



APULIA FILM FORUM

10th edition

10-12 October 2019

BRINDISI



CATALOGUE



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PRESENTATION

The Apulia Film Commission Foundation introduces the 10th edition of the Apulia Film Forum, taking place on 10th-11th-12th October 2019 in Brindisi, with the aim of supporting film projects (feature-length fiction or documentary), at a development stage, with at least 30% of the budget secured, to be shot either entirely or partially in Apulia.

The X edition presents two sections: Italian and Foreign. The Italian section is aimed at audiovisual projects by national producers who are seeking out foreign coproducers.

The Foreign section is for audiovisual projects by producers from any country searching international coproducers or Italian executive producers.

CREDITS

with the Support of

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Puglia Region

The Forum encourages one to one meetings and partnerships between professionals and the representatives of the selected projects, promoting coproduction processes and exchange of best practices, in order to improve operating methods of the professionals involved, directing them towards the choice of the Apulia region as location for their films.

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 boost and ease film making in Apulia and Italy.

with the Patronage of **Eurimages**

in cooperation with

City of Brindisi, City of Mesagne, City of Ostuni, Aeroporti di Puglia, Pugliapromozione

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PROGRAMME

10-11-12 OCTOBER 2019

BRINDISI

1st day: Thursday 10th

10.00 am - 10.10 am

Welcome Message and Programme presentation

Simonetta Dellomonaco, *AFC President*

Alberto La Monica, *Forum Director*

10.10 am - 10.30 am

"Apulia System" presentation: Services, Locations & Funding

Raffaella Delvecchio, *AFC International Production*

Manager - Roberto Corciulo, *Film Fund Manager*

Introduced by Antonio Parente, *AFC General Manager*

10.30 am - 10.40 am

Coproducing with Italy: new funds and tax credit

Chiara Fortuna, *Expert from Directorate General Cinema*

and Audiovisual of the Ministry of Cultural Heritage,

Activities and Tourism

10.40 am - 10.50 am

Creative MEDIA Sub-programme. Focus on Support for Production and Development

Andrea Coluccia, *Creative Europe Desk Media Italy / Bari*

Office

10.50 am - 11.00 am

Eurimages Support for Coproductions, full-length feature films and documentaries

Alessia Sonagliani, *Eurimages Project Manager*

11.00 am - 11.30 am Coffee Break

12.00 am - 1.00 pm One to One Meetings

1.30 pm - 2.30 pm Lunch Break

3.00 pm - 5.00 pm One to One Meetings

2nd day: Friday 11th

10.00 am - 1.00 pm One to One Meetings

1.30 pm - 2.30 pm Lunch Break

3.00 pm - 5.00 pm One to One Meetings

3rd day: Saturday 12th

10.00 am - 1.00 pm One to One Meetings

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ALBANIA

A CUP OF COFFEE
AND NEW SHOES ON

ARTALB FILM

TWO DEAF-MUTE TWIN BROTHERS DISCOVER THAT, DUE TO A GENETIC DISEASE, THEY WILL IRREVERSIBLY GO BLIND. SLOWLY IMMERSED INTO AN UNBEARABLE SILENCED DARKNESS, THEY HAVE TO MAKE A STRONG DECISION.

Director: **Gentian Koçi**
 Scriptwriter: **Gentian Koçi**
 Production Company: **Artalb Film Productions**
 Producer: **Gentian Koçi**
 Total Budget: **€750,000**

Secured Financing: **€290,000**
 Percentage of Secured Financing: **38.6%**
 Percentage of Shooting in Apulia: **40%**
 Project type: **Feature fiction**

SYNOPSIS

In today's Tirana, Agim and Gëzim, two inseparable deaf-mute identical twin brothers in their forties, live under the same roof. Ana, Gëzim's girlfriend, a young high-spirited woman in her thirties, visits them quite often. One evening, Agim is driving back home with Gëzim, when his sight gets blurred and a fatal accident nearly occurs. At the ophthalmologist, a few days later, the two brothers discover that, due to a genetic and rare disease, they will separately, but progressively and irreversibly go blind. Slowly immersing into an unbearable silenced darkness, not being able to see the world and each other anymore, only Ana by their side, the two brothers have to make a strong decision around a cup of coffee with new shoes on.

DIRECTOR'S STATEMENT

"A Cup of Coffee and New Shoes On" takes place in today's Tirana. The story is a strong existential drama with a social background on two identical twin brothers facing their limited life choices. I feel challenged by the idea to make a film that deals with fundamental questions: what happens to a human being when he/she is completely immersed into darkness, not being able to communicate with the others and the world? What happens to a human being when all his windows of perception are irreversibly walled? The most important challenge for me is to visually show the unbearable violent separation of two identical twin brothers in a subtle and minimal way. As screenwriter and director, I want to honestly show the progressive immersion of two human beings into a deep silenced darkness. The two main characters are set mostly in

indoor locations. In terms of style, I aim at adopting a realistic approach by purifying the cinema language from its conventional artifices. Intense corporal dialogues in sign language condense emotions in a strong cinematic way, while cold colours baths help to unfold the tenderness of the story.

DIRECTOR / PRODUCER'S BIO-FILMOGRAPHY

Gentian Koçi graduated in film directing in 2009, in Tirana. In 2012, Gentian Koçi produced, shot and directed the documentary "Not a Carwash", which premiered in official selection at Hot Docs, was nominated for the Special Jury Award at Sheffield Doc/Fest 2012 and met with great critical acclaim in Sight & Sound. In 2017, Gentian Koçi finished his first feature film "Daybreak" as producer, director and screenwriter. "Daybreak" had the world premiere at Sarajevo International Film Festival in August 2017, in main competition, where the main actress was awarded Heart of Sarajevo - Best Actress. Since its world premiere, "Daybreak" has been selected in more than 45 films festivals all over the world, gathering 11 awards such as Best Film, Best Director, Best Actress, an Audience Award and a Special Jury Prize. "Daybreak" was the official Albanian submission for the Academy Awards - Oscars 2018. Actually, Gentian Koçi is working on the second feature project "A Cup of Coffee and New Shoes On", winner of the Development Award at Cinelink 2018.

FILMOGRAPHY

-2021, A CUP OF COFFEE AND NEW SHOES ON by Gentian Koçi, feature fiction (in financing)

-2020, PACK OF SHEEP by Dimitris Kanellopoulos, feature fiction (as coproducer, in post-production)
 -2017, DITA ZË FILL (DAYBREAK) by Gentian Koçi, feature fiction
 -2014, AJASO, UNE PHILOPERFORMANCE by Gentian Koçi, documentary
 -2012, S'ËSHTË LAVAZH (NOT A CARWASH) by Gentian Koçi, documentary
 -2011, REVANSH (REVENGE) by Gentian Koçi, documentary
 -2009, PËR TERS AT'ÇAST (JINX IN A JIFFY) by Gentian Koçi, short
 -2008, ANTENA (ANTENNA) by Gentian Koçi, short
 -2007, PASQYRA (THE MIRROR) by Gentian Koçi, short

-2012, S'ËSHTË LAVAZH (NOT A CARWASH) by Gentian Koçi, documentary
 -2011, REVANSH (REVENGE) by Gentian Koçi, documentary

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Artalb Film Productions is a film company based in Tirana. It was founded in 2011 by the Albanian emerging producer and director Gentian Koçi. The company's focus are European coproduced author movies with an authentic visual style and narrative. Its distinctive titles are "Not a Carwash" and "Daybreak", produced and directed by Gentian Koçi. "Not a Carwash" premiered in official selection at Hot Docs 2012 and was nominated for the Special Jury Award at Sheffield Doc/Fest 2012. Artalb Film produced "Daybreak", which premiered at Sarajevo Film Festival 2017 in main competition. The main protagonist was awarded the Heart of Sarajevo - Best Actress. "Daybreak" has been selected in more than 45 films festivals all over the world, gathering 11 awards such as Best Film, Best Director, Best Actress, Audience Award and Special Jury Prizes. "Daybreak" was the official Albanian submission for the Academy Awards - Oscars 2018. Actually, Artalb Film Productions is in financing stage of the second feature project of Gentian Koçi, "A Cup of Coffee and New Shoes On", winner of the development award at Cinelink 2018. Artalb Film Productions has already coproduced the first feature movie of the Greek director Dimitris Kanellopoulos, "Pack of Sheep", which is actually in post-production.

FILMOGRAPHY

-2021, A CUP OF COFFEE AND NEW SHOES ON by Gentian Koçi, feature fiction (in financing)
 -2020, PACK OF SHEEP by Dimitris Kanellopoulos, feature fiction (as coproducer, in post-production)
 -2017, DITA ZË FILL (DAYBREAK) by Gentian Koçi, feature fiction
 -2014, AJASO, UNE PHILOPERFORMANCE by Gentian Koçi, documentary

TURKEY

A HOPE



UMUT (35), A FAMOUS ACTOR OF TURKISH ORIGIN LIVING IN GERMANY, HAS TO CONFRONT HIS PAST AND HAS A RECKONING WITH HIS MOTHER WHEN SHE COMES TO GERMANY AFTER TWENTY YEARS OF MUTUAL RESENTMENT.

Director: **Ümit Köreken**
 Scriptwriters: **Ümit Köreken, Nursen Çetin Köreken**
 Production Company: **DramaYapım Film Medya**
 Producer: **Nursen Çetin Köreken**
 Total Budget: **€780,000**

Secured Financing: **€317,000**
 Percentage of Secured Financing: **40%**
 Percentage of Shooting in Apulia: **30%**
 Project type: **Feature fiction**

SYNOPSIS

Umut grew up introverted and lonely due to irreconcilable differences between his parents. When he feels under stress, Cyclopes, only he can see, calls him to the places. He can only relax with his handmade puppets' impersonations. This created in him strong observation ability and acting skill. At the age of fifteen, he participates in school theatre auditions. His role in Chekhov's play, "Seagull", causes significant changes in his worldview. As he gets interested in arts, the gap between him and his surrounding deepens. At the time a drama school invites him for entrance exam, his construction worker father dies. The family council and his mother plan a future for Umut as they see fit. Later on, his uncle who lives in Germany takes Umut with him. Despite being subjected to anti-immigrant attitudes, Umut, who has been in Germany for twenty years, becomes an important actor. Umut's girlfriend, play director Adela (45) contributed a great deal to this success. Umut is nominated for the best actor award. The ceremony will be in three days. Umut receives a phone call from his uncle. His uncle had to stay in Hungary due to a car malfunction and has some unexpected news for Umut. His MS patient mother, whom Umut has not spoken for twenty years, is coming to Germany for treatment. The routine of Umut, who has been very angry with his mother since his childhood and has not had any contact with her except several occasional phone calls, suddenly gets upside down.

DIRECTOR'S STATEMENT

In a story spanning over twenty years, the story and the emotion will easily reach the audience when a contrast

is created in terms of space, art direction, continuity, emotional integrity, and flow. We will see Umut's age periods, fifteen and thirty-five, in parallel setup. Therefore, selection of actors has considerable importance. Fifteen years old Umut, scrawny, introverted, weaker than his peers, will transform to a heavily built, extroverted, and a handsome man. However, fear, inconsistency, insecurity, being isolated and rejected, being marginalized will continue to exist. Until his estranged mother suddenly turns up after twenty-five years.... That meeting will be the general conflict of the movie. When they meet, the following question will arise: will Umut overcome the ongoing vicious circle and exhibit the courage needed for change and transformation?

I plan to express two different periods in different color tones. We will use dark green, dark yellow, and brown for the age of fifteen. Blue and grey tones will dominate thirty-five year period. When the conflict intensifies, blue tones will turn into a more depressive dark blue color. Different camera styles will be preferred for both periods. For the age fifteen, a moving camera will be used at children's eye level to accompany their emotional ups and downs. For the age thirty-five, a more stable, slow moving, stylized camera movements will be used. The differences will be more pronounced.

The style will show the connection between the present and the past. Traces of the past shape our perspective of the world. To have a healthy self, our essential emotional and physical needs have to be catered by parents. If these needs are not met in timely, adequate, and stable manner, deep emotional and spiritual hurts develop in our ego. Most of the time, a person is not aware that he/she can change those feelings. Even though thirty-five years

old Umut is a successful actor in terms of his career, he is in a vicious cycle. Regardless how successful he is, he will continue to lead an anxious life if he does not break this vicious cycle. The movie will focus on Umut's struggle of breaking the cycle, getting closer to his self, and existing in adult relationships.

DIRECTOR'S BIO-FILMOGRAPHY

Ümit Köreken was born in Akşehir in 1978. He studied business administration in university. He has been writing radio plays, short plays, stage plays, short stories, memoirs and scenarios. His plays and stories are published in many different outlets. His first book is published in 2011. He received film production training in 2011. He wrote and directed the Turkish-German coproduction feature film "Blue Bicycle". The film participated in more than thirty national and international film festivals, including Berlin Film Festival and won many awards including the Best Film and Best Director. He is married and has two children.

FILMOGRAPHY

-2020, A HOPE, feature fiction
 -2020, THREE FRIENDS, feature fiction
 -2019, MUHAMMED ALI, documentary
 -2016, BLUE BICYCLE, feature fiction

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

DramaYapım Film Medya was established by Ümit Köreken and Nursen Çetin Köreken in order to produce fresh and dynamic international projects. Since 2006, DramaYapım Film Medya aimed to create international projects related to children, youth and family issues.

PRODUCER'S BIO-FILMOGRAPHY

Nursen Çetin Köreken was born in Bulgaria in 1981. She studied Turkish language and literature, and tourism and hotel management in college. She has been developing radio plays, stage plays, and scenarios since 2007. After 2010, she focused on film production. She published her first book in 2011. She wrote and produced the Turkish-German coproduction feature film "Blue Bicycle". The film participated in more than thirty national and international film festival, including Berlin Film Festival, and won many awards, including the Best Film. She is married and has two children.

ROMANIA

BLUE BANKS



THE STORY OF LAVINIA, A YOUNG WOMAN WHO LIVES IN A WORLD OF INBETWEEN WHERE AMBITIONS ARE HIGH AND UNREALISTIC. SHE ESCAPES INTO WORLDS OF FANTASIES, THAT END UP TAKING HER DOWN.

Director: **Andreea Cristina Borțun**
 Scriptwriter: **Andreea Cristina Borțun**
 Production Company: **Atelier de Film**
 Producer: **Gabriela Suci**
 Total Budget: **€300,000**

Secured Financing: **€91,700**
 Percentage of Secured Financing: **30.6%**
 Percentage of Shooting in Apulia: **15%**
 Project type: **Feature fiction**

SYNOPSIS

Lavinia (30) lives with her son, Dani (13), and her Roma partner, Marian (35), in a poor southern village. The two are not married and Marian is not the biological father of the boy but he has become extremely attached to him. When Lavinia, constrained by circumstances, decides to take Dani to his biological father, while she and Marian will be away working abroad, Marian feels betrayed and jealous. Enraged, he kicks Lavinia out. Lavinia is now forced to move with Dani in her grandparents' abandoned home, but the house is hardly inhabitable. The boy is emotionally demanding and Lavinia works two jobs in order to support herself and her child. She jumps into the arms of Emil (21), who pushes her to leave with him to work in Italy for the summer. She begins a teenage romance she never got the chance to live and hopes to raise enough money in Italy so she can renovate the house. Dani is left with his father, but he is unhappy and feels abandoned. He runs away to Marian. Bari proves to be the place of Lavinia's dreams, but Emil has to return home. Lavinia decides to extend her stay. Back home Marian dies of a stroke. Dani is left alone now, as his father had only accepted a summer time deal. Lavinia is forced to return home and confront the bitterness of the only possible life she can have. Hoping she can get Dani back on her side, rushing impulsively to renovate her house, she begins construction work on a foundation that does not hold and that is constantly menaced by landslides.

DIRECTOR'S STATEMENT

"Blue Banks" is a chronicle movie that tells the story of Lavinia in the course of four seasons. Lavinia lives in

a world in which she feels she is constantly wronged, robbed of her rights, of what she should be entitled to receive. She's in a place of in-between where ambitions are high and unrealistic. For Lavinia, happiness always manifests somewhere else - the place she inhabits is never right or enough.

This point is very much connected to the way in which the spirit of the rural is changing. With the influence of media and labour migration, women in even the most remote parts of the world begin to mimic Western ways of living, thinking and desiring. This usually ends up in producing self-deceiving perceptions and huge disappointments for those that experience this.

Lavinia is a humorous person, playful, very vivid sometimes, with pointed ironies. She has learned to use that humour as a weapon of survival, as a tool to obtain what she needs. But her humour sometimes also comes without her being aware of it, because of her hasty character, the impulsive nature which governs her, her swearing and her creative and particular expressions which are very much her own. From an emotional perspective, Lavinia is still a teenager. She falls in and out of love easily, she cannot hold her temper, she lacks patience.

The main inspiration for most of the films I have worked on has been the Romanian South and its women, the place where I was born and raised. The visual memories of a region dominated by poverty, heat and drought stayed with me along the years. Nature plays an important role in the overall understanding of the rural world, as it is part of everyday life. When nature fails to remain silent, when it gets activated and puts people in danger, it ends up being that exact thing that shakes the lives of those struggling to survive. For a brief moment they are

awoken from the pragmatic and mundane aspects of life. The natural elements in the film (a baby deer sliding on the frozen river, an enraged bull that has escaped a farm nearby, the death of Marian) are not meant to act as symbolic elements, exactly because they are uncontrollable and unpredictable and people do react to them.

