damir Teresak**

Total Budget: **1.345.187 Euros**  
 Secured Financing: **700.000 Euros**  
 Percentage of Secured Financing: **52%**

## SYNOPSIS:

Ivo is a bus driver in his fifties. His wife Maja is at home because she has problems with high pressure. Their son Tomica is about to graduate. They live in Zagreb in big building from socialist period. They are satisfied with their normal and somehow low profile lives. Ivo is gentle and quiet man, always obeying law. But even as he is living an ordinary life, he has strong principles. He thinks that nobody has the right to hurt other human being, and that the every crime should be punished. One day their son Tomica comes home all beaten up. They go to doctor, doctor sends boy home. Same night he collapses. They go to hospital. Tomica has to stay there; it seems that injuries are more serious than doctor thought. Ivo and Maja are scared. They ask themselves: Why? They go to police, but police doesn't help. Ivo is losing his trust in law and in a society which does not care. Their son dies at the hospital. Ivo and Maja are in shock. Ivo cannot find peace. He was quiet man, believing that there are some principles behind the society. Now he sees that's not true. He has to do something. He goes looking for the boy who has beaten his son. He finds the boy in front of the school. It's a normal school boy, but with the lack of empathy and without any idea about the distinction between good and the bad. Ivo follows him and beats him up in one park. He beats him hard. Ivo is in position to kill him but at the end he cannot do it. It's his principals stopping him and he cannot go against it. He feels killing is bad. So he leaves the boy. He goes back home to

his wife. Something happened with their relation. Now it's stronger, they feel close to each other. They find the peace, they are even stronger, but there is feeling that there is something very wrong with the society.

## DIRECTOR'S STATEMENT:

This story is driven by the idea that good and bad are the matter of choice. But every man cannot see the difference between good and bad, and that difference is neither recognized by society. It's deep within ourselves. You have it, or you don't. My character has it. So I can say that with this film I want to reach deep down in human being, where you can see there is actually a moment where you can see that somebody is a god or bad. It's not relative. That's my principle.

The story is based on true events when one boy has been attacked on the street, and he died afterwards. Neither doctors nor police showed any understanding for this violent act.

I was thinking about his parents, how they must felt, and how much strength and love they needed to go through that. I think the man has to have a strong center to go through this sort of tragedy. I was thinking what I would do in their position. What would be my principle? That feeling stayed for long time in me, so I decided to make a film.

The style of this film is minimalistic. My goal is to get the audience under the skin of these characters. And to drive the spectator to the principle which lies behind their emotion. That's my personal artistic goal in this project. And that goal follows

the first inspiration, because, when I heard about this event I just was imagining how these parents are feeling. What kind of mixed emotions they are going through.

After I have finished the script I felt closer to this people and I understand these situations better. This was a kind of new experience for me to. I have traveled with the characters. So I hope the film, at the end will have the same quality - to take the audience on a journey of love and anger.

## DIRECTOR'S PROFILE AND FILMOGRAPHY:

**Ognjen Svilicic** was born in 1971 in Split, Croatia. In 2000, he directed his first feature *WISH I WERE A SHARK*, Croatian top box office in 2000. His next film *SORRY FOR KUNG FU* (2004), was screened at 55th Berlin Film Festival (Forum), and won several international awards. *SORRY FOR KUNG FU* was nominated by Croatian and foreign critics the best Croatian movie since independence. In 2007 Svilicic directed his third film, *ARMIN*. After having its world premiere at Berlin Film festival, *ARMIN* has been shown on more than 50 festivals and won twenty awards among them FIPRESCI Oscar in Palm Springs and "East of the West" award in Karlowy Vary. It was distributed in France, Belgium, Germany and Austria.

Ognjen Svilicic is also working as a scriptwriter; he has collaborated as a writer with Slovenian director Damjan Kozole (*SLOVENIAN GIRL*) As well with Croatian directors Branko Schmidt and Tomislav Radia. Ognjen Svilicic teaches screenwriting at the Academy of Drama Arts in Zagreb since 2008.

*Films as director (selective list of films)*

*TWO SUNNY DAYS* (2010); *ARMIN* (2007); *SORRY FOR KUNG FU* (2004); *ANTE IS COMING HOME* (TV movie, 2002); *WISH I WERE A SHARK* (2000).

*Screenplays (selective list)*

*SLOVENKA - THE SLOVENIAN GIRL* (2009) by Damjan Kozole; *METASTAZE* (2008) by Branko Schmidt; *THE MELON ROUTE* (2006) by Branko Schmidt; *WHAT IVA RECORDED* (2003) by Tomislav Radic.

## COMPANY PROFILE:

**Maxima film Ltd.** was founded in 1992 in Zagreb, Croatia as a company for producing feature films, TV programmes, and documentaries, and for production services as well. It is one of the longest existing independent companies in Croatia focusing on feature films. During this time we were involved in 27 projects, on which we were working

as delegate producer, co-producer or Production Company, giving our location / production services to the foreign productions shooting in Croatia. Until now we have produced 9 feature films and 11 documentaries.

As delegate producer, we produced films in co-production with foreign companies: *GOLDEN YEARS* (1992) with I.C.A.V. (France), and *ARMIN* (2007) with Busse & Halberschmidt (Germany) and Refresh Production (Bosnia and Herzegovina). We also often joined as co-producer in initially foreign productions: *CHICO* (2001), Hungary, Germany, and Chile; and *GOING HOME* (2003), Germany. Most of those films were very popular in Croatia and some of them had even a foreign distribution: *GOLDEN YEARS* (TV Channel Canal +, Norwegian TV, Slovakian TV, Hungarian TV Dunai and Australia Video Distribution), *CHICO* (many European countries (TV), America, South America, Australia); *ARMIN* (French theatrical release, Bosnia and Herzegovina (theatrical and TV release), Norwegian TV and Polish TV).

## PRODUCER'S PROFILE:

**Damir Teresak** was born in Zagreb in 1954 and graduated from the Faculty of Economics at the University of Zagreb in 1979.

In 1992 he founded the production company **MAXIMA FILM**, which he is the managing director of. He produced and co-produced 7 feature films (see Company profile).

From 1999 to 2000 he was vice president of the Croatian Filmmakers Union in which he is a member.

Since 2001 he has been employed as a professor at the Academy of Dramatic Arts at the University of Zagreb teaching production management for film and TV.

He is a member of the Board of the Producers' Union of Croatia (2003).

He participated in many projects concerning film and TV production in Croatia.

# STABAT MATER



ON THE BIG DAY OF HER JERUSALEM DANCE-TROOP PREMIÈRE, MAYA LEAVES EVERYTHING BEHIND IN ORDER TO RESCUE THOSE SHE LOVES – TO RESCUE THEM FROM HERSELF.

Director: **Tova Ascher**  
 Scriptwriter: **Tova Ascher**  
 Production Company: **2team Productions**  
 Producer: **Estee Yacov-Mecklberg**

Total Budget: **1.088.000 Euros**  
 Secured Financing: **470.000 Euros**  
 Percentage of Secured Financing: **43.2%**

## SYNOPSIS:

Maya, choreographer at a Jerusalem dance troupe, is married to Yoav, a senior official at the Ministry of Justice, an impressive and charming man. Being a pair of career driven parents with 2 demanding children, each day requires planning and juggling, a great deal of hubbub.

One evening Maya spots a figure from her past. She hurries away, but has a panic attack. She does not say a word to anyone, but it won't let go, and she cannot sleep or go back to her routine. Yoav notices his wife's distress, and realizes that she's hiding something. Their relationship is on the verge of crisis.

Nadia Kabir is a 17 year old Arab girl who has just graduated from the Jewish-Arab girls' school in Jerusalem. She is having a secret affair with Nimer, an activist in a Palestinian Liberation Movement. When Nimer is sent to Hamburg on assignment, they are secretly married. In Hamburg, Nadia realizes the meaning of the step she has taken – severing her ties with her family and beloved mother, as she embraces a life of exile and escape. When Nimer is caught by the authorities, Nadia is left to her own devices. She realizes that there is no option of returning to Israel, to her family: the authorities see her as a terrorist, and to her family she has escaped and disgraced them.