The inspiration in "Blue Banks" arrives from the research I began 2 years ago, interviewing women from that same South I come from, in an attempt to understand my origins and the inheritance I have received. I discovered the harsh reality of poverty and of multiple forms of abuse which stood for normality. I came to understand that these women's situation rests on a set of inner constructions not so different from mine. These inner worlds contained angst, hopes, fears, stereotypical constructs and a confusion in identifying original identities.

The main actress is an amateur I have been working with already for a year. Her real name is Lavinia Ghinea, she is 33, mother of a 13 years old boy, living in a village in the South, working night shifts at an electrical factory in town and struggling to build a new house for herself and her son. Her life story has also served as a source of inspiration for this film.

DIRECTOR'S BIO-FILMOGRAPHY

Andreea Borțun is a Romanian writer/director. She is a graduate of screenwriting at UNATC, Bucharest, having also studied philosophy and modern art at Bard College Berlin and Bucharest University. Andreea had her directorial debut with the short film "Blue Spring", which was selected in 2015 for the official competition of Toronto International Film Festival. Her second short, "Love Locker", won the Berlinale Talents and Canon Short Prize Award as well as the France 3 Award (Paris Courts Devant). She is the cofounder of Pustnik, an international screenwriters residency that takes place every year in Romania. She also worked as the cowriter for the feature film "Dublu", which was selected in the East of the West Competition in Karlovy Vary International Film Festival in 2016.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Atelier de Film is a Romanian film production company, founded in 2012 under the patronage of the UNATC Film Faculty, Bucharest, at the initiative of the administrative board and manager Gabriela Suci, in order to promote the young talents in the professional system. Starting

2017, the company was privatized. Along with this, the company's new direction has been set to engage in the production of feature films, by providing the knowledge and capabilities of logistics on the one hand and offering marketing and distribution consultancy later on.

PRODUCER'S BIO-FILMOGRAPHY

Gabriela Suci graduated UNATC with a BA in directing, an MA in production and recently finished her PhD thesis on coproduction. Since 2008, she has successfully produced films of all lengths, genres and formats. In 2012, she founded Atelier de Film, a production and distribution company to support directors with a vision. She is also a guest lecturer at UNATC at the Film Production Masters program.

FILMOGRAPHY

- 2018, THOU SHALL NOT KILL by Catalin Rotaru and Gabi Virginia Sarga, feature fiction
- 2018, SEVERAL CONVERSATIONS ABOUT A VERY TALL GIRL by Bogdan Theodor Olteanu, feature fiction
- 2018, STELA by Stanca Radu, documentary
- 2015, THE WORLD IS MINE by Nicolae Constantin Tanase, feature fiction
- 2015, THE DABIJA BROTHERS by Catalin Draghici, feature fiction
- 2014, LOVE BUS, omnibus, feature fiction
- 2013, THE LAST INCUBUS by Ovidiu Georgescu, feature fiction

JAPAN

DOPPELGANGER STORY

DREAM KID
we create the future!

A SINGLE MOTHER STRUGGLING TO RAISE HER DAUGHTER. AS HER DOPPELGANGER APPEARS AND ABDUCTS HER KID, SHE STARTS RAISING HER DAUGHTER'S DOPPELGANGER, WHO WILL TAKE BACK THE CHILD.

Director: **Jun Tanaka**
Scriptwriter: **Jun Tanaka**
Production Company: **Dream Kid**
Producer: **Hiroki Ohwada**
Total Budget: **€127,500**

Secured Financing: **€42,500**
Percentage of Secured Financing: **33%**
Percentage of Shooting in Apulia: **47%**
Project type: **Feature fiction**

SYNOPSIS

Doppelganger: another self appearing suddenly. A projection of oneself guilt. A hallucination. A sign of death.

Satomi Seta (32) is a tormented single mother. She knows her daughter Haruka (4) has a doppelganger. Satomi believes the doppelganger of her daughter appeared because of her divorce. She tries to keep the doppelganger of her daughter far away, treating her like a stray dog. One day, Satomi receives a phone call from her mother Keiko (62), telling her she saw a little girl identical to Satomi when she was a child. The doppelganger appearing as a child becomes adult in a flash. She takes advantage of the fact that she looks exactly like Satomi to easily abduct her daughter. Satomi is confused by the surreal situation. So when the doppelganger of Haruka comes back after Satomi abandoned in the woods, Satomi hugs and seizes her, and they begin to live together.

But the child is like a beast. She loses her temper when not happy with something and disappears. Many times Satomi had to clean the floor after her daughter's double threw meals on the floor. But Satomi takes out a nostalgic notebook from a drawer. It's a diary about Haruka's growth and how Satomi was raising her. She begins to read her diary to the doppelganger like a picture book. Eventually the doppelganger learns how to speak and starts to eat normally. One day, Satomi wakes up to see that her daughter's doppelganger has fully grown up. Now adult, she has no problem finding the real Haruka, and taking her back from Satomi's doppelganger, who has grown old by the time. Haruka's doppelganger take the real Haruka by the hand and brings her home, where she reads her Satomi's diary and prepares her meal.

DIRECTOR'S STATEMENT

A mix of hope and insecurity. A fantasy occurring in familiar places. Those are the charm of this film.

The movie we want to make introduces a new doppelganger. A doppelganger that appears as a child and grows up in the twinkling of an eye.

I've been thinking about this story as I am myself raising a child right now.

A single mother haunted by the doppelganger of her loved daughter. She is exhausted by her role as a mother. One day, her young self appears to her, grows suddenly into an adult and abducts her daughter, before the daughter's doppelganger brings her back.

Through this film, I want to install a 'comfortable confusion' among the spectators. Doppelgangers described through visual fear and psychologic suspense are for me reassuring partners of this project.

Everyone would agree that it's good to have as many partners as we can. That's why this puzzling psycho/horror film will mix 3 different types of doppelganger, and will end with the adult daughter's doppelganger cooking for the real daughter. Seen at a glance, this scene would look weird, like something bizarre no one has never seen before. But it would be also very appeasing, with the wind blowing through the curtains and the sun warming the room.

The mix between insecurity and hope. I'm feeling the same raising my child now. Spending time with my beloved daughter and grasping her overwhelming future taught me how to make this movie about parenting.

Forever, our identity will be left to an uncertain future. Seeing the same faces everywhere, again and again, who wouldn't be confused?

DIRECTOR'S BIO-FILMOGRAPHY

Jun Tanaka, living in Tokyo, Japan.

His 1st feature film "Bamy" (2017), theatrically released in Japan in 2018, was selected for the official selection of the feature film competition at the 35th Torino Film Festival.

The film was also screened at Night Visions, the largest genre film festival in Northern Europe, Nippon Connection, the largest Japanese film festival in the world, and more...

In 2019 "Bamy" will be broadcasted by Astro in 14 Southeast Asian countries.

This movie project "Doppelganger Story" will be the second feature film.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Japanese production company based in Tokyo and created by Hiroki Ohwada, Dream Kid mostly provides support at the pre-production stage and for international projects or international sales or events. Dream Kid also produces barrier-free movies for visually and hearing impaired persons.

FILMOGRAPHY:

-2018, AM I A HERO OR A VILLAIN? by Kaichi Sugiyama, feature fiction

-2016, DESTRUCTION BABIES by Tetsuya Mariko, feature fiction

-2014, RIDING THE BREEZE by Koji Hagiuda, feature fiction

-2012, EVERYDAY IS ALZHEIMER by Yuka Sekiguchi, documentary

-2010, MULAN ON THE RUN, TV series

-2010, WANDERING HOME by Yoichi Higashi, feature fiction

-2009, GOEMON by Kazuaki Kiriya, feature fiction

-2009, LISTEN TO MY HEART by Shinichi Miki, feature fiction

-2009, THE CODE by Kaizo Hayashi, feature fiction

-2009, COUNTERFEIT by Yuichi Kimura, feature fiction

-2008, ALL AROUND US by Ryosuke Hashiguchi, feature fiction

-2007, DOLPHIN BLUE by Tetsu Maeda, feature fiction

-2006, THE MATSUGANE POTSHOT AFFAIR by Nobuhiro Yamashita, feature fiction

-2007, YORIKO by Kazuto Tanaki, feature fiction

-2006, MONSHEN by Sosuke Yamamoto, feature fiction

-2005-2008, DETECTIVE OFFICE 5, TV series

PRODUCER'S BIO-FILMOGRAPHY

Hiroki Ohwada was one of the lead players for Japan as they entered the world wide web, and is regarded as one of the pioneers of Japan's internet broadband industry. In 1996, along with Dr. Hiroshi Fujiwara, he established the IT company Internet Research Institute (IRI) and designed Japan's internet network. He became COO of IRI and in 1999 was listed on the Tokyo Stock Exchange.

In 2002 he established a new company, Broadband Tower (BBT), an internet data center, and as president of BBT, was listed on the Osaka Stock Exchange. He developed a subsidiary company called Net Cinema, where he worked as a producer. Working with many movie directors, he developed an extensive roster of dramas for broadband users. In 2005 he started making films and, in 2008, he began developing content for the Chinese film and television markets. Most recently, in 2011, he opened a Taiwanese company to compete in the Chinese film market. Then he diversified his activities in the US and now has movie projects with Taiwan, China and Hollywood.

FILMOGRAPHY:

-2018, AM I A HERO OR A VILLAIN? by Kaichi Sugiyama, feature fiction

-2016, DESTRUCTION BABIES by Tetsuya Mariko, feature fiction; Best Emerging Director at Locarno International Film Festival 2016

-2014, RIDING THE BREEZE by Koji Hagiuda, feature fiction

-2010, MULAN ON THE RUN, TV series

-2009, LISTEN TO MY HEART by Shinichi Miki, feature fiction

-2009, GOEMON by Kazuaki Kiriya, feature fiction

-2009, THE CODE by Kaizo Hayashi, feature fiction; nomination at 21st Tokyo International Film Festival

-2008, ALL AROUND US by Ryosuke Hashiguchi, feature fiction; Best Actress at 32nd Japan Academy Award

-2006, THE MATSUGANE POTSHOT AFFAIR by Nobuhiro Yamashita, feature fiction; nomination at 19th Tokyo International Film Festival

-2007, YORIKO by Kazuto Tanaki, feature fiction; Best Original Story and Best Screenplay at 5th Monaco International Film Festival Award

-2005-2008, DETECTIVE OFFICE 5, TV series

SPAIN

DYSPHORIA



ESTHER AND TOMÁS DECIDE TO SPEND A WEEKEND TOGETHER WITH THEIR FOUR YEARS OLD DAUGHTER SAY, IN THEIR MOUNTAIN APARTMENT. IN THE MIDST OF A SNOW STORM, SOMEONE HAMMERS ON THEIR DOOR.

Director: **Imanol Ortiz López**
 Scriptwriter: **Imanol Ortiz López**
 Production Companies: **Amanía Films, Lago&Laporta**
 Producers: **David Pérez Sañudo, Imanol Ortiz López**
 Total Budget: **€350,000**

Secured Financing: **€110,000**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **70%**
 Project type: **Feature fiction**

SYNOPSIS

Society cannot seem to break free from twin shackles: crises of economy and values. Natural resources are running out. People have given up all hope. Nobody trusts leaders anymore. Collective suicides are organized in the so-called 'Exit Squads'.

Esther and Tomás, a young couple struggling to find work, decide to spend one last weekend, together with their four years old daughter Say, in the mountain apartment they bought in better times that now they need to sell. In the midst of a snow storm, someone hammers on their door. A wounded woman is pleading for help. Tomás goes out to help, never to come back.

The nightmare has started. Esther and the girl must fight for their lives against Diana, whose only mission is to kill them all.

After being sadistically tormented in a fierce fight with the psychopath, Esther manages to immobilize her. But while driving to hand her over to the police, she skids out of control from the road down into a snow-covered sugarcane plantation.

Her legs trapped, Esther is desperate to save her daughter's life and her own. But the only help available is... Diana, the very person who wants to see them dead to fulfill the promise she gave to Tomás in 'Exit Squads'.

Twenty-four hours of extreme horror, growing with suffocating tension until it explodes in an inevitable and violent end.

DIRECTOR'S STATEMENT

Political correctness has infected everything. It polarizes film proposals, excessively infantilizing them or flir-

ting with fashionable violence pornography. "Dysphoria" rejects such treatment and shows violence non-judgmentally, showing a world in its dying throes where people are neither good nor bad, simply people trying to do the best for themselves and their families in the worst possible situation.

And it does so by blending essence of classics like "A Clockwork Orange" (1971) and spirit of the more recent "Funny Games" (1997), into an amoral cocktail story that is cruelly realistic, disturbing and claustrophobic. Other direct references are the films "Inside" (2007) by French directors Julien Maury and Alexandre Bustillo, Spanish director Miguel Ángel Vivas' "Kidnapped" (2009) and David Slade's "Hard Candy" (2005).

The molotov cocktail of terror, dystopia and psychological suspense can help us reflect on topics such as family, death, evil and the economic, social and political ramifications of the current crisis, as well as ethical values.

This is the essence of an eminently feminine and feminist film, a reflexion about masculinity in which both the main character and the villain are women, and which pummels the spectator with a very direct question: how far can a mother go to protect her family?

"Dysphoria" aims to be disturbing, a movie whose unpredictability makes the spectator tense up from the very start to the cathartic and surprising final outcome.

DIRECTOR'S BIO-FILMOGRAPHY

Imanol Ortiz López is the producer, screenwriter and director of the short film in 35mm "Expreso Nocturne", included in the catalogue Kimuak 2004 from the Basque

Government and programmed in more than 100 national and international festivals, some A-class like Mar del Plata Film Festival, obtaining many awards.

He is the winner of the II edition 2009 of EikenBANK awards with the television project "Artículo 35".

During 2013 he produced and shot the short film "Peter Pan", selected in different national and international festivals. In 2018 he shot "Moda", which is currently in its distribution stage and has already won three awards: Best Álava Short Film at the 2018 Cortada Festival, Best Short Film at the Short Films Contest CMU Europe and Best Asturian Short Film at the IV Gava Awards. His latest work is "Oculto", which will be released during 2020.

Currently, he is preparing the feature film "Dysphoria", an adaptation of the successful David Jasso's novel (project that has participated in the SGAE Foundation 2018-19 Drama and Thriller Workshop with tutors such as Eduardo Villanueva, Ana Sanz-Magallón and Rafael Cobos; he has also received advisory by the script development specialist Miguel Machalski under the Sources 2 program from Europa MEDIA, and by Paulo del Carvalho in the International Coproduction Workshop of the same program). Nowadays, he is developing other feature film projects such as "Alumbramiento" -script writing grant from the Council of Álava- and "Alicia en el Sótano".

He has directed several episodes for the three seasons of the web series from Álava, "Si Vienes Repites".

In November of last year, the publishing house Paginas de Espuma published his comic book "Ajuar Funerario", for which he wrote the script based on the storybook with the same name by the writer Fernando Iwasaki.

He is preparing the essay on TV series "Villanos Fuera de Serie".

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Amanía Films is a production company based in Vitoria-Gasteiz since 2012. It has won more than 100 awards and more than 600 nominations in festivals around the world. Their short films have been nominated (or have received awards) at events such as San Sebastian International Film Festival, Screamefest, MotelX Lisbon International Horror Film Festival, Gijón International Film Festival, Bilbao Documentary and Short Film Festival, Málaga Spanish Film Festival, Manchester International Film Festival, European Festival du Film Court de Brest, European Festival du Film Court de Bordeaux, Philadelphia Independent Film Festival, Sunderland Film Festival, Southampton Film Festival, Timishort, Cortada, Soria Short Film Week... It has been nominated for Méliès in

Silver Awards four times.

Amanía Films coproduces "Retrato de Mujer Blanca de Pelo Blanco y Arrugas" (2020), the first feature film of Iván Ruiz, starring Banca Portillo and Imanol Arias. It is actually working on the production of "Ane" (2020), the first feature film of David Pérez Sañudo, supported by RTVE and ETB. "Ane" has been selected by The Screen - La Incubadora and has been defined as one of the 5 most important new projects of the Spanish Cinema.

PRODUCER'S BIO-FILMOGRAPHY

David Pérez Sañudo (Bilbao 1987). Graduate in audiovisual communications by UC3M, having studied in the Roma Tre University, Italy and Middlebury College, England (Beca Bancaja). He has a masters in cinematographic direction in ESCAC.

With Amanía Films he has directed various shorts films: "Indirizzo" (2011); "Agur" (2013); screened on ZINEBI in 2013; "Malas Vibraciones" (2014), screened at the Gijón Festival 2014 and won 10 awards and more than 40 nominations; "Artificial" (International Screening at Screamefest 2015 and Spain on ZINEBI 2015). The publication Horror Spotlight chooses "Artificial" as one of the 100th best productions of its kind in 2015, feature films and animation included, in 34th place and European 5th place; "Tiempos Muertos" (2017) and "Aprieta Pero Raramente Ahoga" chosen by Kimuak 2017. After screening at the San Sebastian Festival, it was shown on ZINEBI in the official section.

HUNGARY

GENTLE MONSTER

FOCUSFOX

EDINA, A FEMALE BODYBUILDER, IS READY TO SACRIFICE EVERYTHING FOR THE DREAM SHE SHARES WITH HER LIFE PARTNER AND TRAINER ADAM: TO WIN THE MISS OLYMPIA.

Directors: **László Csujá, Anna Nemes**
 Scriptwriters: **László Csujá, Anna Nemes**
 Production Company: **Focusfox Studio**
 Producers: **András Muhi**
 Total Budget: **€1,434,510**

Secured Financing: **€1,009,510**
 Percentage of Secured Financing: **70%**
 Percentage of Shooting in Apulia: **20%**
 Project type: **Feature fiction**

SYNOPSIS

"Gentle Monster" is a dark toned sport-melodrama, which tells a tragic story of a love triangle. Edina (38) is a female bodybuilder which lives with her life partner and trainer, Adam (55), who once was one of the greatest bodybuilders, but now is too old to compete and unconsciously sees Edina as his reborn glory. Edina feels that only achievements can make her worthy Adam's love, so her greatest dream is to win the Miss Olympia championship. Edina gets qualified for the Miss Olympia, but they need a lot of money for the performance - enhancing drugs to win. Adam can't collect enough so Edina decides to work in a bizarre sex-free field of escorting. They feel ashamed of this activity and it becomes taboo between them, even though Edina needs more understanding from Adam. While she experiences intimacy with one of her clients, K (40) who treats Edina as a woman, she gets distant from the man she once worshipped and starts to fall in love with K. Because of the drugs she has to take for the preparation, she gets in a critical condition which she doesn't dare to tell Adam. She starts to dream of a normal life with K but since for K she was only a secret desire, her feelings are not mutual. Edina returns to Adam but now she sees that she will never be loved for herself by him. Fearing a loveless life, in total desperation she decides to die on stage at Miss Olympia.

DIRECTOR'S STATEMENT

'Female bodybuilder' is a complex phenomenon which symbolizes the frustrations of our age. Edina's body is the host of her anxieties; her struggles and desires materialize in her enormous muscles and bizarre life. Edina's

possessed asceticism highlights the paradox of bodybuilding: while the final goal is to manifest inner strength in the flesh, week by week, she has to destroy herself by pieces. Chasing perfection, Edina slowly withers: the female bodybuilder we see on stage in her highest magnificence is actually a fragile woman swaying on the brink of death. Edina and Adam's relationship is similar to the story of Dr. Frankenstein. As Frankenstein's monster, Edina also discovers her 'humanes' through the experience of falling in love. Tragically, this unrequited feeling highlights her universal loneliness and drifts her back to her creator. "Gentle Monster" is a body-film which operates with pure images and avoids any satirical stylisation. Our main characters will be real bodybuilders. Exploration of the plasticity and the movement of the bodies will be the directive idea regarding image structure. We will concentrate on how the characteristics and comparative relationship of bodies express emotional statements. Showing Edina's dreadfully transforming body in close-ups explains her claustrophobia. In wider shots, her industrial environment will draw her lost state. Monotony which frames her life will be shown by the rhythm of raging work-out and catatonic seclusion. It will be exonerated by the mysterious 'faun-universe' born by K. Exploring Edina's emotional arc, we deal with longing for love and identity.

DIRECTORS' BIO-FILMOGRAPHY

LÁSZLÓ CSUJÁ
 Writer-director László Csujá (born in Debrecen, 10/2/1984) graduated from the Academy of Film and Drama of Budapest in 2012, then earns his doctorate

(doctor of liberal arts) in 2018. His first feature "Blossom Valley" was premiered in 2018 in Karlovy Vary FF - East of the West section and won the Jury Prize there, then screened in several film festivals all over the world like Beijing, Istanbul, Angers, Cairo Film Festivals and won prizes in Bratislava FF and Palic FF. His first feature length documentary titled "Nine Months War" about the Ukrainian-Russian military conflict was premiered in Sarajevo International FF and won the Special Jury Prize there, then was screened in several other film festivals like Leipzig Doc FF. "Gentle Monster" (written and directed with Anna Nemes) will be his second feature. "Gentle Monster" won a prize for the Best Pitch in Sofia Meetings coproduction workshop, then was selected to the Jerusalem International Film Lab where it won the prestigious top prize in 2019 8th July.

ANNA NEMES

Anna Nemes (born 1989) graduated from the University of Fine Arts as a painter in 2014. Her work has been shown at several national and international collective and solo exhibitions. The primary theme of her paintings is the human body. Her first feature-length documentary, "Szép Szörny" ("Beautiful Monster"), which focuses on the world of women's body building, is expected in 2019.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

The name Focusfox sounds familiarly in local and as well as in international film business. It was founded in 1994 as the very first digital post-production studio in Hungary. Beside our picture and sound post-production activities, we make our own complete film productions on our own investment. We can provide with professional camera equipments and full lighting and grip packages on the highest quality with the collaborative help of Hungarian Film Fund. We offer complete, high quality services for our partners be it commercial, animation, short, documentary or feature film. In addition, Focusfox is not only a full service company but also managing the 25% tax rebate and advances the VAT in order to help the productions' cashflow.

We are very proud of our world standard Cinemix mixing studio, which was awarded after completion with THX and Dolby certificate. Since then we have made here final sound mixing of numerous Hungarian and American films. While we keep following the changes in digital technologies and in film trends, we also keep alive the traditional film technologies. That is our mission.

PRODUCER'S BIO-FILMOGRAPHY

András Muhi graduated from the Eötvös Loránd University in 1980 as a lawyer. In 2000 he established Inforg Studio. He made 25 feature films, 100 short films, 80 documentary and 15 animations as a producer or co-producer. The studio became a very significant place of the contemporary Hungarian filmmaking. Lot of Inforg films are participants and often winners of prestigious international film festivals. For example, Bence Fliegau's "Just the Wind" won the Silver Bear at the Berlinale and "Before Dawn" won the Best Short Film prize at the European Film Academy. Last year he was the producer of the most successful Hungarian feature film "On Body and Soul" which won the Golden Bear award and was also nominated for the Oscar. Since 2015 he is also producing films in the biggest Hungarian film making studio, FocusFox Studio.

ITALY

LA MERAVIGLIA
DEL MONDO

THE ACTOR RICCARDO SCAMARCIO PERFORM THE ROLE OF EMPEROR FREDERICK II. A DOCUFICTION ABOUT THE JOB OF ACTOR, HIS RESEARCH BETWEEN HISTORY AND PRESENT.

Director: **Francesco Lopez**
 Scriptwriters: **Francesco Lopez, Massimo Ruggiero**
 Production Company: **OZ Film**
 Producer: **Francesco Lopez**
 Total Budget: **€707,617.91**

Secured Financing: **€212,000**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **60%**
 Project type: **Feature fiction**

SYNOPSIS

The actor Riccardo Scamarcio is hired to play the role of Frederick II known as 'Stupor mundi - the wonder of the world'. He is fascinated by the thoughts of Frederick, recognizing himself in the vision of the emperor and leaves for his journey: he meets the greatest experts, visits the castles, churches and cities of the emperor and, through the rehearsal with the actors, his visions and the ones of Frederick start to overlap. But Riccardo knows very well that history is written and cannot be changed: for this reason, in the final, he decides to stage an episode that history could not describe. A hymn to humanity that concludes with the last words that the emperor spoke to God: «In the end I don't envy your paradise, because I don't care. I was very happy to live in the land of Sicily». Federico died in Castel Fiorentino and Riccardo gave him his last victory.

DIRECTOR'S STATEMENT

The cinematographic languages used evolve, accompanying the progressive identification of the actor in the character from the documentary to the making of, with his casting and research phases, up to becoming pure fiction.

The registers mix, confuse and then find harmony again. The fil rouge of the story is entrusted to the historical: David Abulafia, Alessandro Barbero, Ludovico Gatto, Hubert Houben, who will retrace the emperor's biography, with emphasis, passion and a study that deserves a complex and fascinating figure like Frederick: childhood, culture, power, art, wars, death, memory.

The film brings with it his own work in progress: the ac-

tor's problem becomes the problem of the character, so the contemporaneity in which the actor moves becomes the point of reflection on the emperor's events, as a legacy of history: what remains.

"La Meraviglia del Mondo" is a film with visual lyrical openings that divide the documentary structure. A work on photography -in costume sequences- played in the darkness from which bring out faces, forms and in which the voice that materializes words takes shape.

A reflection on staging, on the profession of the actor, its social and cultural relevance, the enchantment of the scene and of history.

DIRECTOR'S BIO-FILMOGRAPHY

Francesco Lopez (class of 1972) is an author, director and producer.

Since 1997 he has been working as production coordinator, casting and location manager collaborating with directors such as Gabriele Salvatores (Oscar winner), Nanni Moretti, Sergio Rubini, Damiano Damiani, Ermanno Olmi, Massimo Venier, etc.

Always linked to his territory, he founded in 2002 OZ Film, which in a few years became a leading reality for the Italian audiovisual and film production. He directed the short film "Il Fronte" (2003), the medium length film "Libertà Libertà" (2003), the documentary "Benny Vive" (2007) which deals with the sunken history of a political murder that took place in Puglia in 1978. After the release of the documentary, he was commissioned a series of historical documentary works such as "Puglia Ribelle - La Storia del Circolo Lenin di Puglia" (2009) and "Pietro Alò

- The Gypsy and the Communist" (2010). In 2009 he wrote the screenplay of the feature film "Benny Vive", which won the development fund of the Ministry of Activities and Cultural Heritage - Cinema Section.

In 2012 he writes, produces and codirects the feature film "Da che Parte Stai", which describes the difficulties of the Italian social reality. The film won the Italian selection by the Istituto Luce for the Cannes Film Festival (2012) and the Berlin Festival (2012).

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

OZ Film is an independent production company, founded in Bari in 2002 by Francesco Lopez, that is engaged in producing film and audiovisual projects for the national and international market.

Oz Film, in close cooperation with Apulia Film Commission, is a reference point for all national and international productions that decide to shoot in Apulia. OZ Film has worked in the feature film "Da che Parte Stai" by Francesco Lopez, now in distribution, and in documentaries such as "Benny Vive!" (2009) by Francesco Lopez; "Italian Punk Hard Core" by Antonio Bitonto, Giorgio S. Senesi and Roberto Sivilia; "Pascali - Sull'Orlo della Gloria" by Maurizio Sciarra and fifteen short films like "H5N1" by Roberto De Feo who won the Rhode Island Film Festival. It also cooperates with Rolling Stones Magazine. In May 2018, OZ Film realized the executive production of "Untraditional 2" (in Puglia), a TV series for Sky, written and interpreted by Fabio Volo. The "Nicola" project directed by Antonio Palumbo is almost closed, thanks also to the successful crowdfunding campaign. Now it is working on the project "La Meraviglia del Mondo".

PRODUCERS' BIO-FILMOGRAPHY

Since 2007 Francesco Lopez has been producing commercials and video clips under the executive production of OZ Film. In 2013, in coproduction with Rolling Stones Magazine Italy, he produced the short film "Ala'n'm" by Carlos Solito and in 2014 produced the documentary "Italian Punk Hardcore" by Giorgio Senesi, Antonio Bitonto and Roberto Sivilia.

In 2015 he produced the documentary "Sull'Orlo della Gloria", a documentary about Pino Pascali, directed by Maurizio Sciarra and in 2018 the documentary "Nicola", directed by Antonio Palumbo.

UKRAINE

LEGENDS OF
CHARMSWOOD

BY A TWIST OF FATE, A GRIM MAGICIAN COSSACK AND A HILARIOUS WIZARD BECOME THE GUARDS OF AN ARROGANT BOY, NOT EVEN SUSPECTING THAT THE SALVATION OF THIS WORLD DEPENDS ON THIS CHILD!

Director: **Viktor Andriienko**
 Scriptwriters: **Viktor Andriienko, Olena Shulha**
 Production Company: **Charmswood**
 Producers: **Andrii Korniienko, Artem Koliubaiev**
 Total Budget: **€2,320,374.87**

Secured Financing: **€1,513,829.68**
 Percentage of Secured Financing: **65.2%**
 Percentage of Shooting in Apulia: **20.4%**
 Project type: **Feature fiction**

SYNOPSIS

A werewolf named Shake-Rag in a fierce battle with the mysterious clan of wizards obtains a scroll with a prophecy that he brings to his master - the immortal dark sorcerer named Morok. According to the prophecy, a mysterious rider will appear at sunrise and will destroy Morok. The sorcerer orders Shake-Rag to kill all the riders who will appear at dawn on the border of the Charmswood.

A Cossack rides his horse through the field (steppe) and suddenly, thanks to his supernatural abilities, with the falcon's eyes he sees Shake-Rag and his apprentices overtaking lord Lukash. Lukash escapes from the chase together with his ten years old nephew Marek. In the fight with the villains, the lord dies, but Cossack's intervention saves the boy's life.

From the conversation of Shake-Rag with the Cossack, it becomes clear that once they were friends and even sworn brothers.

By a twist of fate, the grim magician Cossack and the hilarious wizard become the guards of the arrogant boy, not even suspecting that the salvation of this world depends on this child! From now on, this trinity will stand against the mightiest forces of evil.

DIRECTOR'S STATEMENT

My new cinema project "Legends of Charmswood" is an adventure film for children based on historical and educational principles and bringing to life fairy tales and myths of the Ukrainian folklore. The film screenplay has got the first prize of the Coronation of the Word - the international literature contest for novels, stage plays, screenplays,

song lyrics, and children literature.

The creation of this story is aimed at instilling the best of human qualities in children not only through mentoring teaching methods but also through a fascinating story and immersion into the fairy world. However, this is not just a fairy tale for children. Behind the magic story, there is an attempt to find the answers to the eternal questions. This is the story about good and evil, love and hate, and, after all, about life and death. But the main thing is that this is the story of true friendship.

The relevance and demand for such projects were evidenced by the success of the children's film "Ivan Sila" and the animated film "The Dragon Spell" during many showcases and meetings with actors and the creative team.

We have seen that children are not only interested in such stories and fairy tales but also need new movie characters. Because art allows us to get the emotional experience that we are not able to get in ordinary life. With such experience, children can change their lives for the better and develop the right attitude to different phenomena of social life.

Today, cinemas and TV channels mostly showcase high quality films and animation of overseas production which undoubtedly influence the children's worldview. Therefore, it is necessary to create the Ukrainian cinema projects of the same quality for our children to make them realize the importance, originality, and versatility of their culture. The Ukrainian history has many heroic and mythological figures but without the artistic presentation of their personalities for a young viewer they are either unknown, blurred or vague.

Thus, "Legends of Charmswood" is an adventure drama

and at the same time an entertaining fantasy film that will for sure touch the minds and hearts of young viewers not only in our country but also abroad.

DIRECTOR'S BIO-FILMOGRAPHY

Since 1978, Viktor Andriienko worked in film as a stuntman, in particular, in the films "Shura", "Reportazh", "Ballada o Doblestnom Rytsare Aivengo", "Yaroslav Mudriy", etc. Viktor is especially known for the animated film "Treasure Island" where he voiced Captain Smollet and some other characters.

In 1980-1984 and 1986-1987 he worked in Kiev theater stage; in 1984-1986 at Odessa Philharmonic Theater of Miniatures "Grotesque" (actor, director, writer); in the 1987-1990 period at Odessa Theater of Miniatures "Cartoon".

Since 1995, he is director of the studio Author; in 1996 director of the TV firm ProTV. He is also author, actor and director since 1998 on the TV-channel 1+1.

Since the mid-90s, he is playing as an actor, screenwriter, director of popular TV shows and situation comedies. Projects involving Andriienko were shown on TV 1+1 (Ukraine), Channel One (Russia), Russia 1 (Russia), Ren TV (Russia), TNT (Russia), NTV (Russia) and others.

Since 2008, he is actor of the burlesque show "Bolshaya Raznitsa" on the First Channel, Russia.

Total starred in more than 100 motion pictures and television series. He is author, director and actor of numerous works in film and television, and a stunt. He is also member of the Union of Theatrical and Filmmakers of Ukraine.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Charmswood LLC is a new production company. Directors of Charmswood LLC, Andrii and Victor Korniienko, have experience in full-length feature films production.

PRODUCER'S BIO-FILMOGRAPHY

Andrii Korniienko in 2011 has coproduced "Firecrosser" drama film, directed by Mykhailo Illienko, at the request of Insightmedia and in coproduction with Khanzhonkov Film Studio. Has also produced more than 18 short films, at the request of the State Cinema Committee, with Khanzhonkov Film Studio and the presidential grant. In 2012, he was the creative producer of "The Eskimo Girl", first Ukrainian animated series, at the request of the

State Cinema Committee (26 episodes, production by Khanzhonkov Film Studio). From 2012 to 2014, he was involved in the international distribution of "The Eskimo Girl" animated series. In 2013 he coproduced "Kyiv Cake" feature film, at the request of Aurora Production Center (premiered in cinemas on February 14, 2014), and in 2015, "Fight Rules" feature film (premiered in 2017, box office of UAH 1,200,000). In 2017 he coproduced "The Guards" TV-series, at the request of 2+2 TV channel, and in 2019 he produced "Krutyy 1918" a national feature film which premiere took place on February 02, 2019 (100,000 spectators, box office of UAH 7,200,000).

ITALY

LOST SHADU

GIOVANNI WAS AN ITALIAN ROCK STAR. HE BELIEVED IN NOTHING BUT SEX, DRUGS AND MUSIC. HE ESCAPED AVOIDING THE MILITARY SERVICE TO REACH ASIA WHERE HIS MYSTIC JOURNEY BEGAN.