The connection between the two heroines – Maya and Nadia – is the core of the film. This connection has a tremendous effect on everyone; it will drop a bombshell on Maya's family, and leave Nadia's mother in distress and grief. This connection raises

questions of identity, of the ability of society to accept the Other and forgive their Otherness. It's a story about innocent individuals who pay a terrible price, the victims of a society that has gone awry, raising the question of when the private becomes political and the political becomes private, without the ability to separate the two.

## DIRECTOR'S STATEMENT:

Stabat Mater is a film about choice: the choice of life, even at a price of sacrifice. It's about a woman who is not devoid of weakness, but is strong, opinionated, and real. It's about mothers and daughters, identities, and truth and lies. Each of the protagonists is a victim of that primal sin, generating a great deal of thought and empathy. And with all its pessimism, it has compassion and the love of humanity. Stabat Mater is a film about a society that has lost its identity while trying to form one. It's a film about individuals that seem to be functioning well, but are living a lie. The film begins with the story of a very regular family that seems like any other. At this stage, my visual concept is of an observer from a distance. As the film progresses and the story tightens, focusing on the family as it transforms from general to private and unique, the film changes visually. From wide open shots with lots of space, the shots become close, tighter, and oppressive, from static to dynamic and moving towards a specific target; something is troubling about them. Although the film deals with society, it is also very personal, including elements from a general reality in a

place that has doomed itself to oblivion, a place that if it does not alter its ways, will soon no longer exist. The film juxtaposes the dissolving family and the society in which it originates. There is much allegory, but in spite of this, and perhaps because of this, there is something very personal in its grief. I have written a great deal (in each film I edit, I rewrite the script in a way), but have never felt so close to a story as I did with the film we have created here, my daughter and I. The very fact that we wrote it together is an integral part of its being so personal, private, and family-oriented.

## DIRECTOR'S PROFILE:

### Awards

1985 Award for best Film Editor, Israel Public Council for Arts and Culture.

1988 Award for best Film Editor, Israel Public Council for Arts and Culture.

1989 Award for best Film Editor, Israel Public Council for Arts and Culture.

2000 Award for best Film Editor, The Israeli Film Academy.

2008 Development grant, Jerusalem film and television Fund, (Stabat Mater's script)

2009 Producing grant, Jerusalem film and television Fund, (STABAT MATER)

## PRODUCER AND COMPANY PROFILE:

**Estee Yacov-Mecklberg** at the end of 2004 joined Haim Mecklberg to found **2-Team Productions** and developed a few feature films. In addition to producing the films Estee is handling the scouting of new writing and directing talents and assisting them to develop their debut feature films.

Estee's recent work as a producer includes: THE CRY OF OGG, (2012), feature film, directed by Moshe Alper, in post-production; WELCOME or... OUR CONDOLENCES, (2012), short, directed by Leon Prudovsky, in post-production; STEP-BY-STEP, (2011), documentary, directed by Vitaly Krivich, in post-production; THE HUMAN RESOURCES MANAGER, (2010), feature film, directed by Eran Riklis. LAND OF GENESIS, (2010), the first Israeli nature feature film, directed by Moshe Alper. An overnight box-office hit in Israel; FIVE HOURS FROM PARIS, (2009), feature film, directed by Leon Prudovsky.

Currently Mrs. Yacov-Mecklberg is in preproduction with LAST ONE TURNS THE LIGHTS OUT by Sharon Maymon (A MATTER OF SIZE) and TAL GRANIT and is developing a number of feature films,

including MUM WAS A BEAUTIFUL LADY by Ron Segal (STAIN), SISTERS OF MERCY by Asaf Korman (DEATH OF SHULA), STABAT MATER by Tova Ascher, CLAY by Haim Elbaum (THOU SHALT LOVE) and A VACATION WITH DAD by Leon Prudovsky (FIVE HOURS FROM PARIS).

### Memberships and Affiliations:

ACE – member

Israeli Producers Guild – member

Israeli Film and TV Academy – member

Israeli Feature Film Producers Forum – member

# THE CURVE



HE WAS DRIVING IN A CONTINUOUS LINE OF FEAR, TILL HE FACED A SERIOUS CURVE.

Director: **Rifqi Assaf**  
 Scriptwriter: **Rifqi Assaf**  
 Production Company: **The Imaginarium Films**  
 Producer: **Rula Nasser**

Total Budget: **507.220 USD**  
 Secured Financing: **202.088 USD**  
 Percentage of Secured Financing: **40%**

## SYNOPSIS:

Radi, sociophobic in his late thirties, living in VW microbus, finds himself obliged to drive three stranded people to their destinations.

Laila, a recently divorced Palestinian/Syrian girl facing a rubbery in her trip travelling back to Damascus ; Sami, a Lebanese artist who left his homeland in the Lebanon war of 2006, whose car broke down in the middle of nowhere; and a police officer.

Radi likes Laila's happiness and delight; he tries to defeat his inner conflict and open up for getting her attention away from Sami and makes her realizing his presence.

Meanwhile, Laila and Sami face their one dream and fears while the Policeman observing it all.

A series of unanticipated events occur along the way - past and present memories and surprising illusions reveal themselves in collective confrontations. Meticulously weaved and intertwined mysteries, challenges and self-reflective events provoke the individuals in enlightening self-evolutionary ways.

## DIRECTOR'S STATEMENT:

The Curve is the road of my own life journey that has given me inspiration towards writing this film. Having been born with a physical disability, I look in retrospect and I'm faced with the memory of many struggles – specifically in social terms and the lack of belonging. I myself have suffered from social phobia. When having to interact with others, I recoiled in the fear of being rejected or

misunderstood. This situation became especially difficult for me after the death of my idol and mentor at the young age of 20 – my father.

It is a reflection of my own pains and socially remote life. I present the suffering I have endured from losing my father. There is also a rather dominating statement that exaggerates a single hood and loneliness away from people. Despite the comfort Radi the main character gets from locking him away from what he mostly fears – in this case social interaction, he is still evidently lonely. And so, and without his conscious knowledge, he slowly explores people by helping them in their times of need, while I myself have taken the initiative to create films. I have always dreamt of creating films, even at a very young age. Now that I have allowed myself the opportunity to do so, filmmaking has become my therapy, my keyhole which allows me to see and discover the world around me. As I delved into this passion of mine, I lost my beloved along the way. Without him, I have spent ten years of my life after chasing after my dream in solitude. It has redefined my life, and here I am.... This is a film that pushes toward an important question: What drives some people to self-isolation, all the while the joy of life is being amongst others – no man is an island after all.

## DIRECTOR'S PROFILE:

**Rifqi Assaf**, a Jordanian/Palestinian filmmaker and screenwriter, was born in Amman in 1978, and holds a BA in English translation from ASU, with a filmography of four short films, one of

them is the award winning short THE VIEW, which won two Best Short Film and two Best Screenplay Awards. Rifqi is also a poet and film critic, and he is now preparing for his first feature film under the working title THE CURVE that was shortlisted for Shasha 2010.

## DIRECTOR'S FILMOGRAPHY:

THE LAST PATCH (2005), Fiction, 15 min

Co-Director/Trainee

*Official selections:*

Clermont Ferrand Festival 2006 (Market)/France

Panorama of film

Video Greek Izmir film festival Turkey

Jordan film festival 2006

AMMAN IN RED (2006), Experimental/Visual, 3 min

Director/Cinematographer/editor

*Official selections:*

Clermont Ferrand Festival 2007 (Market)

Jordan film festival 2006 panorama

AN AMMANI SPIRIT (2007), Visual/Documentary, 6 min

Director/Editor/Co-Cinematographer,

Part of a Workshop with Royal Film Commission of Jordan

THE VIEW (2008), Fiction/One Take, 16 min

Co-Director/Co-Writer

*Awards:*

Best Short Film @ Franco-Arab Film Festival (08), Amman

Best Script @ Taghit d'Or Film Festival, Algeria

Best Short Film @ Middle East Int'l Film Festival (08), UAE

Best Script @ Jordan Short Film Festival (08), Amman

*Official selections:*

Tampere Short Film Festival (08), Finland

San Francisco Arab Film Festival (08), USA

Ismailia Short Film Festival (08), Egypt

Boston Palestine Film Festival (08), USA

Golden Menbar Film Festival (08), Russia

London Arab Film Festival (08), UK

Arab Film Festival (09), Sydney/Australia

## OFFICIAL SELECTIONS:

Tampere Short Film Festival (08), Finland.