Director: **Raz Degan**
 Scriptwriter: **Raz Degan**
 Production Companies: **Ismaele Film, Thalia, Peace Productions**
 Producers: **Vito Caggianelli, Raz Degan**

Total Budget: **€698,476**
 Secured Financing: **€209,542.80**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **70%**
 Project type: **Documentary**



SYNOPSIS

In the late 60s, Giovanni was a rebel rock star in Italy. He was an atheist and believed in nothing but sex, drugs and music. In order to avoid his military service, he escaped on the magic bus: a bus that traveled from London to Katmandu taking hippies and seekers toward the mystic Middle East. As soon as he arrived in India, he was overwhelmed by a sense of freedom and excitement. Here he met the Sadhu holy men for the first time becoming truly fascinated by their practices, philosophy and beliefs. From that moment on, his life took an unexpected turn and his enlightenment journey began. With no money, shelter and choice, Giovanni decided to join Sadhus who brought him to their temple, dressed him as a monk and introduced him on his spiritual path. It wasn't an easy journey without doubts and adventures, but finally, after 36 years, he could go back home knocking on his parents door.

DIRECTOR'S STATEMENT

I've always been intrigued by the 60s and 70s, a time you could jump on a bus and cross distant lands that today are hostile due to terrorism and political unrest. The world was waiting to be explored, without Google Maps or iPhones to get you there. Just being free, with the freedom to be. I've also been fascinated with yoga, Hindus, Sadhus and shamans, and the possibility of reaching enlightenment by liberating oneself from material needs, or self-imposed ego-feeding achievements. Rock and roll played a fundamental role in my upbringing, shaping the rebel in me and the dreamer that gave me the courage to move on. When I met Shiva Das, I was so fascinated by

him because he embodied this world: he lived the 60s, he played rock and roll, he ran off to the mystical east and actually sought out enlightenment like few have dared to. My aim is to capture the spiritual revolution of the 70s, and recreate an amazing journey of self-discovery and adventure toward new worlds. This is a story of cat and mouse. Of the ego trying to liberate itself from material attachments and desires, of rebelling against one's true nature in order to find a different meaning to the essence of being human.

DIRECTOR'S BIO-FILMOGRAPHY

-LOST SADHU by Raz Degan (as director of cinematography, writer and producer, in production)
 -2017-2018, RAZ AND THE TRIBE, documentary series
 -2016, THE LAST SHAMAN by Raz Degan, documentary (as director of cinematography, writer and producer)
 -2014, THE GREEN PRINCE by Nadav Schirman, documentary (as director of cinematography)
 -2011, FORCES SPÉCIALES by Stéphane Rybojad, feature fiction (as actor)
 -2011, OMAMAMIA by Tomy Wigand, feature fiction (as actor)
 -2010, DEAUVILLE by Miguel Cruz Carretero, feature fiction (as actor)
 -2009, BARBAROSSA by Renzo Martinelli, feature fiction (as actor)
 -2008, ALBAKIARA by Stefano Salvati, feature fiction (as actor)
 -2007, ONE HUNDRED NAILS by Ermanno Olmi, feature fiction (as actor)

-2004, ALEXANDER by Oliver Stone, feature fiction (as actor)
 -2004, FILM PRIVATO by Raz Degan, TV documentary
 -2001, GIRAVOLTE by Carola Spadoni, feature fiction (as actor)
 -1999, TITUS by Julie Taymor, feature fiction (as actor)
 -1998, COPPIA OMICIDA by Claudio Fragasso, feature fiction (as actor)
 -1998, LE RAGAZZE DI PIAZZA DI SPAGNA, TV series (as actor)
 -1996, SORELLINA E IL PRINCIPE DEL SOGNO by Lamberto Bava, film TV (as actor)
 -1996, SQUILLO by Carlo Vanzina, feature fiction (as actor)
 -1994, PRÊT-À-PORTER by Robert Altman, feature fiction (as actor)

-2019, IO E TU by Andrea Ferrante, TV Series
 -2019, L'ASSASINO DELLA LUNA PIENA by Andrea Ferrante, documentary (as producer and distributor)
 -2019, LA MORTE DEL FIORE by Andrea Ferrante, documentary (as producer and distributor)
 -2019, NOTTI BIONDE by Vito Caggianelli, documentary (as producer and distributor)
 -2018, PEACE, LOVE & FREEDOM by Giangiacomo Ladisa, feature fiction (as distributor)
 -2017, AEFETTO DOMINO by Fabio Massa, feature fiction (as distributor)
 -2017, LA GUERRA DEI CAFONI by Davide Barletti and Lorenzo Conte, feature fiction (as distributor)
 -2017, VARICHINA - THE TRUE STORY OF LORENZO DE SANTIS FAKE LIFE by Mariangela Barbanente, documentary (as distributor)

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Thalia Srl with Ismaele Film works in the film production and distribution since 2016 and already has several successful cinematographic works in its portfolio. Ismaele is the storyteller for excellence, the main character, the voiceover of "Moby Dick", the novel of Herman Melville, full of tales and quotes. Cinema is tale, vision, story, life. In this way Ismaele Film born, production company and film distribution. The mission of production division is to dedicate space and attention to research of innovative projects that make possible the achievement of works which movies, documentaries, advertisements, music videos through the identification of talents to bet on. Distribution division offers, instead, film distribution service in the national and international markets and in various planned channels: theatrical, home video, free TV and pay TV.

Mission was elaborate as a practical response, as to public sensitization to the vision of works and innovative format, as a practical response to the viewer necessity, even more demanding.

PRODUCER'S BIO-FILMOGRAPHY

Vito Caggianelli is CEO and producer of Thalia Srl and Ismaele Film.
 FILMOGRAPHY
 -2019, DIEC - ILLEGIO'S MIRACLE by Thomas Turolo, feature fiction (as distributor)
 -2019, FREE by Fabrizio Maria Cortese, feature fiction (as producer and distributor)

ARGENTINA

MOTHER DOUGH

Brava
 cine

MOTHER DOUGH IS A DOCUMENTARY THAT TELLS THE STORY OF BREAD AND THE SOCIAL STRUGGLE THAT IT HIDES, FROM A GENDER PERSPECTIVE.

Director: **Mercedes Córdova**
 Scriptwriters: **Pablo Di Luozzo, Mercedes Córdova**
 Production Company: **Brava Cine**
 Producer: **Valeria Forster**
 Total Budget: **€500,000**

Secured Financing: **€153,382**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **30%**
 Project type: **Documentary**

SYNOPSIS

In the dawn of civilization, men went hunting while women engaged in gathering, in an egalitarian community. In fact, it was women who, thanks to the improvement of gathering techniques, developed agriculture. During all the antiquity, women occupied the roll of the treasurer of the home dedicated to the upbringing of the children, to the milling and to the preparation of the sourdough, from where the bread was obtained. Connoisseur of the magic secrets of this dough, which reproduces at night, they were banned from almost all public life. Bread availability was and is the first guarantee of stability and social peace. An example of this is the French Revolution, which begins with a revolt organized by women, who faced the excessive rise in the price of bread marching towards Versailles. The Industrial Revolution and the Russian Revolution will bring substantial changes in the preparation of bread (yeast is invented) and in the role of women who leave the kitchen to join the working masses. "Mother Dough" is a documentary that histories the most important milestones of feminist demands throughout history, connecting them with the history of bread as a basic element of domestic organization, starting with the first women gatherers (10,000 BC) to the emergency of woman as the most revolutionary and dynamic social subject in the contemporary world.

DIRECTOR'S STATEMENT

In this documentary, I pick up the thread from my previous projects, in which food is presented as a symbolic element that crystallizes social relations. We, women, have lived centuries of oppression, confined from public

life to the domestic sphere; to the kitchen, to be more precise. From that space and with the essential task of feeding our people, we have created sorority bonds of resistance, transmitted from mothers to daughters through generations.

There is an urgent need to make hidden patriarchal oppressive power relations visible. To accomplish that through a history of bread is our small contribution to this struggle.

DIRECTOR'S BIO-FILMOGRAPHY

Mercedes Córdova (Buenos Aires, 1985) got a degree in filmmaking at the Universidad del Cine. She made a specialization in scriptwriting in ESCAC, Barcelona, Spain. She wrote and directed more than six short films that participated in international festivals, highlighting "Aca Nunca Esta Nublado" (2013), which received an award at the UNASUR Film Festival. In 2012 she cofounded Brava Cine, a production company based in Buenos Aires mainly focused on the production of ethno-gastronomic TV shows and films. Between 2013 and 2015 she directed the cooking TV show "La Canasta de Crónica" and "Lo Nuestro a la Olla" (Telefe). Between 2014-2015 she made "La Ruta de las Especies", a documentary series for Canal Encuentro, and the gastronomic roadtrip "Valor Argentino" for El Gourmet Latinoamerica TV. Her first documentary feature film "E il Cibo Va: The Italian Food Diaspora" (premiered at Culinary Zinema section of San Sebastian International Film Festival 2017) tells the journey of Italian cuisine to America along with the great migratory processes of the 19th and 20th centuries,

confirming her interest and audiovisual specialization on the gastronomic issue from an anthropological approach. The documentary has been screened at Sonoma International Film Festival, American Documentary Film Festival, Thessaloniki Doc Fest, Festival de Cine Internacional de Guadalajara, BAFICI 2018, and today is currently available on Netflix.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Brava Cine is an audiovisual content production company established in Buenos Aires, Argentina, since 2011. It was founded by Valeria Forster and Mercedes Córdova. Since the beginning it has been dedicated to the integral production of fiction films, documentaries, and cultural television content, specializing in the development of ethno-gastronomic content for both cinema and television. Brava Cine made several documentary series for Canal Encuentro (Argentina), Film Kuadrat (Germany), ARTE (France), Canal Gourmet (LatAm) and Telefe (Argentina). In 2018 Brava Cine premiered two feature films: "Cetaceans" at BAFICI by Florencia Percia, winner of the 2013 Raymundo Gleyzer Award and Cinecittà-Luce Development Fund and "E il Cibo Va: The Italian Food Diaspora" first full-length documentary by Mercedes Córdova, with an international premiere in the Culinary Zinema section of the 65th International Film Festival of San Sebastián, now available on Netflix.

At the present time Brava is developing Silvina Schnicer's second film "The Cottage" (her debut film "Tigre" was premiered in Toronto International Film Festival in 2017) and the documentary feature "Villa Olimpica" directed by Sebastián Kohán Esquenazi.

PRODUCER'S BIO-FILMOGRAPHY

Valeria Forster (Mexico City, 1981) is a technician in audiovisual media and film graduated from the Universidad del Cine. She made her specialization in image and documentary photography at ICP in New York in 2007. In 2012 she founded Brava Cine, a production company established in Buenos Aires, specialized in the production of fiction and documentary content for TV. Between 2013-2015 she produced the TV shows "La Canasta de Crónica" and "Lo Nuestro a la Olla" (Telefe). During 2014 and 2015 produced the documentary series for Canal Encuentro (Argentina) "La Ruta de las Especies" and "The Secret World of Herbs" in coproduction with Film Kuadrat (Germany) and ARTE. In addition to the gastro-

nomic road-trip "Valor Argentino" for the broadcaster Gourmet Latino America. Regarding fiction projects, she produced several short films, highlighting "Aca Nunca Esta Nublado" (Mercedes Córdova, 2013) who received an award at the UNASUR Film Festival and "El Mes del Amigo" (Florencia Percia, 2016) winner of the second prize at BAFICI '16, winner for Best Short Film at FestiFreak '16, International Festival of Curtas-Metragens de São Paulo '16, Silhouette Film Festival '16, International Festival of New Latin American Cinema, Cuba '16 and Best Fiction Short Film in the 4th edition of Taffny 2017. During BAFICI 2017 she premiered the fiction feature "Cetáceos", opera prima by Florencia Percia. "Cetáceos" was the winner of the 6th Edition of the Feature Film Project Raymundo Gleyzer (2013) and the Luce-Cinecittà Development Fund. In 2018 she premiered "E il Cibo Va: The Italian Food Diaspora" by Mercedes Córdova, which had its international premiere in San Sebastian Film Festival 2017 and the national premiere at the BAFICI 2018. Valeria is currently developing the second fiction feature film by Silvina Schnicer "La Quinta", "Masa Madre", second ethno-gastronomic film by Mercedes Córdova, and "Asistiré" by Florencia Percia.

GERMANY

ROXY



THOMAS BRENNER WOULD LIKE TO BE INVISIBLE TO THE WORLD AROUND HIM. ONE DAY A RUSSIAN GANG AND THEIR BULLDOG ROXY GET INTO HIS TAXI. HIS LIFE WILL CHANGE FOREVER.

Director: **Dito Tsintsadze**
 Scriptwriter: **Dito Tsintsadze**
 Production Company: **East End Film**
 Producers: **Elaine Niessner, Tommy Niessner**
 Total Budget: **€1,450,000**

Secured Financing: **€595,000**
 Percentage of Secured Financing: **40%**
 Percentage of Shooting in Apulia: **15%**
 Project type: **Feature fiction**

SYNOPSIS

Taxi driver Thomas Brenner, living and working in a small town in Southern Germany, is accidentally drawn into the dealings of a corrupt Russian arms dealer, Igor Koblov. Thomas would rather be 'invisible' to the world. That might be the reason he became a taxi driver. No one ever remembers the faces of taxi drivers. But deep down he is longing for a family, without knowing how to do this - having a family.

But one day, his life takes a sudden change, as Igor (47), a former FSB-officer, and his two henchmen Andrei and Sasha cram into his taxi, along with their fighting dog Roxy. Step by step, Thomas is sucked into their crooked business affairs. Starting off with buying phone cards and on to buying cars and villas in his name, all the way to organizing fake passports and identities for Igor and his family, including wife and son. In the beginning, Thomas is still somewhat reluctant towards the Russians but then gets ever more attracted to the mundane lifestyle and the excitement, that soon makes him forget the emptiness of his former life.

When Igor asks him to organize fake passports, Thomas willingly steps into the shady criminal world to obtain them. Meanwhile, Thomas gets acquainted with Aziza, Igor's beautiful wife and their 10 years old son Vova. While waiting for their fake identities, a conflict erupts between Igor and Sasha. Igor orders to kill Sasha, and Thomas involuntarily helps Andrei to do so. Shortly after the murder, Andrei vanishes and Igor and Thomas are chased at gunpoint by two Russian agents.

It is only now that Thomas realizes what a deadly game he has got himself into. Igor decides that Aziza and Vova are no longer safe at the villa and they choose Thomas' apartment as a hide-out. When Thomas is about to pick

up the fake passports, he is trapped by the two Russian agents and forced to make a decision...

And he does.

At the end, we see Thomas on a train with Roxy, to meet with Aziza and Vova - his new family.

DIRECTOR'S STATEMENT

I see "Roxy" as a great opportunity to make a very special, funny and at same time suspenseful movie about love and faith... About how certain circumstances and almost random events could turn into the inevitable process of slow but still clearly visible metamorphosis of a quiet and ordinary man. This change happens in every level, ranging from deep psychological moments to the very practical act of changing identity!

Because the thriller elements in the story are growing scene by scene and the pressure on our protagonists is getting more and more heavy, as a director I am getting a great and challenging opportunity to build up very interesting and intensive relations between the characters and how these relations develop throughout the film...

When people are under permanent threat, they start to behave in a quite strange way and this also gives me possibilities to keep tension while making characters able to reveal themselves as much as possible. The main character discovers an absolutely new world, which was always around him, but he never knew about it... Actually he wakes up from a sort of lethargy and right away jumps into something which is very dark and dangerous, but at same time attractive and even emotional, he falls in love! And this love becoming his 'passive', almost invisible and

silent, but very much motivated and deliberated, almost unstoppable force to get finally his piece of happiness! Family, money and possibility to start a totally new life... Actually everything he was missing!

And what is also very important to me is that during the whole film he is acting in a very correct and easy way, step by step finding in himself qualities he could not imagine he had... So called self-revelation could work perfectly with an actor like David Striesow.

As for the general mood, I would use Coen brother's films, like "Fargo", "The Man Who Was not There" as examples. I feel closeness to these films because of a very specific way of storytelling, using dark humor as a tool and at the same time telling a really dramatic and emotional and even hard story with the great, distinctive and even touchy characters (even if they are criminals)...

It should be entertaining, funny, sometimes brutal, but a thoughtful and deep film, with the ironic, maybe a bit open, but still quite clear and happy end. And of course it should be visually stunning and dynamic.

From the box office point, I guess it has very good chances, because of the way it should be done! As I mentioned above, it will have an energy of the Coen brothers best films with some European flavor - multicuity society and cultural misunderstandings, which can be shown in a very entertaining and attention-grabbing way. Also the elements of permanent suspense will keep the audience at the edge and won't let them move their glance from the screen.

DIRECTOR'S BIO-FILMOGRAPHY

Born in 1957 in Tbilisi, Georgia, Dito has relocated to Berlin, Germany a couple of years ago. His filmic works have been awarded with a variety of renowned awards such as a Golden Shell at the San Sebastian Film Festival and a Silver Leopard from Locarno International Film Festival.

His film "Inhale-Exhale" was recently awarded with the Grand Prix at the Shanghai International Film Festival in 2019.

His latest Georgian work "Shindisi" is the Georgian pitch for Best Foreign Language Film at the Oscar race 2020.

His previous film "Mediator" also was the Georgian pitch for the Academy Award 2008.

His most famous works include the comedy "Lost Killers" which was premiered at the Cannes Film Festival in the Un Certain Regard section in 2001, and "Gun-Shy" ("Schussangst").

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Combining good entertainment with topics of social relevance to satisfy the audience both on an emotional and intellectual level is East End Film's proclaimed goal.

East End Film is a young and ambitious production company specializing on international coproductions and always looking to extend its network of international partners. The company was founded by the siblings Tommy and Elaine Niessner in 2011.

Their first theatrical feature film was a coproduction with 27 Films Production by German-Georgian director Dito Tsintsadze.

Whilst developing their first projects, Tommy and Elaine used markets and film festivals to build up a network of international partners.

PRODUCER'S BIO-FILMOGRAPHY

Born and raised at the shores of the Lake of Constance in southern Germany, Tommy always was very fond of the moving arts. So after finishing school and thinking about his future he decided that it will be in the film business. After finishing bachelor and master courses in audiovisual media and film, Tommy decided to pursue his own projects and together with his likewise film loving sister Elaine, they founded East End Film in 2011. While producing some features, shortfilms, and a web series, they were always open for all forms of audiovisual entertainment. They always try to make a social impact with their projects.

SERBIA

SHADOWS OF THE MEDITERRANEAN



PECULIAR ADMINISTRATION ON A MEDITERRANEAN ISLAND TURNS THE STREET ARTIST EFFORTS TO RETURN HOME INTO A KAFKIAN PROCESS OF COLLECTING DOCUMENTS, REVEALING DEEP SECRETS OF HIS LIFE.

Director: **Ivan Jović**
 Scriptwriter: **Monia Jović**
 Production Company: **Terirem Production**
 Producers: **Ivan Jović, Monia Jović**
 Total Budget: **€931,184**

Secured Financing: **€375,000**
 Percentage of Secured Financing: **40%**
 Percentage of Shooting in Apulia: **80%**
 Project type: **Feature fiction**

SYNOPSIS

After years of traveling as a street artist, performing as motionless sculpture, Lazar finds himself on a small Mediterranean island. He starts to feel nostalgic for his home, but his departure from Island is complicated by the inability to properly communicate with Island's administration. We follow tiresome work on collecting documents which should enable Lazar's departure. Meetings with Clerks become stranger as their questions go beyond the administrative frame and look into the most intimate parts of Lazar's life. His every resistance is a threat that could stop the process of leaving the Island. He is claustrophobically trapped in a shifted Kafkian reality, in which he is going from one to another Clerk, patiently answering questions and meeting their demands. From the interviews with the Clerks, we find out that Lazar left his family and spent his life as a traveling artist, searching for freedom. Now he is going from one to another office on the Island and carries a heavy black box containing his 'complete documentation'. The exhausting process of collecting documents turns into a reconsideration of the meaning of life and deep secrets hidden from oneself. Worn-out from uncertainty and painful truth, Lazar comes to the very end of the administrative process. He learns that the Administration has archived his whole life and he gets an opportunity to see the complete archive of his own life. At the end of the story, we find out that the story takes place on the other side of life: Lazar died on his journey and the posthumous collection of documentation serves his spiritual realization and final self-awareness that will enable him to leave the Island and to spiritually meet with his father. The unusual Island and its Administration, with exhausted people from the Middle East, all of which he sees during

the process, represent a waiting room between life and death. Lazar's father arrives at the Island and receives the same black box filled with his son's bones that he can finally take home. The story keeps us uncertain about the outcome of Lazar's long trip: will the main hero return to the spiritual home, leaving the escapist paradise of the sunny Mediterranean, the place he was looking forward to while alive? Who are unusual Clerks and what do they actually do for Lazar? This displaced story reminds us that responsibility arises from the existential fact that life is a chain of questions to which a person must answer by being responsible to him/herself and others and that he or she is the one who decides which answer to give to each individual question. And also: for each question there is only one answer - truthful one.

DIRECTOR'S STATEMENT

In "Shadows of the Mediterranean" the question about the meaning of life, in a lucid way, turns around in a manner that it is not a man who asks about the meaning of life, but life raises questions that a man should answer to. In these answers, we find the meaning of each individual human existence. The protagonist, on the path of acquiring a post-mortem insight into his own life, comes to the realization that he always expected something out of life only to be faced with a question - what life expected out of him. Visually and symbolically Lazar is a man who carries a heavy black box with 'his entire documentation'. At the end of the story, we find out that his bones are inside of it. His fate is inspired by the 'Greek funeral crisis' in which temporary graves are continuously emptied and

transferred to ossuaries, where the bones end up sorted in boxes on shelves. These ossuaries are strangely reminiscent of administration archives. So he actually carries himself through the whole film in that black box, and therefore it is of paramount importance to present his movement through the Island while carrying that box. When talking about film frame that has to be raised to the level of universal testimony, because he represents all of us and the only thing that ultimately we all possess: ourselves packed in an irritating burden, a heavy box, which, when opened at some point, becomes a source of joy, grief, sorrow, regret and meaning. "Shadows of the Mediterranean" deconstructs the escapist idea of the 'sunny Mediterranean'; it deals with the state of mind inherent in every human being - that feeling that our true, full life is somewhere else and that there is a need to escape from the given area of life. The final result should be a film that belongs to the classic art house tradition. The inspiration came from Fellini's clowns, Kiarostami's heroes, and their melancholic movements through narrow rural streets and the longing for the homeland inherent to Tarkovsky's nostalgia. The film also has some of Tornatore's Mediterranean reflection and his story of a post-mortem conflict from "A Pure Formality". After all, the film owes to unique estheticism of Teo Angelopoulos, who is probably the greatest artist of this kind, the shadow covered version of the Mediterranean.

DIRECTOR / PRODUCER'S BIO-FILMOGRAPHY

Ivan Jović's first feature film "The Healing" has won ten international and domestic awards, including the Golden Knight for Best Feature Film at the same festival in 2015, the Jury Award for Best Film in the National Selection at FEST, and Signis award in Religion Today Film Festival in Trento. In 2014 Ivan Jović founded production company Terirem Production which in fact is a product of the previously undertaken production process in "The Healing". As scriptwriter, director and producer, Ivan signs documentary "Legacy", unique cinematic monument about civilian suffering during the World War II on the territory of Independent State of Croatia. Made exclusively from personal stories from 94 survivors and carefully edited from around 450 materials, this is a film without narrators, archive footages or interpretation from historians and therefore represents a new view on the issue in regional cinematography.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Terirem production is a new, young company, established out from the work on the film "The Healing" (2014). Authors, director and producer Ivan Jović and screenwriter and producer Monia Jović have gathered team of friends and film professionals who share the same aesthetics and passion for film. Terirem production is dedicated to creating artistically strong images that leave you pensive long after they finish. The word 'terirem' comes from the Eastern Christian tradition and it symbolizes ancient prayer song which prolongs the time of contemplation and allows immersion into deep spiritual insights. It is believed to be angelic song, divine lullaby. The goal of the films Terirem Production creates is to introduce viewer into a state of existential self-questioning, which always moves in the space between love and death.

FILMOGRAPHY

-2016, LEGACY by Ivan Jović, documentary

-2014, THE HEALING by Ivan Jović, feature fiction

DOMINICAN REPUBLIC

SR. GARCÍA



AFTER AN ASSASSINATION ATTEMPT, CARLO, FORMER ACCOUNTANT OF MR. GARCÍA, BECAME BLIND AND RUNS WITH CLAUDIA, HIS WIFE, TO HIDE IN A CABIN, BUT ONE MORNING SHE'S NOT THERE.

Director: **Enrique René Mencía Medrano**
 Scriptwriter: **Enrique René Mencía Medrano**
 Production Company: **Larimar Film House**
 Producer: **Elsa Turull de Alma**
 Total Budget: **€1,469,255.51**

Secured Financing: **€501,658.37**
 Percentage of Secured Financing: **34.1%**
 Percentage of Shooting in Apulia: **65.8%**
 Project type: **Feature fiction**

SYNOPSIS

Carlo is the accountant of Sr. García, a dangerous drug trafficker from the Dominican Republic. After a raid on the docks of Santo Domingo, Carlo is captured by police officers. In exchange for protection, he agrees to cooperate as a witness in the trial against García. The moment Carlo thinks he is safe under the protection of the authorities in a hotel room, a group of hitmen enters, shooting at all the policemen who protected him. He begs them for his life, but they are determined to make him pay for his betrayal. When some of the hitmen get ready to shoot him, one of the police officers, wounded, began shooting at them. Despite this attempt to protect him, a bullet wounds Carlo, hitting him in the head. Fortunately, he does not die, but upon waking up in a hospital weeks later, he discovers that he has become completely blind. Claudia, his wife, proposes to escape from everyone and flee to his native Italy. Carlo accepts. They arrive in the area of Puglia and here they hide for a while. They live clandestinely until they discover that García has been released from jail due to lack of evidence and testimonies. That's when Carlo comes up with the idea of hiding in the country house where he spent his childhood. The two move there and in this space he fights against his new found blindness, but one morning he wakes up and discovers that Claudia is missing. Her absence steals any peace of mind. He's forced to deal with his blindness alone, and with the uncertainty of not knowing anything about Claudia. In turn, he must face the terrible memories of his past and fight the constant hallucinations he has with the hitmen. While living alone here in the country house, he will have to face his greatest fear: the presence of Sr. García, who will arrive here with the force of a terrible nightmare to take revenge for the betrayal of Carlo.

DIRECTOR'S STATEMENT

With this project I intend to follow that need to narrate my obsessions, always with the personal willingness to learn something from the process. You could say that with "Sr. García" what I am trying to do is to walk through the territory of creation, just as Carlo does: with the desire to arrive/return to that place from which I left, crossing the uncertainty with the certainty that at the end of this trip I will have discovered something new in me.

DIRECTOR'S BIO-FILMOGRAPHY

Enrique Medrano is a Honduran screenwriter and director, graduated from comparative literature and drama of the University of Puerto Rico and from EICTV, where he made a specialty in direction. At the Madrid Film Institute he completed a diploma in digital photography. His short film "Memory of the Rain" won the Best Short Film award at the Hayah Festival and was selected at the New York Independent Film Festival and at the Guadalajara Film Festival, among others. "Of Those Who do not Speak the Dead" won the prize of distribution of Notodofilmfest and "Otero 53" obtained the third place in the Correos Film Festival. With his project "La Cabaña" he was the winner of the New Looks Award (2009) and with "Las Cartas de Carmelo" from the Cinergia project development fund (2012). In 2015 he won the Ibermedia coproduction fund with the Central American project "Days of Light" in which he is cowriter and codirector. Recently he obtained the post-production fund of the film direction of Panama. And with his project "Red Bird" he obtained the production fund for feature films of the Dominican Republic, Fonprocine 2016.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Larimar Film House S.R.L. is a film production company established after the approved law NO. 108-10 for the promotion of film activity in the Dominican Republic. We are an agent focused on the development of the film production industry and the positioning of the Dominican Republic as a prime destination for foreign productions. We provide a business-focused vision and direction in the development of film projects.

The Dominican Republic offers a great variety of beautiful landscapes, such as mountains, valleys, deserts, forests, beaches, lakes and rivers, as well as cities with different architectural styles, such as the Colonial Zone, the first city founded in America. All these features make the Dominican Republic an excellent choice for filming, while providing tax benefits from the film incentives law.

PRODUCER'S BIO-FILMOGRAPHY

Elsa Turull de Alma is one of the most remarkable women in the movie industry of the Dominican Republic, constantly demonstrating high standards in all her productions and offering outstanding technical resources. Her projects are continuously awarded and admired by her colleagues and inside the national and international Dominican community.

Her experience began working as marketing director in the film "The Local Heroes" directed by Bladimir Abud, winner in the International Festival of Caribbean Advertisement 2014 in Panama in the category of Low-Budget Advertising Campaign for TV. Her experience continued as general producer in "Who's the Boss?" directed by Ronny Castillo, winner of several awards such as Best Movie and Best Comedy in the 2013 La Silla Awards, Best Movie in the 2014 Soberano Awards as well as Audience Award for Best Actress in 2014 Platino Awards, national selection for the Academy Awards 2014. "Who's the Boss?" has become a remake in association with Selva Films and Pantelion Films, premiere in Mexico on September, 2019.

Her portfolio continues to expand in movies like: "South of Innocence" (2014) directed by Héctor M. Valdez, "Peace Code" (2014) directed by Pedro Urrutia, "Once Upon a Fish" (2014) directed by Francisco Valdez, "Our Lady of Altagracia" (2015) directed by Abinadab (Abby) Alberto, "7:20" directed by the awarded Chilean director Matias Bize. Now she is currently filming her first coproduction in association with Brazil, Puerto Rico and Colombia, "The Fish Strategy".

As part of her commitment for future generations, she also dedicates time to teach at the local university Intec, since 2015.

ITALY

THE BOYS



JOE, CARLO AND BOBO, SIXTYSOMETHINGS, HAVE BEEN FRIENDS SINCE THEY WERE YOUNG, PLAYING IN A BAND, 'THE BOYS'. THEY ARE THEREFORE BACK ON THE ROAD, WITH THE SAME SPIRIT OF THEIR TWENTIES...

Director: **Davide Ferrario**

Scriptwriters: **Davide Ferrario, Cristiana Mainardi**

Production Company: **Lumière & Co.**

Producer: **Lionello Cerri**

Total Budget: **€3,535,794**

Secured Financing: **€922,381**

Percentage of Secured Financing: **30%**

Percentage of Shooting in Apulia: **80%**

Project type: **Feature fiction**

SYNOPSIS

Joe, Carlo and Bobo are in their sixties. They've been friends since their twenties, when they were in a band, 'The Boys', which scored a huge success: one album, a few records, and then end of story.

However, their friendship and their passion for music has survived everything, including personal matters. Accompanied by Giacomo, who is younger than they are, they continue to play, though they each have day jobs. Suddenly, in their lives, as Joe is becoming a grandfather, as Bobo has to deal with his young wife's maternity issues, as Joe has to face an illness, an incredible proposal comes their way: a young and famous rapper wants to record one of their great successes.

Giacomo, who hides a secret, pushes Joe, Carlo and Bobo to overcome their doubts. But there is still one problem to solve: they have to find Anita, the band's beautiful Australian vocalist they were all in love with. If she doesn't sign as well, there's no deal. And they've lost her trace forty years ago.

The Boys are therefore back on the road, for a new adventure, with the same spirit of their twenties...

DIRECTOR'S STATEMENT

Why "The Boys"? Above all, for two reasons.

The first reason is because it's a story of friendship and personal relationships. That, notwithstanding the possible crisis that can be crisis, something good has remained. To feel part of a group (in this case a rock band, even though an ageing one) is still something that gives us the gift of grace of a place in the world. Particularly if these are old friendships, and tie together the past and the

present. And even more so if destiny puts them to test the sincerity and what is worthwhile. In this sense, the element of age is particularly important. The characters in the film belong to a generation (mine actually...) who never really imagined ageing. But time gives no one discounts. And even if each of them confront a sort of 'trial of passage', they'll discover that life can hold unexpected satisfactions at all times. From this point of view, essential are the relationships with the women and with the younger characters. It's only while confronting themselves with them, and because of their interventions, that Joe, Carlo, Bobo and Giacomo 'grow up'. The second reason is to direct a satire of the spirit of the times. The relationship between 'heroic' rock from the seventies and the conformism of today's musical scene is the perfect measure of a human and cultural decline one must fight. Without nostalgia (no time is 'better' than another, we're always inside the present), but even with clear ideas: sometimes, simply one can't make compromises, and one must defend one's dignity and not follow the spirit of the times because 'that's what the marketplace wants'.

The correct genre for a story like this is naturally a comedy, mixed with elements of a road movie. A comedy intended not like a pure production machine of comic situations, but a genre that also enables one to reflect.

DIRECTOR'S BIO-FILMOGRAPHY

Davide Ferrario (Casalmaggiore, 1956) is a film director, photographer, producer and writer. He began working in the field of cinema in the 70s, as a film critic and essayist, then devoted himself full-time to writing and distributing

with Lab 80 Film, in Bergamo. Later he worked as the Italian agent for several independent American directors such as Spike Lee, John Sayles and Jim Jarmusch. He made his directorial debut in 1989 with "La Fine della Notte" ("The End of the Night"), recognized as best independent film of the season. He then directs both fiction and documentaries presented at numerous international festivals, from Berlin to Sundance, Venice, Toronto and Locarno. Among others: "Tutti Giù per Terra" ("All Fall Down", 1997), "Guardami" ("Look at Me", 1999), "Dopo Mezzanotte" ("Past Midnight", 2007), "La Strada di Levi" ("Levi's Road", 2009) and his collaborations with Marco Paolini. Proudly independent, he's not only a director but also the head of Rossofuoco, his own -remarkably successful- production company. His last feature film is "La Luna su Torino" ("The Moon Over Turin", 2013). In 2015, in the documentary "L'Accademia Carrara - Il Museo Riscoperto" ("The Accademia Carrara - A Museum Rediscovered"), he tells the story of one of the treasures of Italy recently reopened to the public: the Accademia Carrara in Bergamo.