San Francisco Arab Film Festival (08), USA.

Ismailia Short Film Festival (08), Egypt.

Boston Palestine Film Festival (08), USA.

Golden Menbar Film Festival (08), Russia.

London Arab Film Festival (08), UK.

Arab Film Festival (09), Sydney/Australia.

## COMPANY PROFILE:

**The Imaginarium Films** is a newly established Jordanian production company with a vision to develop and produce regionally and internationally appealing Arabic content.

We are here to nurture and support innovative artists with their ideas allowing them to express themselves freely through all genres, be it television, documentaries or films. Our ultimate goal is to have content that speaks to local and regional audiences changing their perception of Jordanian/Arabic content and in return support the Industry.

## PRODUCER'S FILMOGRAPHY:

TRANSIT CITIES (2010) feature by Mohammad Hushki, 71 minutes, Jordan, Arabic;

THE LAST FRIDAY (2011) feature fiction by Yahya Al Abdallah, 88 minutes, Jordan and UAE, Arabic;

WAITING PO BOX (2012) a short film by Writer and Director Bassam Chekhes, 15 minutes, Official Selection Cannes Film Festival.

In finance and Development  
 THE CURVE by Rifqi Assaf, feature fiction, Jordan, 2012;

ME MYSELF & MARODUCH by Yahya Alabdallah, feature fiction 2013.

Postproduction:

MY LOVE AWAITS ME BY THE SEA a feature documentary by Writer and Director Mais Darwazeh.

# THE DEVIL'S ROPE

"THE DEVIL'S ROPE" IS THE FIRST DOCUMENTARY TO TAKE AN IN-DEPTH LOOK AT THE CULTURAL HISTORY OF BARBED WIRE. INSPIRED BY ONE OF THE SIMPLEST INVENTIONS OF NATURE - THE THORN BUSH, BARBED WIRE CAME TO HAVE A DECISIVE INFLUENCE ON THE RUN OF POLITICAL AND SOCIAL HISTORY OVER THE LAST 130 YEARS AND IS TODAY AS EVIDENT AS EVER. THE FILM REVOLVES AROUND PEOPLE WHOSE EVERYDAY LIVES HAVE BEEN CUT AND SHAPED BY BARBED WIRE. THE FOUR EPISODES OF THE FILM ARE STRUCTURED ACCORDING TO BARBED WIRE'S MOST BASIC FUNCTIONS: CONFINEMENT, EXCLUSION, DIVISION AND OVERCOMING.

Directors: **Christian Krönes, Florian Weigensamer**

Scriptwriters: **Christian Krönes, Florian Weigensamer, Roland Schrotthofer**

Production Company:  
**Blackbox Film & Medienproduktion**

Producers: **Christian Krönes, Florian Weigensamer**

Total Budget: **840.359 Euros**

Secured Financing: **51.728 Euros**

Percentage of Secured Financing: **7%**

## SYNOPSIS:

In a metaphorical sense, it can be found in early Bible stories – as a bush of thorns – or in the fairy tale „Sleeping Beauty“ as an impenetrable thorny bush – barbed wire. Inspired by one of the simplest inventions of nature barbed wire came to have a decisive influence on the run of political and social history over the last 140 years and is, today, as evident as ever. Originally it was just meant for fencing in cattle but then started being increasingly directed against humans, with the deliberate, desired side-effect of causing physical and mental injury, of degrading people and robbing them of their humanity. After the military discovered its potential it became party to the brutal slaughtering of the First World War and heralded the age of modern warfare. The role it then played in Nazi concentration camps indelibly established barbed wire as a symbol of horror. It is far more than just an item, tool or weapon. It stands as a metaphor for horrific humanitarian disaster. Europe was split in half by it during the Cold War and to the present day it has remained a vital tool in exercising power as well as in confining and excluding.

The "Devil's Rope" documentary addresses the cultural history of barbed wire and sheds light on its political, cultural and symbolic significance. The dramatic composition covers all the basic uses of this tool: Confinement, exclusion and division. Intrinsically connected with this is, of course, the aspect of getting over and overcoming, for wherever barriers are erected, attempts are made to bring them down again. The four episodes document the everyday lives of people whose

existence has been permanently shaped by the various functions of barbed wire. The individual chapters are embedded in selected archive material from different eras.

Although this erstwhile symbol of power was to become intrinsically connected with the image of brutal domination, barbed wire has managed to remain part and parcel of our lives and is today experiencing a horrific revival. The most impenetrable barbed wire fencing that ever existed is being erected all along the EU external border, the US border to Mexico and around Palestine: High walls of tried and tested, razor sharp Nato wire. The First World is currently retreating into its fortress behind the "Devil's Rope".

The film transports the viewer to the new external border of the EU, into a prison run by the prisoners themselves, to a theme park attraction in the form of a deadly border crossing and also shows a friendship that has managed to overcome the concrete wall dividing Israel and Palestine. The "Devil's Rope" documentary highlights the protagonists' different fates and documents their subjective experiences. It takes us to places where the wire runs between societies or even right through the middle of them, it splits and separates them, locks them in and locks them out.

By showing the various locations where barbed wire dictates the lives of people by drawing a thin line between life and death, we aim to critically analyse its subtle power and allow viewers a closer insight into some extraordinary life stories. The barbed wire becomes a secondary factor yet remains the common, uniting thread.

## DIRECTOR'S STATEMENT:

What do we think of nowadays looking at a picture of a piece of barbed wire? Hardly of the Wild West. Barbed wire is more than just an object, a tool or a weapon. It is a metaphor for the great catastrophes of modern humanity. Also because its function is displayed so clearly by its shape – made to hurt. In "The Devil's Rope" we explore the change of function and meaning of barbed wire in exemplary episodes. The documentary follows the story of people whose existences and lives are determined by barbed wire and leads to places where the devil's rope runs between, or even across societies. We want to question the apparent necessity of boundaries with their most brutal and degrading human consequences. In times of a new separation of the world barbed wire fences are growing everywhere.

We deliberately choose to do without any narrative text in the film. The plot lines are to be borne solely by the protagonists and thereby allow the viewer a very emotionally access. The subjective selection of episodes reflects our personal approach and gives the film a distinctive style. The dramatic structure is based on the main functions of barbed wire: CONFINEMENT, EXCLUSION, SEPARATION; and the urge to OVERCOME.

The film explores the issue of barbed wire apart from short-life news and current affairs programs and will thereby become a timeless film document. With "The Devil's Rope" we want to show for the first time on film the history of this tool that has changed the world dramatically.