He's a regular contributor of several news outlets and also an author of novels. His "Dissolvenza al Nero" ("Fade to Black", Hemingway Prize 1995) has been translated into many languages and adapted for the screen by Oliver Parker. In 2010 Feltrinelli published "Sangue Mio" ("My Blood").

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Lumière & Co. begins its activity in 1994 as a film production company under the initiative of Lionello Cerri and members of the Anteo movie theater, historical cinema founded in 1979 in Milan.

The project comes about with the desire to become active in the Italian and international film industry, taking advantage of Lionello Cerri's experience.

Lionello Cerri is also one of the most important exhibitor in Italy with the new cinema complex Anteo Palazzo del Cinema.

In 2000 Lumière & Co. coproduced "The Circle" by Jafar Panahi, Leone d'Oro at 57th Venice International Film Festival. Among others, Lumière & Co. produced "Agata e la Tempesta" (2003) directed by Silvio Soldini, "La Vita che Vorrei" (2004) by Giuseppe Piccioni, "Giorni e Nuove" (2007) and "Cosa Voglio di Più" (2010) both directed by Silvio Soldini. Lumière & Co. is the Italian coproducer and executive producer for Susanne Bier's comedy "Love Is All You Need", presented in Venice 2012. "Un Giorno Devi Andare" directed by Giorgio Diritti has been presented at

Sundance Film Festival in 2013. In 2014 Lumière & Co. produced Cristina Comencini's comedy "Latin Lover" with an international cast (Virna Lisi, Marisa Paredes, Valeria Bruni Tedeschi, Candela Peña, Lluís Homar, Jordi Mollà). In 2015 Lumière & Co. produced the documentary "Milano 2015", presented within Venice Days - Giornate degli Autori 2015. In 2017 produced "Il Colore Nascosto delle Cose" by Silvio Soldini, presented at 74th Venice International Film Festival (Fuori Concorso section), and the following year "Nome di Donna" by Marco Tullio Giordana. The new film by Cristina Comencini "In Buona Compagnia" will premiere at the 14th Rome Film Fest in October 2019 and will be released by Vision Distribution in the beginning of 2020.

PRODUCER'S BIO-FILMOGRAPHY

Born in Milan, Lionello Cerri's first experiences are in organizing cultural events. His eclectic film education started in 1979 when he began working as exhibitor and along with other partners he opened Anteo theater. It has developed and grown to be today among the leading cinema theaters in Italy. In 1994 he founded Lumière & Co. with the intent to be a leading Italian film production company. In 2006 he received the Civic Award by the City of Milan.

ITALY

THE ERA OF GIANTS



XYLELLA IS KILLING MILLIONS OF OLIVE TREES, DESTROYING LANDSCAPE, ECONOMY AND HUMAN RELATIONS. AN EU OFFICIAL GOES TO PUGLIA TO INVESTIGATE AND TRY TO STOP THE BACTERIUM.

Directors: Davide Barletti, Lorenzo Conte
Scriptwriters: Davide Barletti, Lorenzo Conte, Marco Saura
Production Companies: Dinamo Film, Fluid Produzioni
Producer: Ivan D'Ambrosio

Total Budget: €320,380.46
Secured Financing: €115,000
Percentage of Secured Financing: 36%
Percentage of Shooting in Puglia: 100%
Project type: Documentary

SYNOPSIS

Today, in Salento, the most serious phytosanitary emergency of the century is taking over. A quarantine bacterium called Xylella is killing millions of olive trees, destroying landscape, economy and human relations - dragging the population into psychoses and social conflicts.

A German official for the agricultural policies of the European Community is sent to Puglia with the task of investigating the causes, responsibilities and effects of the bacterium, with the task of trying to stop the spread of the epidemic in the rest of Italy and throughout Europe. Our main character will find himself in an initiatory journey between science and alternative treatments, ancient myths and primal fears, in a land stuck between a disappearing past and a future yet to be defined.

DIRECTOR'S STATEMENT

The movie will be developed on three different narrative levels - the past, the present and the future, which will merge between reality and fiction, intertwining along the space of Salento's territory and the time of the myth, starting from ancient Greece up to our present days.

The past will be narrated through the projection of a game of mirrors and shadows inspired by the magic lanterns of proto-cinema. A group of boys will stage a special commission to investigate the history of the olive tree. A trial that will create a timeless, dreamy, joyful and tragic plan.

The present time will be represented by the journey of the main character, played by Werner Waas, a German actor and playwright, who will try to understand the true mea-

ning of the olive tree drying in a land of poignant beauty but wounded to death in its very essence.

Finally, the future will be told directly by the protagonists who, despite everything, keep on working every day among the olive trees.

This is a story as old as the world. The history of western society, of our way of living and thinking, about our ability to imagine a future shared between the people and the lands that unite us.

This is a story originating in the ancient Greece, the cradle of democracy and rational thinking, as well as in the olive tree - the millenary symbol that accompanied its exploits, collecting ancestral memories as a sort of immobile witness.

This is a story that almost seems to be coming to an end, in a frightening and inexplicable way, through a mystery, an epidemic - perhaps natural or maybe due to the neglect of men. Those men who decided to stand as masters of the world and supreme judges of the Earth's destiny. The same Earth that today in Salento is beginning to revolt, showing all our powerlessness in the face of forces appearing to us as uncontrollable, pushing us to divide and clash, while meanwhile the olive tree continues to die.

DIRECTORS' BIO-FILMOGRAPHY

Davide Barletti and Lorenzo Conte are two of the founders of Fluid Video Crew Produzioni Audiovisive Indipendenti. From 1995 to 2018, they have produced over 50 works including movies, documentaries, short films and TV series both as scriptwriters and directors. In 2003, they

participated in the 60th Venice Film Festival with "Italian Sud-Est".

In 2008, they signed the direction and screenplay of "Fine Pena Mai" and produced the documentary "Diario di uno Scuro". In 2010, they signed the documentary "Non c'era Nessuna Signora a quel Tavolo", dedicated to the director Cecilia Mangini. In 2011, with the production of Rai Storia, they wrote and directed the documentary "Ritratto di Ettore Scola". From 2013 to 2015, they have worked as authors and directors for the TV series "Artisti del Gusto" for National Geographic Channel. In 2013, they were the authors of the screenplay for "La Guerra dei Cafoni". In April 2017, "La Guerra dei Cafoni" was screened in movie theatres and then presented in many major international festivals, winning numerous awards and mentions.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Dinamo Film is an independent film production company, based in Bari and Rome. Since 2011 it has developed and produced films and audiovisual products for the national and international markets. The company has provided more than 30 executive productions and production services. In the company's filmography there are: "Abbi Fede" by Giorgio Pasotti (2019, fiction), "Hard Enough" by James 'Jimmy Trash' Cameron (2019, documentary), "Oro Blu - Conversazioni dal Mare" by Andrea Ferrante and Marco Gernone (2016, documentary), "Una Meravigliosa Stagione Fallimentare" by Mario Bucci (2015, documentary) and "Child K" by Vito Palumbo and Roberto De Feo (2014, short movie).

PRODUCER'S BIO-FILMOGRAPHY

Ivan D'Ambrosio is the managing director of Dinamo Film. He has worked as executive producer and producer on a number of feature films, documentaries and shorts. Among his recent works there are "Spaccapietre" by Gianluca e Massimiliano De Serio (2019), "L'Amore non si Sa" by Marcello Di Noto (2019) and "La Terra dell'Abbatanza" by Damiano and Fabio D'Innocenzo (2018). Ivan D'Ambrosio worked also on "Il Venditore di Medicine" by Antonio Morabito (2013), "Ruggine" by Daniele Gaglianone (2011), "L'Uomo che Verrà" by Giorgio Diritti (2010) and "Il Primo Incarico" by Giorgia Cecere (2010). With Dinamo Film he produced the television series "Non Cresce l'Erba" and the documentary film "Una Meravigliosa Stagione Fallimentare".

ITALY

THE ISLAND



TREMITI ISLANDS, SOUTHERN ITALY, 1939. A FISHERMEN VILLAGE, A DICTATORSHIP REGIME, SOME DEPORTED ANTI-FASCIST INTELLECTUALS AND FEW SOLDIERS. A LOCAL BRAVE WOMAN MEETS THE 'NEW' COMMUNITY.

Director: **Veronica Mengoli**
 Scriptwriters: **Giulia Forcolini, Veronica Mengoli, Rino Polese**
 Production Company: **Revolver**
 Producer: **Paolo Maria Spina**

Total Budget: **€1,200,000**
 Secured Financing: **€400,000**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **90%**
 Project type: **Feature fiction**

SYNOPSIS

The delicate story of a woman, Maria, born and grown up on the Island of San Nicola, in the Tremiti Islands archipelago, north of Puglia, she who cannot give life, and of a doctor, a man who loves other men.

In 1939, Mussolini, unconsciously, creates the first gay community in history, deporting a group of mostly gay homosexuals to that group of islands in the southern Adriatic. Maria is a simple woman, wife of Antonio, the carabinieri in charge of controlling and maintaining the distance between the deported gay people and the small local fishermen community of St. Nicholas. Maria and Antonio have been trying unsuccessfully to have children in vain for some time. Maria will be the only person on the island who can cross the border between the two groups and meet the 'doctor' in particular, the most interesting character among the deportees. This meeting and the deepening of the friendship relationship will lead her to develop a new awareness about the variety and respect for the various points of view and different ways of living.

DIRECTOR'S STATEMENT

I am experienced in big commercial spots shooting and production, trying always anyway a poetic touch developing my personal style. Surely, my reference remains new trends of international cinema, with more vibrant rhythm of editing, and the Italian tradition of poetic realism too. This approach will depict the main protagonists of Maria and the doctor, but also the secondary characters and the community of people living isolated on the sea village. Films as reference for our project? I

would say: Criaiese's "Respiro" meets Gillo Pontecorvo's "La Grande Strada Azzurra".

DIRECTOR'S BIO-FILMOGRAPHY

Veronica Mengoli, born and grown up in Bologna, studied film at the Bologna University. Then moved to Milan. Since 1999, she is 1st and 2nd assistant director for many commercial spots in Italy, Spain and Argentina. In 2005, she was assistant director for the film "Amatemi", directed by Renato de Maria and produced by Mikado Film, Rai Cinema and Tangram Film, and for the film "Sacred Heart", directed by Ferzan Ozpetek and produced by R&C Productions. In 2007, she was assistant director for the film "Un Amore su Misura", directed by Renato Pozzetto and produced by Alto Verbano. Since 2010, she directed many commercial spots, mainly in Milan, all over Italy and abroad. In 2016, she was director of the documentary "Star's: Humanity Is the Best Blessing of Mankind", proposed by Rai Cinema, OneMore Pictures and Cannizzo Production.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Since 2002, Revolver is involved in: arthouse film and documentaries production; European coproductions; foreign features and TV movies executive line production in all Italian regions; straight-to-TV distribution; developing TV friendly projects, scripts and formats, for next TV fiction involvement.

PRODUCER'S BIO-FILMOGRAPHY

Paolo Spina with its production company Revolver srl, since 2002, is involved in several European coproductions, in the genre of author cinema. Lately, he has coproduced the last two films by Polish master Krzysztof Zanussi, the penultimate "Foreign Body", also presented at Lecce European Film Festival two years ago, while the last "Ether" in official selection at the Rome Festival 2018 and in coproduction with Poland, Ukraine, Lithuania and Hungary. Latest recent work, in competition at the Mostra del Cinema di Venezia 2019, is the documentary "Tarkovsky, a Cinema Prayer" by the son of the great Soviet director, Andrej Andrejevich Tarovskij Jr., in coproduction with Russia and Sweden; and "L'Arbre du Soir" by Adel Bakri, in coproduction with Tunisia and Algeria. Other titles are: "Il Bambino di Vetro" by Federico Cruciani; "The Exile of Eagle - Napoleon at Elba" by Stefano Muti and "Like the Wind" by Marco Puccioni, in coproduction with France, both titles selected at Rome festival.

In the past, he has collaborated and coproduced with directors such as Amir Naderi, Shinya Tsukamoto, Raul Ruiz, Mel Gibson, Wim Wenders, Nana Djordjadze, Michael Winterbottom, Teresa Villaverde, Nora Hoppe and others, with films presented in Cannes, Venice, Toronto, Rotterdam, Karlovy Vary, Busan, Goa, etc. He is executive producer for several foreign films and TV series in each Italian region. With Revolver srl is also a television distributor, collaborating with RAI, for the sale of TV series, movies and TV movies of various kinds and documentaries, with presence at all major international cine-television markets since 22 years. He is former consultant projects acquisitions for Lumiq Studios Turin, Istituto Luce, Lux Vide and Zentropa Copenhagen.

He grew up between Ancona and Bologna and graduated in medieval history. In the 90's he was a cultural operator in Marche and Emilia regions, collaborating with the Bologna Film Archive, and organizing seminars, among others, by Fernando Solanas, Atom Egoyan and Alberto Grifi. He attended the school Ipotesi Cinema by Ermanno Olmi, in Bassano del Grappa in the early years 90s. He is also active in teaching at local schools and institutes, subjects as production and history of cinema.

ITALY

THE JUDAS TREE



ANNA AND HER SON ANDREA, SURVIVED A TRAGIC CAR ACCIDENT, DEVISE A CRUEL AND PSYCHOLOGICAL REVENGE AGAINST THE MAN WHO CAUSED THE DEATH OF THEIR LOVED ONES.

Director: **Antonio De Palo**
 Scriptwriters: **Antonio De Palo, Piero Rossi**
 Production Companies: **Mediterraneo Cinematografica, Assedio Film**
 Producers: **F. Lattarulo, A. Troiano, A. De Palo, P. Rossi**

Total Budget: **€515,000**
 Secured Financing: **155,000**
 Percentage of Secured Financing: **30.1%**
 Percentage of Shooting in Apulia: **70%**
 Project type: **Feature fiction**

SYNOPSIS

«We will tear off his heart, he will beg forgiveness... but he will die of shame!»

Anna (40 years old) and her family, returning from a holiday weekend, were involved in a tragic car accident in which her husband and her daughter lost their lives, while the youngest son Andrea (11 years old) undergoes an amputation operation of both his lower limbs. She actually is the only one who comes out of the accident almost unharmed.

Anna is a coroner, her job prevents her from running away from the thought of death. Forced to this enormous punishment, she cannot find a way to start over and offer her son a new life opportunity. Five years after the tragic accident, everything seems to have come to an end: life goes by with inertia, enclosed in a profound incommunicability between mother and son. But what encumbers on their condition is the sense of injustice for what has happened to them, and the feeling of revenge that both feel towards the man who caused the accident. A man whose identity they do not know but whose proven failure to rescue them, fueled their anger over time, which is ready to explode.

Andrea's only lifeline is music; the boy is part of a youth choir, as Agata is, a girl of his own age. An understanding is established between them. What Agata ignores is that due to a fortuitous circumstance Andrea began to doubt precisely her father Augusto (48 years old), a tenor of international fame, considering him guilty of the accident. This creates a new connection between mother and son, in fact, Andrea's suspicions are confirmed in many conjectures elaborated by his mother, Anna. The relationship between mother and son slowly turns into something disturbing. What seems to come from parano-

ia, leads Anna and her son to develop a sense of revenge that on one hand confirms their hypotheses on Augusto's guilt, on the other hand puts the man in the position of making choices that will make him the only one responsible for the fate of his family.

Thus, during an important concert held by Augusto, many miles away, Anna and her son, holding under threat the whole man's family, put him in front of a choice: to publicly confess in front of his audience that he is guilty of the double homicide or his family will die. The man, even in this circumstance, will show his cowardice and incredibly he will not be able to confess betraying his family, which in turn and without his knowledge will not die but will abandon him forever, leaving him alone struggling with his conscience full of shame.

DIRECTOR'S STATEMENT

"The Judas Tree" refers to the legendary episode according to which Judas Iscariot gave the kiss of betrayal to Jesus under the tree of the same name. Later, tormented by guilt, he hanged himself. The vivid color of its flowers has remained in the memory like the color of the blood of Judas, a symbol of betrayal: the sin of all sins.

"The Judas Tree" is the interpretation of the contemporary world in which the measure of revenge lies in the unveiling of the man's infidelity. The loyalty, before being a bond with one another, to which one relies, is an inner bond, a deal with yourself, which can manifest its weakness in the moment of trial. As it happens to Augusto, who could have behaved in another way, choosing to try to save his family, at least tried to do something. The

loyalty is measured by actions, facts, the possibility to choose, without betraying yourself. And this is how the betrayal of himself, of his conscience, as in Augusto, announces the future betrayal of the others, of the good; or of his family.

In this way, Anna and her son Andrea pursue a psychological and profound revenge, they put the man in front of his conscience, they put him once again in front of the possibility of choosing.

The proposed directorial style aims at a constant interaction between the scenographic elements -places, architectures- and the characters -in their staging- in order to build a symmetrical, rigorous composition. The compositional balance is polished, mainly through the use of the 'short air' in the close-up and the totals in which the void dominates over the figures relegating them to the bottom of the picture or to the margins, so as to create an atmosphere that marks the destiny of the onscreen characters, oppresses them and returns the sense of anguish that permeates the entire story. Moreover the events will be shown through the use of camera's movements and the use of ramping - passage from 24 FPS to 50 FPS, as exaltation and representation of the emotional sphere of the characters, of their conflict of conscience.