## DIRECTORS' FILMOGRAPHY: (selection)

### Christian Krönes

(02-11-1961, Feldkirchen / Austria)

SCHÖNBRUNN – WELL OF BEAUTY (Documentary), A REFUGEE'S STORY (TV-Documentary), FRANKENSTEIN (Making Of), DEMONS OF THUNDER (Pilot Documentary), THE MAYERLING TRAGEDY (Feature Film), MISSION IMPOSSIBLE (Documentary), SOKA GAKKAI (TV-Report), THE LAST EMPEROR (TV-Report), KOBE – THE GREAT KANTO (TV-Report), GOLA ZAREEN – THE WORLD IN A BALL (Documentary)

### Florian Weigensamer

(24-01-1973, Vienna / Austria)

SCHÖNBRUNN – WELL OF BEAUTY (Documentary Film), DEMONS OF THUNDER (Pilot Documentary), PASSAGE TO PARADISE (TV-Documentary), DIANA UND SISI (TV-Report), THE LAST EMPEROR (TV-Report), SILENT NIGHT (TV-Report), DANCES WITH TIGERS (TV-Report), GOLA ZAREEN – THE WORLD IN A BALL (Documentary)

## COMPANY PROFILE

**Blackbox Film & Medienproduktion GmbH** was founded in 2006 with the purpose of creating documentaries and feature films of high quality with extraordinary content and outstanding visual representation. Our firm belief that the possibilities which the medium of film has to offer are still numerous, has led us to question traditional perspectives and to experiment with stylistic features. It is necessary to make a statement, explore new paths and sometimes to deliberately allow conflicting viewpoints in order to enable different perspectives to come into view. We make great demands on our productions and believe in the power of the documentary. The main focus is on the cinematographic storyline, the content determines the form. By covering evocative issues we aim to invite viewers to set their eyes on another reality or to experience their own reality from a different perspective. Making use of the many years of international experience that our production team has gathered, Blackbox Film & Medienproduktion GmbH develops and produces documentaries and reports in the fields of history, science, culture, and on social politics as well as outstanding feature film projects. In all this, our team has always kept striving to meet its own high demands concerning technical quality and content matter and has a constant obligation to satisfy its love of the unusual and the medium of film.

*Selection of Blackbox Film & Medienproduktion Works:*

*Feature Film:*

CHATEAU BELVEDERE by Patryk Dawid Chlastawa (2009)

*Documentaries:*

DER BALL IST RUND (ORF/3Sat) by Christian Krönes and Florian Weigensamer

GOLA ZAREEN – THE WORLD IN A BALL by Christian Krönes/Florian Weigensamer (2011)

DIE GOLDENE KUGEL (WDR Title) by Christian Krönes/Florian Weigensamer

ZEITREISE: 50 JAHRE TÜRKISCHE GASTARBEITER IN DEUTSCHLAND by Olaf S. Müller

# THE HIGH PRESSURES

## LAS ALTAS PRESIONES

A JOURNEY AROUND UPROOTING, CINEMA AND LOVE. MIGUEL, A MAN IN HIS THIRTIES DISAPPOINTED WITH LOVE, TRAVELS TO HIS HOME TOWN TO REGISTER THE LOCATIONS FOR A FILM. HIS TRIP LEADS HIM TO THE POSSIBILITY OF A NEW RELATIONSHIP: ALICIA, A YOUNG NURSE WHO WILL ACHIEVE TO APPEASE HIM.

Director: **Angel Santos**  
 Scriptwriter: **Angel Santos**  
 Production Company: **Matriuska Producciones**  
 Producer: **Daniel Froiz**

Total Budget: **932.173 Euros**  
 Secured Financing: **355.000 Euros**  
 Percentage of Secured Financing: **38,08%**

### SYNOPSIS:

Miguel, a man in his thirties, disappointed with love, receives the order to travel from Madrid to Pontevedra, his home town, to record locations for a film. His trip makes him return to the place where he grew up, meet old friends and former lovers, but also leads him to the possibility of a new relationship through the encounter with Alicia, a young nurse who will achieve to appease him. Meanwhile Miguel will try to finish his work though he mostly prefers to film the villagers he meets, the movements and the faces of his friends, the trains coming, or the sea.

### DIRECTOR'S STATEMENT

"Speaking of writing is like talking about love or making love or experience love: talking too much can stop it." Charles Bukowski, "The Funhouse." Although I am quite out of the aesthetic principles of authors like Charles Bukowski, both with regard to artistic background as the concrete approach for The High Pressures, I can only agree with him about speaking in excess of a work, whether this written or film. Certain things should be kept. In his statement, Bukowski is approaching someone so far away, its spirit as John Ford when he said that he liked to make movies, not to speak of them, but if we are both one and the other, to Jean-Luc Godard quote freely, in turn, to Robert Bresson, in his famous and poetic reflection of opening of Histoire (s) du Cinéma: "Do not go to show all aspects of things, reserve for you a margin of uncertainty". And now it comes to mind Bob Dylan or JDSalinger, Thomas

Pynchon or Chris Marker... It seems inevitable that one would reach this feeling to talk more when you have to face the realization of a new project and theorize about something not yet ceases to be an idealization from a text in which detailed descriptions of situations and spaces, actions, faces and eyes... but still no images. This is the third dossier we do about The High Pressures -previously it has been funded during the script development, and project development for the Government of Galicia, and somehow we fear there is no longer any mystery that preserve, no margin of uncertainty, everything is clear, preset and corseted, when one of the fundamental aspects of contemporary cinema is, to quote Victor Erice, the images bring out a truth that was not there previously. I hope this introduction, is not considered too trivial or capricious, because in the end the spirit of these words will have a major impact in shaping our story and its main character, Miguel, a man in his thirties employee of a film production company that is asked to record the locations for a film with a social cut that will be shot in Galicia. In any case I will try to put aside my susceptibilities to delve into the whys, hows and whys of this feature film project entitled The High Pressures.

### THE HIGH PRESSURES

"If you have to start somewhere, we start at the beginning." Odette Robert, in Jean Eustaque's film The High Pressures from his own title trace the route proposed by the double set of meanings between a possible metaphorical reading of it, these large

and small concerns that we dragged, and the usual meteorological sense, anticyclones that repel clouds and clear the horizon tinting all of a vivid blue. We could say that The High Pressures is a road movie. But unlike a classic road movie its movement doesn't follow a straight line, like a kid math problems -from point A to point B- but is lost in small round-trip travel, spiraling ever smaller on itself. Then, we could say that The High Pressures is a film within a film. But unlike other films of the genre will not be attending the usual scenes of filming a shoot, we don't see a movie running from within, but we have to make do with little bits of what appear to be the locations for the film we will not get to know so much. We could also say that The High Pressures is a realistic film that tries to cover his eyes with the economic and social situation of a country in transformation... but neither can fully since shunned direct political commentary and his look is rather moral, centered on the actions of a single man who try to find his place in the world.

### DIRECTOR'S PROFILE AND FILMOGRAPHY:

**Ángel Santos** was born in Marín (Pontevedra) in 1976. After completing his education in History of Art at the University of Santiago de Compostela, he moves to Barcelona to study in Centre D'Estudis Cinematogràfics of Catalunya. There he does his debut works as a director, first the shortfilm A (2002) and then another more ambitious, SEPTIEMBRE - LOS AMORES JÓVENES (SEPTEMBER - THE YOUNG LOVES) (2004). In 2008 he presents O CAZADOR (THE HUNTSMAN) (Matriuska Producciones), an adaptation of Anton Chéjov's text which is emphasized by Cahiers du Cinéma magazine from Spain as one of the best shorts of the year. His career as a filmmaker continues with the shortfilm SARA Y JUAN (SARA AND JUAN) (Matriuska Producciones), also belonging to the 'series' The Young Loves, and the direction of his first feature film Dos Fragmentos/ Eva (Two fragments/Eva) (Matriuska Producciones) which has won the special mention of the jury at the 15 Biennal du Cinema Espagnol d'Annecy (France). He combines fiction with self-produced projects of experimental character and incursions into documentary with Fantasmas#1 (Ghosts#1), and Fantasmas#2 (Ghosts#2) or Adolescentes (Teenagers) that have been presented in festivals like the FIC Gijón, FID Marseille or Play Doc.

### COMPANY PROFILE:

**Matriuska Producciones** began operating in February 2005 with extensive professional experience from their partners. In the realm of fiction producer in its short history has a wide experience in the production of short films and feature films. Of note is the short "MADRES" ("MOTHERS") with a track record significant among them are the First Prize "7º Concurso de Cortometrajes SGAE/Versión Española", and the Biznaga Silver Award of the Public "Diario Sur" in the "Festival de Malaga" 2006, among other awards of great relevance. "DE BARES" ("DRINK UP"), the debut feature of Mario Iglesias, won the Special Award Jury at the "Festival Ourense International Film", and premiered in theaters in November 2008. In the years 2009 and 2010 produced the features "RELATOS" ("STORIES") by Mario Iglesias who was in festivals such as the "Festival de San Sebastian", the "Tokyo International Festival" (TIFF) and the "International Film Festival Ourense Independente", which premiered in theaters in March 2010 and the debut "DOS FRAGMENTOS/ EVA" ("TWO FRAGMENTS / EVA") by Ángel Santos, a young director awarded at the Festival Filminho with his short experimental "O CAZADOR" ("THE HUNTSMAN"), another production's house and the animated short "CRIBBA, EL VAMPIRO" ("CRIBBA, THE VAMPIRE") by Daniel Montero and short films "SARA AND JUAN", by Ángel Santos and "BILLY ROCKABILLY" by Diego Escribano. Also in 2009 produced the feature documentary "JAZZ EN LIBERDADE" by Xes Chapela, recorded in six languages and international projection. In the years 2010 and 2011, produced the documentary "MILÍMETROS" ("MILLIMETERS") by Xes Chapela, and in this last year, holds the film's executive production "VILAMOR" ("LOVETOWN"), directed by Ignacio Vilar and produced by Vía Láctea Filmes. "THE HIGH PRESSURES" by Angel Santos is the new film by the company.

# THE LOST IMAGE



TRAVELLING THROUGH WEDDING ALBUMS AND FILMS, "THE LOST IMAGE" SETS OUT TO FIND THE FACTORS THAT CAUSED CHANGES IN HABITS AND TRADITIONS OF THE PEOPLE OF GAZA.

Director: **Mohamed Abu Sidu**  
 Scriptwriter: **Mohamed Abu Sidu**  
 Production Company: **LA PROD**  
 Producer: **Lamia Chraibi**

Total Budget: **172.552 Euros**  
 Secured Financing: **52.552 Euros**  
 Percentage of Secured Financing: **30%**

## SYNOPSIS:

Suhail has begun his job as photographer in 1954. In the last decades he photographed thousands of wedding parties. Because of technological development and the shortage of customers Suhail closed his studio, but he still has thousands of draft negatives. Everyday Suhail sits between thousands of pictures which host lots of beautiful memories, tells us lots of stories about traditions and habits in the past; the details of the wedding parties; how love showers all the participants in the party, how all people full of morals rather than religion. The remained pictures of the wedding parties which were made over 30 years ago show the real life in the old society and help us to know and understand how life was in that time. THE LOST IMAGE tries to find out how the love has been affected in the society, how it reflects on the social relations, and how life became sort of dry and lack of noble emotions.

## DIRECTOR'S STATEMENT:

Every time I watch pictures of old parties, I go through a state of surprise because of the high quality of each pictures as well as the profession method of photographing, developing and printing. But, the most important thing I am deeply thinking in is the other details inside the pictures; the shy smiles; I do ask myself, why we do not have the same smiles nowadays? Why glitter of love has disappeared from the eyes of people? And I do question about the songs people used to sing and about dancing too.

Looking for various details led me to meet Suhail, the second photographer in the Gaza Strip; The religious believes control Gaza lead me to think deeply, and to search more and more for finding the full image and the real life, and to go in depth to understand the reasons behind changes traditions and habits. Um Sofuan, an elderly woman, in the seventeenth, talks about details of life at that generation, talks about Palestinian traditions and habits inside the wedding parties, and tells us how such traditions changed and influenced by several circumstances including especially politics and religion.

Maybe the collective participation of males and females in the party and how those weddings were sit on the streets of the city is one of the main highlighted topics. These old images take us to different scenes of contemporary weddings and how it became limited for men only, while women are celebrating and dancing in private and closed places where it is even prohibited to take souvenir pictures but only for close members of the family, and how recorded video tapes are kept away from the family now to become more personal thing. Roads parties where popular singer sings traditional songs was receding slowly, different style gradually took place in light of globalization and technological revolution happened which also reflected on types of instruments and words which canceled the character of choral concerts. Difference in music, words, and traditions is controversial between generations in the film, which try to present and understand all these

changes and analysis them in order to reach the real image.

THE LOST IMAGE is a story of three persons from different generations and different jobs. As the narrator, the filmmaker finds a joint factor between the three characters through looking for the lost picture of his city. He also tries to find the factors caused changes in the social structure inside the Palestinian society.

## DIRECTOR'S PROFILE AND FILMOGRAPHY:

**Mohamed Abu Sidu** is a cameraman and a filmmaker who has 5 years of experience. He worked in Ramattan News Agency as a soundman for 2 years and then as a cameraman to additional 2 years, in the meantime his work was in the interest of Aljazeera English, BBC World, France 24 and NTV. Moreover, he participated in filming more than 9 documentary films within Ramattan Production crews. Recently he has produced two documentary films after he becomes a freelance cameraman and filmmaker. He is now within Mann News

GAZA. TEARS IN A SPECIAL TASTE (2005), (Sound Director) 52' Documentary, (Palestine); FOOD IN GAZA (2006), (Cameraman) 52' Documentary, (WFB); THE PASSENGERS ON THE GAZA'S SKIN 2007 (Lighting Director) 4 x 52' Documentary, (Palestine); GOOD MORNING GAZA (2008) (Sound Director) 52' Documentary, (Palestine); GAZA WAR (2009) (Cameraman) 52' Documentary, (JSC); THE LOST DREAMS (2009)(Director and Cameraman) 15' Documentary, (Palestine); TO WHERE (2010) (Director and Cameraman) 15' Documentary, (Palestine); CHRISTMAS EVE IN GAZA (2010) (Director); WAITING FOR YOU (2010) (Director) under development Documentary; ROUGE (2011) (silent cinema film) Director (in production); GAZA GRAD (2011) (Director) Documentary (in production); BATH CHECKPOINT (2011) (Director) cinema (in production).

## PRODUCER AND COMPANY PROFILE:

**Lamia Chraibi** has been the founding Producer of **La Prod** since its conception in 2007 and has produced features, documentaries and television programs that include:

*Features in the development stages:*

99, by Hicham Lasri; ONCE UPON A FATHER, by Simo Achaour; UN PAS DERRIERE LE SOLEIL, by Narjiss Nejjar

*Features in distribution:*

THE END by Hicham Lasri (2011); TERMINUS DES ANGES by Narjiss Nejjar, Mohamed Mouftakir, Hicham Lasri (2010); UN FILM by Simo Achaour (2011)

*Documentaries in distribution:*

ALL I WANNA DO by Michelle Medina (2011)

*TV shows:*

COOL CENTER by Narjiss Nejjar and Hicham Lasri (2009)

*TV-features:*

LA FAMILLE MARCHE A L'OMBRE by Hicham Lasri for 2M (2010); LES CASABLANCAISES by Narjiss Nejjar for 2M (2010); L'ACTRICE by Narjiss Nejjar for EL Oula (2009)

Prior to founding her own production, Lamia Chraibi had been a TV Producer at Zone Bleue and at Irene Production in Casablanca, Morocco. Lamia Chraibi had worked in France as executive producer and production manager.

# THE MINER

Studio  
**MAJ** d.o.o.

A MINER WITH A HAUNTING PAST DIGS OUT A LETHAL SECRET.

Director: **Hanna W. Slak**  
Scriptwriter: **Hanna W. Slak**  
Production Company: **Studio Maj**  
Producer: **Dunja Klemenc**

Co-producer: **Alem Babic**  
Total Budget: **980.000 Euros**  
Secured Financing: **760.000 Euros**  
Percentage of Secured Financing: **80%**

## SYNOPSIS:

Alija the miner, a husband and a father of two, is sent into an abandoned mine on the Slovenian-Austrian border to dig out whatever was hidden there just after the end of WW2. Alija knows the mine is very dangerous. The authorities do not care about the risk to Alija's life. But when Alija finds indications that what is hidden in the mine is the proof of a political crime, the work is immediately called off due to the danger. Now it is Alija who insists on digging, ready to take the risk.