The project reminds the American Realism of Edward Hopper, in which the subjects, set inside architectures and rigid geometric shapes, come to light in sense of isolation, of solitude, given precisely by the surrounding space. A representation in which the profound sense of malaise of the onscreen characters of the story is manifested.

Movies reference are "Stoker", "The Killing of a Sacred Deer" and "Nocturnal Animals".

DIRECTOR'S BIO-FILMOGRAPHY

Antonio De Palo was born in Molfetta in 1981. After graduating in communication sciences at University of Bari, he graduated in film directing at the European Rosebud Academy for Cinema and Television in Rome. He is among the 10 talent filmmakers selected for the 2nd MEDIA Talents on Tour organized by Creative Europe MEDIA. His short films have been presented in over 50 countries and in over 200 festivals. Some of the festivals in which he participated: Bif&st, Worldfest Huston, Cambridge, Crossroads, Durban, Tétouan, Belgrade and others. In his work he has directed actors as: Valeria Solarino, Giorgio Colangeli, Michele Venitucci, Lidia Vitale, Valentina Carnelutti, Lino Guanciale, Claudia Potenza and Pietro De Silva.

FILMOGRAPHY

-2019, LE ABIURATRICI, short
 -2016, L'OMBRA DI CAINO, short
 -2013, VOLTI, short

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Mediterraneo Cinematografica is an independent Italian company of audiovisual productions, born as a continuation of the work done with the Ass. Cul. Basiliciak. The company produced several short films during this years, including "Stand by Me", winner of the Nastro d'Argento and "Thriller", winner of the David di Donatello. In 2019 the company is production partner of the feature film "Marghe and Her Mother" by the multi-award-winning director Mohsen Makhmalbaf and of the documentary "Vado Verso Dove Vengo" by the director Nicola Ragone, already a winner of the Nastro d'Argento award.

FILMOGRAPHY

-2019, LE ABIURATRICI by Antonio De Palo, short
 -2019, MARGHE AND HER MOTHER by Mohsen Makhmalbaf, feature fiction
 -2019, VADO VERSO DOVE VENGO by Nicola Ragone, documentary
 -2018, ACQUARIO by Lorenzo Puntoni, short
 -2017, L'AVENIR by Luigi Pane, short
 -2014, THRILLER by Giuseppe Marco Albano, short
 -2013, ANNA by Giuseppe Marco Albano, short
 -2011, STAND BY ME by Giuseppe Marco Albano, short
 -2010, XIE ZI by Giuseppe Marco Albano, short
 -2009, IL CAPPELLINO by Giuseppe Marco Albano, short

PRODUCER'S BIO-FILMOGRAPHY

Francesco Lattarulo joined Mediterraneo Cinematografica in 2016 as CFO and executive producer.

ARGENTINA

THE MACHINE THAT DESTROYS
MEMORIES OF THE FUTURE

HE BOYCOTTS ALTERNATIVE THERAPY GROUPS PRETENDING TO BE SOMEONE ELSE. BUT SHE, AS THE GROUP'S THERAPIST, WILL NOT ALLOW IT.

Director: **Lucas Turturro**
 Scriptwriters: **Mauro Guevara, Alberto Rojas Apel, Lucas Turturro**
 Production Company: **Aleph Cine**
 Producers: **Victoria Aizenstat, Mauro Guevara**

Total Budget: **€791,056**
 Secured Financing: **€286,840.38**
 Percentage of Secured Financing: **36.2%**
 Percentage of Shooting in Apulia: **20%**
 Project type: **Feature fiction**

SYNOPSIS

Agustin (40) seems to have a full life. At least that is what he says in the alternative therapy groups he attends, but that is not the truth. He stills information from his clients and pretends to be someone he's not. His aim is to prove those therapies' ineffectiveness and get people's attention. It's in the Family Constellations group that he meets Agustina (35), the groups' therapist, an extroverted young woman who suffers from hearing loss and turns off her hearing aid in order to avoid what she does not want to hear. She isn't willing to play his game and quickly shuts down Agustin's attempts to disrupt her group. And so, between lies and truths they refuse to accept, Agustin and Agustina begin to feel comfortable in each other's company and develop the necessary courage to open their hearts to the infinite abyss of life.

DIRECTOR'S STATEMENT

Agustin could be the type of person who refuses to solve their issues through 'emotional lifesavers'. His initial judgements make it impossible for him to open up to activities which could somehow help him move on. He goes even further, and actively boycotts them. Agustina's introduction to the story, through her work in Family Constellations, will be the starting point of that change that he so badly needs. That they both need. A relationship that seems impossible, but we can all be undone, deconstruct ourselves, and reform our present selves with the help of others. It is our emotions that bring us to the present, even though we wander daily between memories and longings. Because that is what we are, a mix of who we thought we

were, who we pretended to be, and who we could become; inside a machine that destroys every second of our existence, where a couple of memories from the future provide inspiration and where we all deserve to be reborn.

DIRECTOR'S BIO-FILMOGRAPHY

Lucas Turturro was born in 1983 in the city of Buenos Aires. He is a film director and visual artist who graduated from the Buenos Aires Universidad del Cine (FUC). He wrote and directed the documentary feature "A King for Patagonia. A Developing Super-production" (2011) which won a Special Jury Mention in the 25th edition of the Mar del Plata International Film Festival, a Special Mention in the 14th Malaga International Film Festival and was selected by the 35th Montreal World Film Festival from a number of national and international competitions. He premiered his second documentary feature in 2017, called "Unconscious", which was selected for Doc Buenos Aires (Argentina, 2017), the 7th edition of the American Documentary Film Festival (USA, 2018), CineAutopsia Experimental Film Festival of Bogota (Colombia, 2017), FEDAXV Experimental Audiovisual Design Festival of Valdivia (Chile, 2017) and the IV Showcase of Video-art and Experimental Video Intermediations (Colombia). His video installation "The Inverted Shadow. Film's Collective Unconscious" (2014) was developed by the Telefónica Foundation and was displayed in the Museum of Contemporary Art of Buenos Aires (MACBA, 2016) and the Haroldo Conti Cultural Center, among others. His video installation "The Weight of a Stone" (2017) was presented in the San Martin Cultural Center and the

TAE Argentine Theatre of La Plata (2018) and won the third prize in the National Exhibition of Visual Arts of the National Secretary of Culture in 2018. At present he works as an artistic director in Canal Encuentro and teaches at FUC.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Founded by Fernando Sokolowicz, Aleph Cine is an Argentine production company of audiovisual content. During our 25 years of activity, we have produced over 50 feature films, as well as documentaries, TV series and animated motion pictures. We have coproduced films with Spain, Italy, Mexico, Brazil, Uruguay, Colombia, Paraguay, Chile and Peru, and we have had strategic partners for financing projects, such as provincial governments, TV networks, Iberoamerican film funds, like Programa Ibermedia, and the bilateral contest INCAA-ANCINE (Argentina-Brazil), and sponsors and private investors.

Our films have participated in prestigious international film festivals, like Venice, San Sebastián, Toulouse, Guadalajara, Málaga, Valladolid, Biarritz and Warsaw; and won important awards: two Goya Prizes to Best Iberoamerican Film, Platino awards and Venezia Film Festival awards, among others.

The company's vision for the next few years is to consolidate its international position, to diversify its contents and to strengthen the ties between Argentina, Latin America and Europe.

PRODUCER'S BIO-FILMOGRAPHY

Victoria Aizenstat was born in the City of Buenos Aires in 1981. She graduated with a bachelor's degree in political science from the University of Buenos Aires and started working in film production in 2006. She has worked in more than thirty films as a producer or executive producer, including some box-office hits in the Argentine market and some which were awarded prizes in the biggest film festivals in the world. Just a few examples are "The Distinguished Citizen" -which won the Goya for Best Foreign Film, the Platinum Prize for Best Picture, was selected to represent Argentina at the Oscars and sold 700 thousand tickets- and "My Masterpiece" -which sold 715 thousand tickets-, both from Gastón Duprat and Mariano Cohn; as well as "Lion's Heart" -1.8 million tickets sold- and "Widows" -490 thousand tickets sold-, both from Marcos Carnevale; and "The Weight of the Law"

by Fernán Mirás, among others. She has also worked on animated features, documentaries and television shows. Besides working in Argentine films, she has coproduced internationally with Spain, Italy, Brazil, Colombia, Peru, Mexico, Uruguay and Paraguay.

She has been a part of the National Institute of Film and Audiovisual Arts of Argentina (INCAA) project evaluation and selection committees, was a member of the jury in the INCAA First Film competition and was a tutor in the Raymundo Gleyzer Feature Film Development competition.

Currently she is a partner in Aleph Cine SA.

ISRAEL

THE PROPERTY



REGINA TRAVELS TO POLAND WITH HER GRANDDAUGHTER MIKA. THE PURPOSE IS TO RETRIEVE THE FAMILY'S PROPERTY CONFISCATED DURING WORLD WAR II. BUT REGINA HAS A SECRET: TO FIND HER FIRST LOVE.

Director: **Dana Modan**
 Scriptwriters: **Dana Modan, Rutu Modan**
 Production Company: **July August Productions**
 Producer: **Yochanan Kredo**
 Total Budget: **€1,040,000**

Secured Financing: **€360,000**
 Percentage of Secured Financing: **34.6%**
 Percentage of Shooting in Apulia: **28%**
 Project type: **Feature fiction**

SYNOPSIS

Two months after Reuben's death, his mother Regina (83) and his daughter Mika (30) travel to Warsaw. The purpose of their trip is to recover the family's property, nationalized by the Germans.

Mika doesn't know any details about the nature of the property, because her grandmother is being extremely vague about it, which only heightens the mystery and her hopes.

But immediately upon arriving at the hotel, Regina has an unexplained change of heart; she declares she has no interest in the property and demands to go back to Israel. Meanwhile, an acquaintance they ran into on the flight, Yagodnik the cantor, follows them around and interferes in their business.

Mika decides to search for the property herself. She avoids Yagodnik, badgers the Polish lawyer (who is not actually a lawyer), and is kidnapped by Nazis (who are not actually Nazis, and don't actually kidnap her).

While wandering the city she meets Tomasz, a charming Polish man, a tour guide for the Jewish parts of Warsaw, and a comics artist. Tomasz offers his assistance, possibly because he wants to hit on her, or perhaps he's got secret reasons of his own.

While Mika goes astray following Regina's misleading clues, and plays along with Tomasz's flirtations, we discover the real reason behind Regina's return to Warsaw: she has come to find her first love, Roman (85) whom she has not seen in nearly seventy years.

In 1939, the Jewish Regina and the Christian Roman shared young love during the most beautiful time of their lives.

When Regina got pregnant, her parents split the lovers apart. They married her off to a Jewish man and sent her

to Palestine. The plan was for Regina to return to Warsaw a few years later, married and with a child, and no one in town would know exactly when that child was born. But soon enough, there was nowhere and no one to come back to.

Regina has kept this truth hidden for her entire life. She considers it a terrible secret, and believes that, if revealed, it would destroy her life. But the truth is that everyone around her, including Mika, already knows the 'secret', and no one cares.

When Regina finds Roman, she discovers he is living on the property with his young seventy years old wife. She regrets ever coming back, but Roman insists on meeting her in secret.

Their reunion quickly devolves into a fight, as Roman believes Regina has come to steal the apartment out from under him. Regina is hurt and runs off before she can tell him that their son has died.

When Roman finds out the real reason that brought her back to him, he tracks her down, and for a moment they go back to being the young couple they once were.

DIRECTOR'S STATEMENT

We grew up in a Jewish-Polish home, but there was no talk of Poland in our house. All we knew about the country our family had come from, we learned at school. In other words - the Holocaust. Our parents and their parents had all fled to Israel as refugees at the break of World War II. They lost their homes, their families, their friends and their homeland. They were considered the lucky ones.

One night in the early 90s, at a family dinner, one of our uncles brought up the possibility of traveling to the old homeland, which had opened to visitors from the West. Our two grandmothers were unequivocal in their lack of interest. «Warsaw is one big cemetery» they determined dismissively. The subject was dropped.

It should come as no surprise that in 2008, when we decided to spend the weekend in Warsaw, we let everyone know we had no interest in exploring our roots. As far as we were concerned, it was just another European city. Like Paris, only cheaper.

As soon as we landed, we rushed to a café we had read about in the fashionable magazine, Hip Warsaw. We gave the taxi driver our address. When we got out of the car, we realized we were in the heart of the Jewish ghetto. The cool café was part of the only block that had survived the bombings. We realized then, there was no escaping it. The film tells our family's personal story, but in our opinion it reflects a universal story of different generations, and their own unique ways of dealing with history. Each of the characters, be it through clinging on, trying to fix the past or denying it, whether pathetic, grotesque or heartwarming, deal in their own way with the insufferable fact that time is a one-way street. The past cannot be erased, and even worse, it cannot be revisited.

In a world that still insists on splitting itself into groups, identities, peoples and religions, we are searching for the personal and human connections that can be formed between people. Relationships that circumvent all fences.

DIRECTOR'S BIO-FILMOGRAPHY

Dana Modan, born 1970 in Tel Aviv, Israel, is a director, screenwriter, actress, producer and TV host.

She won the Israeli Film and TV Academy Prize for Screenplay and Acting in the TV series "Ananda" and the Israeli Film and TV Academy Grand Prize for "Love Hurts", a TV series.

FILMOGRAPHY

-2018, SIGNIFICANT OTHER (KAHA ZE), TV series, 20 episodes (as creator, writer and actress)
 -2012-2013, ANANDA, TV series, 15 episodes (as creator, writer and actress); Best Screenwriter and Best Actress at Israeli Film and TV Academy 2012
 -2009-2010, THE WEDDING SEASON, mockumentary (as writer and host)
 -2008-2009, MESS, talk show (as executive producer)
 -2008, LOST AND FOUND, TV series, 11 episodes (as creator, coproducer and writer)
 -2004, LOVE HURTS, TV series, 8 episodes (as creator,

executive producer, writer and actress); Best Drama Series of the Year at The Israeli Film and TV Academy and Haifa International Film Festival 2005

-2000, SKIN DEEP, TV movie (as actress)
 -2000-2002, DOUBLE DATE, mockumentary (as writer and host)
 -1999-2000, DANGEROUS LIAISONS, talk show (as host, executive producer and writer)
 -1998-2000, FLORENTINE, TV Series, 3 seasons (as actress)

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

July August Productions (JAP) is an independent production company specialising in feature films and television productions. Since its establishment in 2004, JAP produced numerous feature films and TV series and became one of the leading production companies in Israel. Among its credits: "The Band Visit" (2007, Cannes FF), "Seven Days" (2008, Cannes FF), "The Exchange" (2011, Venice FF), "Zero Motivation" (2014, Tribeca FF), "Mountain" (2015, Venice FF) and "Beyond the Mountains and Hills" (2016, Cannes FF).

PRODUCER'S BIO-FILMOGRAPHY

Yochanan Kredo is part of the Israeli film industry since 1991.

Yochanan joined July August Productions at 2005 and he is the head of the drama and features division.

Prior to this he was an assistant director and line producer for over 30 features film.

FRANCE

THE RAÏS OF PALERMO

A SON IS FORCED TO VISIT A RESIGNING FATHER TO INHERIT A PIECE OF LAND IN SICILY. HE DISCOVERS A MAN AT THE HEAD OF A MIGRANT RECEPTION CENTRE PREPARING A COUP D'ÉTAT.



Director: **Julien Paolini**
 Scriptwriters: **Julien Paolini, Syrus Shahidi, Samy Baaroun**
 Production Company: **Cinéma Defacto**
 Producer: **Tom Dercourt**

Total Budget: **€2,249,600**
 Secured Financing: **€675,000**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **50%**
 Project type: **Feature fiction**

SYNOPSIS

Cyril, a young man from the suburbs of Marseille, finds out during his mother's wake that she left him a piece of land in Sicily. He respects her last wishes and goes to Italy, his native country, to meet his resigning father and have him sign the inheritance papers. In Sicily, Cyril is looking for Brahim, a father he only heard about, and for whom he holds a fascination: a lawless thug linked to the Sicilian mob. The address given to Cyril leads him to a private port in the north of Palermo. There, he finds Brahim surrounded by a circle of former African migrants and young Sicilians. The father explains that he is at the head of a group of fishermen in charge of rescuing migrants arriving on the Sicilian coast. Cyril is struck by the cause his father defends and by the aura he creates amongst youngsters surrounding him. His father enforces on him a moral blackmail: he will sign the inheritance papers only if Cyril stays in Sicily and helps the group. Within the organisation, he discovers an illegal traffic of migrants, he is shocked and convinces his father to stand up and denounce this business. This happens to be a very dangerous move.