## DIRECTOR'S STATEMENT:

Why make films about past wars and the scars they left behind? Surely, the world is troubled enough by the present economic, ecological and political catastrophes. Why would a certain author delve into issues that seem already accepted as factual history and condemned as mankind's great mistakes? When I watch some of those films, which have stood the test of time and have become classics, I understand they do not in fact deal with the past. They may describe evil and suffering, but primarily they are about the courage and sacrifice of those prepared to stand by the Good and create a possible future. In this way, films such as Rossellini's *ROME*, *OPEN CITY* still refer to the present, to our contemporary reality, where every bit of encouragement towards civil bravery and solidarity is more than welcome. This is a quality which I also find in the script for *THE MINER*, apart from its qualities as a genre film.

## DIRECTOR'S PROFILE AND FILMOGRAPHY:

**Hanna Slak** is Slovenian; she was born in 1975 in Warsaw, Poland and graduated with an MA at the Film Academy of Ljubljana, Slovenia (2001). Scriptwriter, director, editor and publicist. Lives in Berlin.

*Feature Films (writer/director)*

*SOME OTHER STORIES* (2009), Studio Maj (Episode for a feature film)

*TEAH* (2007), Gustav Film Slowenien, SPI Polen, Jadran film Croatia, Pro Ba Bu.H

*DESPERADO TONIC* (2004), Vertigo Film (Episode for a feature film)

*BLIND SPOT* (2002), Bindweed Soundvision

*Documentaries (director, DoP)*

*SONOLOG* (2011), Atelje sonoricnih umetnosti, TV Slovenia

*100% SLOVENIAN* (2005), Art Rebel, TV Slovenia

*DOUBLE LIFE* (2000), TV Slovenia

*Animations und Shorts (writer/director)*

*SUPER CHICK!* (2001), Bindweed Soundvision (Animation)

*STRINGDANCER* (1999), Bindweed Soundvision (short)

*THE TUNNEL* (1999), AGRFT (short)

*A.M.* (1998), AGRFT (short)

*FREAKQUENCES* (1997), AGRFT (short documentary)

## COMPANY PROFILE AND FILMOGRAPHY:

**Studio Maj** is an independent production company from Slovenia, specialized in the production of feature films. Its audiovisual

production consists of feature films, features for children and TV, documentaries and documentary series. All features until now have been co-productions involving independent producers from various European countries.

*Films:*

*CIRKUS COLUMBIA* (2010), feature film Slovenia-France-Belgium-Great Britain-Germany-Bosnia and Herzegovina co-production

*SOME OTHER STORIES*, (2010) 5-part feature film, Croatia-Serbia-Bosnia and Herzegovina-Macedonia-Slovenia-Ireland co-production

*JUST BETWEEN US*, (2010) feature film, Slovenia-Croatia-Serbia co-production

*TEAH*, (2007) feature film, Slovenia-Poland-Denmark-Croatia co-production

*BACHELORS*, (2008) documentary film, Slovenian production

*WARCHILD*, (2005) feature film, Slovenia-Germany co-production

*TWO FOR THE GAME*, (2005) feature film, Croatia-Slovenia co-production

*WELL TEMPERED CORPSES*, (2004) feature film, Slovenia-Bosnia and Herzegovina-France-Italy-Germany co-production

*SHADOWS OF TIME*, (2003) feature film Austria-Slovenia-USA co-production

*11-09-01*, (2002) feature film producer of Danis Tanovic's story, France production

*LILLY'S STORY*, (2001) feature film France-Greece-Slovenia co-production

*NO MAN'S LAND*, (2000) feature film France-Slovenia-Italy-Belgium-GB co-production

*TRUTHS ABOUT WINE*, (1999) 9 parts doc produced and directed by Dunja Klemenc

*LOST FORMULA OF JANEZ PUHAR*, (1999) short doc film, executive producer

*CHRISTMAS TALE*, (1998) 40-minute film, producer  
*Films produced by Dunja Klemenc as Head of Children's Programme Department at TV Slovenija, (1987-1998):*

*ANIMAL TALES*, 2x13 episodes by Mirza Idrizović

*MY FRIEND ARNOLD*, 5-part feature serial by Boris Jurjašević

*PETER AND PETRA*, feature film for youth by Franci Arko

*FRIENDS OF THE 5th GRADE*, 5-part feature serial by Boris Jurjašević

*SYMPOSIUM*, feature for youth by Anton Tomašič

*WAITAPU*, 5 part feature serial by Zoran Lesič

*MARIA FIGHTS WITH ANGELS*, (1988) feature film, TV Slovenija-RAI TV co-production, line producer,

by Giorgio Albertazzi

*THE BETROTHED*, (1987) feature TV Ljubljana-RAI TV co-production, by Salvatore Nocita

*EVA*, feature film line producer, by Franci Slak

*TIME WITHOUT TALES*, (1986) feature film line producer, by Boštjan Hladnik

*LOVES OF BRANKA KOLAK*, (1985) feature film line producer, by Boris Jurjašević.

## PRODUCER'S PROFILE:

**Dunja Klemenc** is the owner of Studio Maj, independent film producing company. Born in Ljubljana. Graduated from the Philosophical Faculty of the University in Ljubljana Department for Psychology and from the Faculty of Dramatic Arts of the University of Belgrade, Department of Production. She has worked on films professionally since 1965, first as a screenwriter, then as a unit manager, and lately as a producer only.

During her stay in Belgrade she worked on many feature films, numerous TV series for TV Belgrade and as Main Producer for the Cultural and Art Programme of TV Novi Sad. In Ljubljana she was the Producer for the Film Department of Univerzum, Producer of Children's Programmes for TV of Slovenia and producer of films.

Her films have gained various film awards, including EFA, Golden Globe and Oscar. So far the most important film in her career was *No Man's Land*, the winner of the Academy Award and over sixty other awards at the festivals all around the world.

# THE RIGHTEOUS PATH



"IN ALGIERS TODAY": A PUBLIC ADMINISTRATION CLERICAL WORKER BECOMES A PAWN IN A PLOT TO PROTECT HIGH-STAKE INTERESTS.

Director: **Okacha Touita**  
 Scriptwriters: **Okacha Touita, Nadia Char, Yacine Laloui**  
 Production Company: **Laith media**

Producer: **Yacine Laloui**  
 Total Budget: **1.145.000 Euros**  
 Secured Financing: **400.000 Euros**  
 Percentage of Secured Financing: **35%**

## SYNOPSIS:

Algeria 2010. Lyes, a young, an unassuming and honest public administration clerical worker who deals with urban planning matters, is approached by his director Si Abdallah. The director explains that he will have to be away from the office frequently and that he needs someone trustworthy to represent him and asks Lyes to act as his right-hand man.

Lyes, under the direction of his superior, who initiates Lyes into small and large matters, becomes increasingly involved in high-stake affairs. He is given a share of the under-the-table commissions, changes his look and raises his ambitions. But he quickly feels pressures mounting from all sides.

He finds himself at the center of a project involving the allotment of land to the company Bou & Ben Derba for building a major tourist complex. Lyes is unaware of all the arcane aspects of the project, which Si Abdallah is deliberately delaying. And he discovers that another group, Azizi Holding, is also interested in the site.

Si Abdallah continues to give instructions to Lyes but no longer comes to the office, and asks Lyes to sign the papers allotting the land to Ben Derba and to arrange a meeting with them to submit the papers directly to the company. Lyes' new function in the administration has not been formally established, but Si Abdallah reassures him that it is just a matter of days before his appointment is made official.

Lyes signs. He is caught in the act by the police at the meeting just as he is given an incriminating

bag. He is accused of forgery and corruption and taken to jail. Si Abdallah witnesses against Lyes, who has been using his subordinate from the very beginning to protect his own interests and those of his superiors who wanted to sign with Azizi. Lyes will only find true freedom several months after he is released from prison.