DIRECTOR'S STATEMENT

Europe's history in the 20th Century is one of continuous immigration. Nowadays, a whole slew of French citizens are born to the immigrants of the past century. This is the case for all the characters of my story. I myself am a second-generation child of Italian immigrants. All of my scripts confront and question French society on how it can acknowledge its ethnical diversity and draw strength from it. "Amare Amaro" (2018) my first feature

film is the first part of a Sicilian series of stories I am developing. "Il Raïs di Palermo" is the second part, it uses the Mediterranean Sea to recount a tragedy: migrant trafficking. A new reality brought to society by our greediness and our lust for power. The Raïs and his men are fishermen washed out by the sun and the salt of the sea. The Raïs, the privateer of mixed-origins, the guardian of European ramparts, seems at first like a humanistic hero but turns out to be the worst kind of mobster. The father and his son continuously miss the occasion of making up. This is the case of Europe with African immigrants. The love and hatred of Cyril for Brahim -the implacable and repentant man on his prison-island- shrill through classical storytelling. The script attunes style and content to explore a European sociological matter through a breathless and entertaining thriller. The film aspires to draw a philosophical analysis of the subject, it brings to light facts without putting forward any morals. It is indeed necessary to feel outraged by this situation, but in front of such vast and complex subject, the responsibility is often a collective one. I want to put through the wringer the citizens' responsibility. The film wants to fight against our resignation in front of such atrocities. Resignation is, in my opinion, the biggest threat to any form of cohesion in society. Every one of us is confronted to the following choices: look away, stay a simple spectator and feel sorry about the disaster, or behave like a mindful citizen by questioning our fears: the fear of change and the fear of 'the other', the foreigner.

DIRECTOR'S BIO-FILMOGRAPHY

Born in Florence in 1986 to a French mother and an Italian father, Julien Paolini left his native Tuscany at the age of eight. He grew up in the suburbs of Paris. This dual identity will accompany him throughout his cinematic journey. Julien Paolini is in the wake of France's new generation of directors; he is developing an international filmography and has directed more than seventy music video and ads. He won in 2018 the Grand Prix at Cognac's Thriller Film Festival for his first feature film, "Amare Amaro", a Sicilian western-like drama starring Syrus Shahidi, Tony Sperandio and Celeste Casciaro. The film premiered in the competition of the 65th edition of the Taormina Film Festival under the presidency of Oliver Stone. Paolini was finalist of the Sopadin Prize for the feature film script "Conduite Nocturne". His exploration of today's world led him to adapt "I Shall Split on Your Grave" with the Boris Vian Cohérie, and to develop the TV series for ARTE on the sectarian universe called "Le Doute". In November 2017, Paolini had a retrospective at Le Carreau du Temple in Paris where they showcased all of this work.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Cinéma Defacto is a Paris-based, author-driven production company at human scale, founded by Tom Dercourt. The track record of the company totals more than 37 features, most of them screened in A-class Festivals.

Over two decades, Cinéma Defacto has acquired a sense of expertise on every aspect of the cinematographic work: from script development to financing, shooting and film editing, sales and festivals marketing.

Our catalog includes films such as "The Page Turner" by Denis Dercourt (Un Certain Regard 2010), "Apprentice" by Boo Junfeng (Un Certain Regard 2016), "Dopo la Guerra" by Annarita Zambrano (Un Certain Regard 2017), "Los Perros" by Marcela Said (Critic's Week 2017), "The Harvesters" by Etienne Kallos (Un Certain Regard 2018). Focusing now on international productions as lead producer but also as coproducer, the ambition of the company is to accompany authors and open to a wider market, making links with major independent players abroad.

PRODUCER'S BIO-FILMOGRAPHY

Tom Dercourt (49) studied cinema in renowned schools such as Novocom - Visual Arts / Directing ('90-'93) and La Fémis - Production Department ('96-'97). He is in the board of ACE, attended EAVE+ and is a member of Unifrance, of SPI, and sat on several CNC commissions. He is a regular speaker in the production and distribution courses at La Fémis, Europa Cinemas and other markets. As a producer, in 1996 he founded Les Films à un Dollar, and in 2007 he created Cinéma Defacto. He produced or coproduced 10 short films and 37 feature films. Almost all films are in coproduction gathering up to 5 countries: 2/3 as a delegate and major coproducer and 1/3 as a minor coproducer. All of his movies have been selected in A-class festivals, screened and sold all over the world.

FILMOGRAPHY

-2019, AS HAPPY AS POSSIBLE by Alain Raoust, feature fiction
 -2019, TERRITORY OF LOVE by Romain Cogitore, feature fiction
 -2018, THE LOAD by Ognjen Glavonic, feature fiction
 -2018, THE HARVESTERS by Etienne Kallos, feature fiction
 -2017, AFTER THE WAR by Annarita Zambrano, feature fiction
 -2017, MILLA by Valérie Massadian, feature fiction
 -2017, SKOKAN by Petr Václav, feature fiction
 -2017, LOS PERROS by Marcela Said, feature fiction
 -2017, MOON HOTEL KABUL by Anca Damian, feature fiction
 -2017, THE PARTY by Sally Potter, feature fiction
 -2017, WHAT PEOPLE WILL SAY by Iram Haq, feature fiction
 -2016, APPRENTICE by Boo Junfeng, feature fiction
 -2016, THE HERE AFTER by Magnus Von Horn, feature fiction
 -2016, WE ARE NEVER ALONE by Petr Václav, feature fiction
 -2015, AS WE WERE DREAMING by Andreas Dresden, feature fiction
 -2015, THE ASSISTANT by Christophe Ali and Nicolas Bonilauri, feature fiction
 -2014, ZANETA by Petr Václav, feature fiction
 -2013, LAYLA by Pia MaRais, feature fiction

STREET FOOD



AFTER ESCAPING HER TRAFFICKERS IN ITALY, A NIGERIAN REFUGEE SETS UP A STREET FOOD TRUCK TO EARN ENOUGH TO BUY A ONE WAY TICKET BACK HOME.

Director: **Victoria Thomas**
 Scriptwriter: **Victoria Thomas**
 Production Company: **Polkadot Factory**
 Producers: **Jezz Vernon, Carlo Cresto Dina, Dumi Gumbi, Melissa Adeyemo, Victoria Thomas**

Total Budget: **€982,000**
 Secured Financing: **€589,000**
 Percentage of Secured Financing: **60%**
 Percentage of Shooting in Apulia: **37%**
 Project type: **Feature fiction**

SYNOPSIS

After her mother is killed during a Boko Haram attack, Osas is persuaded by her cousin Efe to join her in Italy but realises that Efe runs a brothel and traffics women to Italy when she arrives. Osas escapes to a safe house where she connects with Bintu, a refugee from Senegal. They stumble across an opportunity to set up a food business and decide to sell food from their countries. The food stall attracts the attention of a local far right group who decide to use the stalls popularity as propaganda for their anti-immigration campaign. The food stall goes viral and soon becomes a symbol of the struggle between the far left, who patronise the stall to send a message to the hostile far right.

What starts out as a life changing opportunity for Osas soon descends into chaos and alienation as the food becomes a prop for political ideology that quickly spirals out of control for the amateur chef and her business partner.

DIRECTOR'S STATEMENT

At a time when the world news is dominated with the growth of anti-immigration rhetoric in the USA, Europe is facing its own far right surge and an increasingly hostile atmosphere to refugees, fleeing unrests around the world.

Often, refugees are reduced to this one word, now synonymous with dependency instead of displacement. They are routinely featured in the news or culture, where they are often voiceless and used as evidence of a population crisis, with little context, which often leads to resentment from locals. I want to tell this story from

the perspective of displaced humans, trying to move on against the backdrop of contempt, suspicion and misrepresentation in their new accidental home and simply humanise instead of stigmatising the word, refugee. Set against the backdrop of the well documented refugee crisis in Italy, "Street Food" explores the notion of home and otherness via the grim and familiar social realities, peppered with humour and food.

The story, largely inspired by recent events, takes the viewer on a journey from Nigeria through to Italy merging the grim social realities from the long arduous journey across the Mediterranean with the burden of otherness in Italy and that thing that everyone does. Eat! Throughout the narrative, food will also be a character. The purpose and the relationship with it evolving with the characters journey alongside each key beat.

Playing on the notion of commonality in our human existence regardless of race or space and the nuanced but significant relationship we all have with food but never think about. It is a microcosm of our mood, occasion, status and spending power. Whether it is a high flying chef fighting for recognition via his menu in "Burnt", or a perceived dead beat dad trying to do things right by his son through cooking ("Chef"), the desire to impress an idol ("Julie & Julia"), claiming the French territory from the Indians ("The 100 Foot Journey") or trying to outdo a rival ("Big Night"), food or the lack of, remains a universal staple that can uncover layers in characters, places and spaces.

It is a drama, with a dark humorous undertone, to be shot largely outdoors with natural light, using mostly static wide and medium camera shots, deliberately framed to capture the manmade chaos in the picturesque natural

surroundings. A few handheld sequences will be used during moments of unrest and attacks.

The use of music will be orchestral but sparse and largely to heighten the mood during moments of unrest, the sound, largely atmospheric. In Nigeria, calls for prayer, honks from impatient motorists and cyclists stuck in the non-moving traffic, will morph with the loud banter of the city that moves on regardless. This is a city that knows what it is. Organised chaos. The picturesque image of the Italian south represents everything Nigeria is not. Obvious beauty and a sense of calm dotted with man-made fractions. From pro-Nazi graffiti on one hand and welcoming liberal signs on the other, far right protesters by day who won't hesitate to sleep with black prostitutes at night, it is a microcosm for today's left and right extremism. Both sides are clear that the other is wrong, but neither knows what they would accept as right.

DIRECTOR'S BIO-FILMOGRAPHY

Victoria Thomas trained as a solicitor before producing both short and feature length films across documentary, fiction and animation. Her films have screened at film festivals internationally and broadcast on television, winning awards and nominations from a range of notable institutions including BAFTA Scotland. An alumnus of Berlinale Talents, IDFA Academy and the UK's National Film and Television School, she holds an MFA in film. She is now focusing on establishing herself as a writer/director and is currently in post-production on the feature documentary "Born in New York, Raised in Paris", about the political significance of hip hop in its largest market outside America-France. Her most recent feature film "Walking with Shadows" had its world premiere at BFI London Film Festival 2019.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Polkadot Factory (UK) creates original stories largely inspired by real life, to amplify otherwise underrepresented voices across fiction and documentary. We believe in the power of humour to break boundaries so we are attracted to stories with a humorous undertone that firstly entertain, with the side effect of educating and smashing misconceptions. Our films have racked up awards and nominations from notable film institutions including but not limited to BAFTA. We are excited about the opportunities that data provides to enable films reach their intended audience. So, we have a mobile app that distributes mo-

vie trailers and connects film owners with the audience most likely to watch it called Cues. It is now available on the app stores.

PRODUCER'S BIO-FILMOGRAPHY

Jezz Vernon is a London-based distribution, sales and production executive with two decades of experience in the industry. He has been a member of the Film London board since 2015 and worked across editorial and marketing for a range of magazine publishers, before returning to the film world in 2002 as marketing director at film company Revolver. He joined distributor Metrodome in 2005 and became managing director in 2012, launching a production slate the same year and expanding the group into international sales. Jezz was the company's supervising producer on their film and doc slate, latterly funded in conjunction with equity investment fund Moli Films. Metrodome's releases under Jezz included "The Secret in Their Eyes", "I Am Love", "Frances Ha", "The Falling" and "Sunset Song". He left Metrodome in 2016 to establish his own company. Throughout his career he has worked in close collaboration with filmmakers and actors including Terence Davies, Tilda Swinton, Noah Baumbach, Bruce Weber, Lukas Moodysson and Julie Christie.

GUESTS ATTENDING LIST BY COUNTRY

Albania **ARTALB FILM PRODUCTIONS** Gentian Koçi
Argentina **ALEPH CINE** Victoria Aizenstat
Argentina **BRAVA CINE** Valeria Forster
Belgium **CINEUROPA** Vittoria Scarpa
Belgium **UMEDIA PRODUCTION** Beata Saboova
China **1905 PICTURES** Claire Luo San
China **CHINA FILM COPRODUCTION CORPORATION** Miao Xiaotian
Croatia **KINORAMA** Ira CeciĆ
Denmark **TOOLBOX FILM** Morten Kaufmann, Signe Leick Jensen
Dominican Republic **LARIMAR FILM HOUSE** Elsa Turull de Alma
France **ARTE FRANCE** Annamaria Lodato
France **CINÉMA DEFAC TO** Tom Dercourt
France **EURIMAGES** Alessia Sonaglioni
France **JBA PRODUCTION** Jacques Bidou, Marianne Dumoulin
France **STUDIOCANAL** Charles Rodriguez
France **WILD BUNCH** Marie-Pierre Vallé
Germany **42FILM** Claudia Hoffmann
Germany **BOMBERO INTERNATIONAL** Lara Rose Förtsch
Germany **EAST END FILM** Tommy Niessner
Germany **MISSINGFILMS PRODUCTIONS** Alessandro Borrelli
Germany **SCREEN INTERNATIONAL** Martin Blaney
Greece **GRAAL** Eirini Vougioukalou
Hungary **FOCUSFOX STUDIO** András Muhi, Zsófia Muhi
Israel **JULY AUGUST PRODUCTIONS** Yochanan Kredo
Italy **9.99 FILMS** Luca Legnani
Italy **ALTRE STORIE** Cesare Fragnelli
Italy **ASSEDIO FILM** Antonio De Palo
Italy **BRONX FILM** Gaetano Di Vaio
Italy **BUNKER LAB** Alessandro Contessa
Italy **CINEMA&VIDEO INTERNATIONAL** Carolina Mancini
Italy **CINEMAUNDICI** Emilia Bandel
Italy **COLORADO FILM PRODUCTION** Giacomo Gambini
Italy **CREATIVE EUROPE DESK ITALY MEDIA** Andrea Coluccia
Italy **CRISTALDI PICS** Massimo Cristaldi, Mark Hammond
Italy **DIBIDI WORLD** Arianna Tota
Italy **DINAMO FILM** Ivan D'Ambrosio
Italy **DIRECTORATE GENERAL FOR FILM AND AUDIOVISUAL - MIBACT** Chiara Fortuna
Italy **DRAKA PRODUCTION** Corrado Azzollini
Italy **DOC SERVICE** Paolo De Cesare
Italy **EDI EFFETTI DIGITALI ITALIANI** Francesco Grisi
Italy **FLUID PRODUZIONI** Davide Barletti
Italy **GROENLANDIA** Alessia Polli
Italy **ITALIA INTERNATIONAL FILM** Fulvio Lucisano, Giulio Steve
Italy **INDIANA PRODUCTION** Gaia Brunelli
Italy **KHÀRISMA CINEPRODUZIONI** Anna Murolo, Pascal Pezzuto
Italy **KIMERAFILM** Simone Isola

Italy **LA KINEBOTTEGA** Simone Salvemini
Italy **LA SARRAZ PICTURES** Tea Beltrami
Italy **LASER S. FILM** Giancarlo Chetta
Italy **LUCKY RED** Tommaso Arrighi
Italy **LUMIÈRE & CO.** Domenico Cuscino
Italy **LUPIN FILM** Vincenzo Filippo
Italy **MEDITERRANEO CINEMATOGRAFICA** Francesco Lattarulo
Italy **MINERVA PICTURES GROUP** Francesca Moino
Italy **MULTIF** Stefano Lamanna
Italy **NOTORIOUS PICTURES** Federico Sperindei
Italy **OCTOPOST** Francesca Valentini, Donato Casale
Italy **ONEMORE PICTURES** Manuela Cacciamani
Italy **OZ FILM** Francesco Lopez
Italy **PALOMAR** Antonio Badalamenti
Italy **PASSO UNO CINEMA** Fabio Marini
Italy **PEACE PRODUCTIONS** Raz Degan
Italy **PHAROS FILM COMPANY** Leo Angelini, Rosita D'Oria, Mimmo Magno
Italy **PICTURE SHOW** Giuseppe Gallo
Italy **RAI CINEMA** Fulvio Firrito
Italy **RABID FILM** Lucia Ferrante
Italy **REVOLVER** Paolo Maria Spina
Italy **SATINE FILM DISTRIBUZIONE** Claudia Bedogni
Italy **TEMPESTA** Ilaria Malagutti
Italy **THALIA / ISMAELE FILM** Vito Caggianelli
Italy **THE PIRANESI EXPERIENCE** Claudio Esposito
Italy **VERDEORO** Daniele Mazzocca
Italy **VIOLA FILM** Alessandro Passadore
Italy **VIVO FILM** Serena Alfieri
Italy **WILDSIDE** Giulia Arcovito
Japan **DREAM KID** Hiroki Ohwada, Julian Allot, Jun Tanaka
Japan **UNIJAPAN** Kenta Fudesaka
Lithuania **TREMORA** Ieva Norvilienė
Malta **KINGSWAY** Anton Calleja
Romania **ATELIER DE FILM** Gabriela Suci-Paduretu
Serbia **TERIREM PRODUCTION** Monia Jović
Slovenia **VERTIGO LJUBLJANA** Danijel Hočevar
Spain **AMANIA FILMS** Imanol Ortiz López
Sweden **HOBAB** Peter Krupenin
Tunisia **POLIMOVIE INTERNATIONAL PICTURES** Mohamed Ali Ben Hamra
Turkey **DRAMAYAPIM FILM MEDYA** Nursen Çetin Köreken
Turkey **MEETINGS ON THE BRIDGE ISTANBUL FILM FESTIVAL** Nazire Gülin Üstün
Turkey **TATOFILM** Olena Yershova
UK **PREMIERE PICTURE / ATLANTIC SCREEN MUSIC / REDFIVE CREATIVE** Shelly Bancroft
UK **POLKADOT FACTORY** Victoria Thomas
Ukraine **CHARMSWOOD** Artem Koliubaiev, Maksym Leshchenko



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