## DIRECTOR'S STATEMENT:

Writing the first version of this scenario was in there two years ago and during the writing time me and my co-screenwriter animated with only one motivation: to show up the corruption that undermines Algerian society.

In early 2011, and on the eve of the arab's revolutions that marked the spirits, Algeria was surprised by a young people oppression across the country in which lasted one week and although it has not been at the head of the slogans launched by these young people, corruption was in every thought as it has spread all in all society levels.

Today spoke about corruption in Algeria is to make a constant failure of society that wasn't been able to find the path to progress so that for more than twenty years of struggling and hiding of the fail by using religious extremism, military, totalitarianism and the price was the blood of hundred thousand children women and all kind of people.

Make this movie for me today is a glimmer of hope that gives me hope that, sooner we will move towards a world where freedom and democracy will be the first stimulation of hope to millions of young people.

## DIRECTOR'S PROFILE AND FILMOGRAPHY:

**Okacha Touita** was born in 1943 in Mostaganem in Algeria and has lived and worked in France for over forty years after learning his trade at the French "Institut de Formation Cinématographique", he was an assistant director and an actor before becoming the director of two short films. The second, " Rue Tartarin ", was presented in Cannes and already talked about the theme of his first feature film, " Les sacrifiés ", which won the geoges Sadoul Prize in 1982.

### Director:

MORITURI (2006), DANS LE FEU HIER ET AUJOURD'HUI (1999), LE CRI DES HOMMES (1990), LE RESCAPE (1986), LES SACRIFIÉS (1982), RUE TARTARIN (CM, 1980), CLASSE NORMALE (CM, 1976).

### Scriptwriter of all the previous films and of:

L'AFFAIRE MAILLOT (2001), L'AFGHAN (2000).

### Actor:

LE VOYAGE DE SELIM by R. Martial, PETROLE PETROLE - by C. Gion, DIALOGUE D'EXILES - by R. Ruiz, LA CHEVAUCHEE SOLITAIRE - by P. Chamming's, L'IDOLE DES JEUNES - by Y. Lagrange, LES AMBASSADEURS - by N. Ktari, LES TRANSPLANTES - by P. Matas, CAMEMBERT - short by M. Raysse, L'ONIROMANE - short by J.P. Ginot, LE GRAND DEPART - feature by M. Raysse, CERVOPHAGE A GOGO - short by Ph. Dodet.

## PRODUCER AND COMPANY PROFILE:

**Yacine Laloui** was born in Algiers in 1968, and he graduated from La Femis in 1993 (Paris High School of Cinema), after his teenage years during which he worked as an assistant director for cinema (L'AUTRE CÔTÉ DE LA MER, MA CITÉ VA CRAQUER, PARIÀ, ...) and a documentary Filmmaker (GESTE DE VIE, SYSTÈME BD, ...) in Europe. He then came back to Algeria to begin in executive production with LA TRAHISON of Philippe Faucon. He created **Laith Media** in 2004.

## PRODUCER'S FILMOGRAPHY:

### Feature films:

ZABANA! by Said Ould-Khelifa (2012); MASCARADES by Lyes Salem (2008); DELICE PALOMA by Nadir Moknèche (2006); CARTOUCHES GAULOISES by Mehdi Charef (2007); MON COLONEL by Laurent Herbiet (2006); LA TRAHISON by Philippe Faucon (2004).

### Short films:

IMINIG...L'EXILÉ by Menad Embarek (2012);

GARAGOUZ by Abdenour Zahzah (2010).

### Documentaries:

ANDALUCIA by Abdenour ZAHAH (2012); SIDI BOUMEDIENE by Abderrahmane Benarous (2012); IBN KHALDOUNE by Chergui KHAROUBI (2012); PAR TOUS LES MOYENS POSSIBLE by Suleman Ramadan (2009); LES CASBADJITES by Anne Cazales (2007).

# THREE WAY WEEK

WHAT HAPPENS WHEN A WOMAN WHO HAS BEEN TRAFFICKED, RETURNS... AND WANTS REVENGE?



Director: **Bruno Coppola**  
 Scriptwriter: **Laureen Vonnegut**  
 Production Company:  
**Approaching Fish Productions**

Producer: **Bruno Coppola**  
 Total Budget: **1.000.000 Euros**  
 Secured Financing: **350.000 Euros**  
 Percentage of Secured Financing: **35%**

## SYNOPSIS:

A dark psychological thriller set in the impenetrable Balkan underworld. Easy-going Greek playboy Ed ditches his wife, his mistress, and his job, and shows up in Bucharest to look for Lumi, a glamorous and spoilt girl he had an affair with. She's moved on... but he won't take no. Spotting Lumi at a party, Ed kidnaps her. With the help of his cleaning lady Irina, he takes Lumi to the countryside, bursting with unrequited love and simmering resentment. But Irina is not really a cleaning lady – she is a trafficked woman who, after years of degradation, has returned for revenge. And Lumi is actually the daughter of Romania's biggest pimp – the same pimp who sold Irina into prostitution. Concealing her plan, Irina seduces Ed, and manipulates his anger against Lumi. A sadistic three-way affair ensues. Alternately torturing and pampering her, Ed gradually breaks Lumi down, and Irina forces Lumi into whoring for the villagers. Irina's revenge is satisfying, but she didn't expect one thing – that the torment would drive Ed and Lumi together. Irina becomes intensely jealous and escalates her punishment plan. The pimp, desperate for Lumi's return, sends out armed men. Ed, Irina and Lumi keep one step ahead of the bullets, but when the thugs finally track them down on the Black Sea Coast, they find that Lumi has become brainwashed, Stockholm syndrome-style, and is now the most vengeful force of all.

## DIRECTOR'S STATEMENT:

Sex traffic from the former East Bloc countries has been documented and fictionalized into unforgettable images of exploitation. These films show women as victims. But in THREE WAY WEEK, we explore what happens when one of them returns... and seeks revenge.

Ex-prostitute Irina manipulates Greek playboy Ed, a man bent on his own revenge. But two bads do not make a good. Ed and Irina are caught up in a web of violence and torture; they reinforce each other's anger, lapse into sadism, and harvest a bitter result.

Shooting in the style we first developed on STUFF THAT BEAR!, but with a harder and more realistic edge, we will show both the horror and appeal of the Balkan underworld. This will be a genuine, contemporary revenge thriller in a Balkan context. Stark realism will put us on the road with Irina, Ed and Lumi, and force us to go through their experiences first-hand. Byzantine icons with eyes scratched out will remind us how 'justified' vengeance can become a never-ending cycle. Taking our cue from films of the early 1970's, we will filter the brutality of our characters' journey through a media-savvy lens, and play it out against the magnificent backdrop of Northern Greece, the Adriatic and Black Sea coasts, and Bucharest and Istanbul at night. Avoiding the new clichés of Balkan social-realism, we will marry grittiness with glamour – this is BADLANDS for the Balkans.

## DIRECTOR & PRODUCER'S BIOGRAPHY AND FILMOGRAPHY:

An Italian-American from New York, with a degree from Yale in Classical Greek Drama, **Bruno Coppola** has worked in film, theatre, radio and music in the US, UK and throughout Europe.

Early credits include assistant director to David Fincher and co-screenwriter on his cousin Francis Coppola's film THE GODFATHER III, where he rehearsed his own material directly with Al Pacino. He also produced the orchestral soundtrack for that film. Moving to London, he worked for three years as chief radio drama writer at the BBC World Service, and then directed his first film.

Coppola's 1960's period short RULES OF LOVE stars Judy Greer and won many awards on the festival circuit. It was followed by STUFF THAT BEAR!, which premiered at the Cannes Film Festival and went on to win 20 awards in over 100 festivals around the world. Written by Laureen Vonnegut, the film was shot by Oleg Mutu (Palme d'Or for 4 MONTHS, 3 WEEKS, 2 DAYS) and is probably the most widely seen Eastern European short film ever made.

His feature-length film UNKNOWN THINGS, released by Village Roadshow, is a chilling, sinister love story. It stars Saskia Reeves, Paul Rhys, David Hayman, and Elsa Zylberstein. It was shot by Ken Westbury (Dennis Potter's DoP) and edited by Tariq Anwar (Academy Award nominee for AMERICAN BEAUTY and THE KING'S SPEECH). The score, by Peter Chase, was produced by Coppola with the orchestra of the Academy of St-Martin-in-the-Fields (AMADEUS and THE ENGLISH PATIENT).

THE DOT MAN is Coppola's political thriller starring legendary UK actor/director/playwright Steven Berkoff, and many of Romania's most talented actors including Maria Dinulescu (Winner Un Certain Regard for CALIFORNIA DREAMING), Diana Dumbravă (3 Best Actress awards for MARIA), and Romania's most admired film actor Dorel Visan.

Coppola also directed, shot, and edited an innovative multi-location film of Euripides' play THE BACCHAE with the National Theatre of Greece, starring Greece's most famous actor Stratos Georgioglou, in ancient theatres across Thrace, Macedonia, Cyprus, and Turkey.

## COMPANY PROFILE:

**Approaching Fish Productions** was created in 1996 in London by members of the Drama Team at the BBC World Service. Director / Producer Bruno Coppola's films have played in over 100

festivals, winning 30 awards. Adaptations of literary and dramatic fiction are a specialty. They have produced films based on works by Kurt Vonnegut, Laureen Vonnegut, H P Lovecraft, Sophocles, Euripides, and are now developing a \$10 million film based on Patricia Highsmith's 1966 psychological thriller A SUSPENSION OF MERCY, to be shot in the UK and Italy in summer of 2013.

## LAUREEN VONNEGUT (Screenwriter):

Grew up in California, and has lived in London, Bulgaria, Hungary, Romania, and Mexico. Published in EM3, Virago, and The Nerve: Book Of Writing Women, and shortlisted for the Ian St James Award. Her non-fiction – including her poignant remembrance of the last lunch with her uncle Kurt Vonnegut – has appeared throughout America and the UK. Her debut novel OASIS was hailed as "a completely original literary milestone" (Strand) and "possessing a Felliniesque delirium, geopolitical knowingness, and womanly-wise toughness" (American Library). Screenplays include award-winner CUCKOO & ICE CREAM, 1940's political drama ANYBODY LOVE, and Bruno Coppola's worldwide hit STUFF THAT BEAR!

## LAURA HYPONEN (Associate Producer):

Graduate of Cass Film Business Academy and the European Film College in Denmark. International rep for Finnish Stereoscape, business consultant to Film London's Microwave, Associate Producer and Financial Controller on Coppola's THE DOT MAN, and Producer of feature film LIVE EAST DIE YOUNG.

## OLEG MUTU (Director of Photography):

Born and raised in Chişinău (Moldova), Mutu moved to Bucharest after the collapse of the Soviet Union, armed with a Russian Kinor 35mm camera and a set of hi-speed Lomo lenses. After working in advertising and music videos, Mutu joined Coppola and Vonnegut to shoot the groundbreaking STUFF THAT BEAR! Subsequent films include COFFEE & CIGARETTES (Golden Bear), THE DEATH OF MR LAZARESCU (25 awards, Un Certain Regard), and 4 MONTHS, 3 WEEKS, 2 DAYS (Palme d'Or). This year, he had two films in competition at Cannes: Lozhnitsa's IN THE FOG and Cristi Mungiu's BEYOND THE HILLS (Best Screenplay & Best Actress, 2012).

# GUESTS ATTENDING LIST

Albania **SKA-NDAL PRODUCTION** Ilir Butka, Genc Permeti

Algeria **LAITH MEDIA** Meriem Tah

Austria **AI FILM** Josef Aicholzer

Austria **BLACKBOX FILM & MEDIA GMBH** Christian Krönes, Florian Weigensamer

Belgium **ENTRE CHIEN ET LOUP** Sébastien Delloye

Bosnia and Herzegovina **SCCA/PRO.BA** Adis Djapo

Bulgaria **SOFIA MEETINGS / SOFIA INTERNATIONAL FILM FESTIVAL** Mira Staleva

Croatia **CROATIAN AUDIOVISUAL CENTRE** Hrvoje Hribar

Croatia **MAINFRAME PRODUCTION** Igor A. Nola

Croatia **MAXIMA FILM** Ognjen Svilicic

England **APPROACHING FISH PRODUCTIONS** Bruno Coppola

France **ALLIANCE DE PRODUCTION CINEMATOGRAPHIQUE** Jean-Christophe Barret

France **ATELIER DU CINEMA EUROPEEN** Simon Perry

France **ARIZONA FILMS** Guillaume De Seille

France **EPICENTRE FILMS** Daniel Chabannes

France **EURIMAGES** Francine Raveney

France **FILMS DE FORCE MAJEURE** Hélène Colombié

France **HAUTLESMAINS PRODUCTIONS** Karim Aitouna

France **SEDNA FILMS** Cécile Vacheret

France **URBAN FACTORY** Dominique Welinski

Germany **CINE PLUS FILMPRODUKTION** Andreas Eicher

Germany **PANDORA FILM** Karl Baumgartner

Germany **ZISCHLERMANN** Susanne Mann, Paul Zischler

Greece **GRAAL** Konstantina Stavrianou

Israel **2-TEAM PRODUCTIONS** Estee Yacov-Mecklberg

Israel **ISRAEL FILM FUND** Katriel Schory

Israel **LAILA FILMS** Itai Tamir

Jordan **THE IMAGINARIUM FILMS** Rula Nasser

Lebanon **ORJOUANE PRODUCTIONS** Sidawi Sabine

Morocco **LA PROD** Leila Amran

Romania **ELEFANT FILM** Dan Burlac

Romania **MANDRAGORA** Raluca Paduraru

Slovenia **A ATALANTA** Branislav Srdic

Slovenia **STUDIO MAJ** Dunja Klemenc

Spain **EDDIE SAETA** Luis Minarro

Spain **MATRIUSKA PRODUCCIONES** Daniel Froiz

Switzerland **ZOOFILMS** Pierre Maillard

Turkey **MANTAR FILM** Asli Erdem

Turkey **TATOFILM** Olena Yershova

Italy **ACABA PRODUZIONI** Fabrizio Mosca

Italy **CINEMAUNDICI** Olivia Musini

Italy **FANDANGO** Laura Buffoni

Italy **FAR OUT FILMS** Fabrizia Falzetti

Italy **FILM KAIROS** Giorgia Priolo

Italy **IMAGO ORBIS** Serena Mignani

Italy **INDIANA PRODUCTION** Lorenzo Gangarossa

Italy **ISTITUTO LUCE / CINECITTÀ** Luciano Sovena

Italy **LUMIÈRE&CO** Emilia Bandel

Italy **MEDITERRANEA PRODUCTIONS** Angelo Bassi

Italy **MINISTRY OF CULTURE / CINEMA DEPARTMENT** Chiara Fortuna, Simona Ricci

Italy **MOOD FILM** Tommaso Arrighi

Italy **MOVIMENTO FILM** Emanuele Nespeca

Italy **PACO CINEMATOGRAFICA** Daniela Masciale

Italy **PALOMAR** Marco Camilli

Italy **PMI** Andrea Stucovitz

Italy **REVOLVER** Paolo Spina

Italy **SATINE FILM** Claudia Bedogni

Italy **VISIONARIA** Silvia Scerrino

Italy **VIVO FILM** Marta Donzelli, Gregorio Paonessa

Italy **WILDSIDE** Karin Anell

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3<sup>rd</sup> edition

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*Economic Development, Employment and Innovation  
Policy Department  
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Project co-financed by the E.U., in accordance with the Operational Programme E.R.D.F. Puglia 2007-2013 – Line 6.3., Action 6.3.2  
Initiatives in support of local business internationalisation