

6th EDITION



EURO MEDITERRANEAN COPRODUCTION FORUM

1st - 2nd - 3rd October, 2015

LECCE, Italy



CATALOGUE

La Puglia è tutta da girare

Puglia, scenes to explore



Project co-financed by the E.U., in accordance with the Operational Programme E.R.D.F. Puglia 2007-2013
Axis IV Line 4.3 Action 4.3.1 "Promotion, communication, technology and digital infrastructure service, aimed at the tourist valorisation of the territory"

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EURO MEDITERRANEAN
COPRODUCTION FORUM

CATALOGUE



Iniziativa cofinanziata dal Fondo Europeo
di Sviluppo Regionale (FESR) della U.E.



REGIONE
PUGLIA

WITH THE PATRONAGE OF



IN COOPERATION WITH



PRESENTATION

The Apulia Film Commission Foundation introduces the 6th edition of the Euro Mediterranean Coproduction Forum, taking place on 1st-2nd-3rd October 2015 in Lecce, with the aim of supporting film projects (feature-length fiction, TV series or documentary), at a development stage, with at least 30% of the budget secured, containing a link in the plot to the European or Mediterranean region. After a long and hard process of selection, 20 projects with good potential have been detected. These projects are only partially financed and are looking for an international

coproduction to increase their percentage of budget secured, hopefully closing it. The Forum encourages one to one meetings and partnerships between professionals, such as producers, financiers, experts, world sales, and the representatives of the 20 selected projects. 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.

CREDITS

EUROPEAN UNION

Project co-financed by the E.U., in accordance with the Operational Programme E.R.D.F. Puglia 2007-2013 Axis IV Line 4.3 Action 4.3.1 - "Promotion, communication, technology and digital infrastructure service, aimed at the touristic valorisation of the territory"

APULIA REGION

Tourism and Cultural Industry Department

APULIA FILM COMMISSION FOUNDATION

President:
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Chief Executive Officer:
Daniele Basilio
EU Projects:
Cristina Piscitelli
International Production Manager:
Raffaella Delvecchio
National Production Manager:
Massimo Modugno
EU Projects Management:
Dina Allegretti

Realized with the Patronage of **EURIMAGES**, City of Lecce in cooperation with **ACE** and **Sofia Meetings**.

EURO MEDITERRANEAN COPRODUCTION FORUM

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EURO MEDITERRANEAN COPRODUCTION FORUM

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PROGRAMME

1ST - 2ND - 3RD OCTOBER, 2015
MUST - MUSEO STORICO CITTÀ DI LECCE
VIA DEGLI AMMIRATI 11 - LECCE, ITALY

1st day: THURSDAY 1st

10.00 am - 10.15 am

WELCOME MESSAGE AND PROGRAMME PRESENTATION
by **Alberto La Monica**
EMCF Director
and **Davide Carrozza**
EMCF Programme and Meetings Coordinator

10.15 am - 11.00 am

"APULIA SYSTEM" PRESENTATION:
- APULIA FILM COMMISSION PRESENTATION
by **Daniele Basilio**
AFC Chief Executive Officer
- SERVICES AVAILABLE IN THE REGION
by **Massimo Modugno**
AFC National Production Manager
- LOCATIONS AVAILABLE IN THE REGION
by **Raffaella Delvecchio**
AFC International Production Manager

11.00 am - 11.30 am

Coffee Break

11.30 am - 12.00 am

ITALIAN SUPPORT TO CO-PRODUCTIONS AND FOREIGN FILMS
by **Silvia Finazzi**
Expert on Co-development Funds from Directorate General Cinema of the Ministry of Cultural Heritage and Activities and Tourism

12.00 am - 12.15 am

CREATIVE MEDIA SUBPROGRAMME.
Focus on 'Development Single Projects' and 'Tv Programming' schemes
by **Andrea Coluccia**
Creative Europe Desk Media Italy - Bari Office
Project Assistant

12.15 am - 1.00 pm

ACM-DISTRIBUTION (AIDE AUX CINEMAS DU MONDE-DISTRIBUTION) PRESENTATION
by **Michel Plazanet**
CNC Deputy Head of International Policy Unit
SOFIA MEETINGS PRESENTATION
by **Mira Staleva**
Sofia Meetings Director
A ATALANTA AWARD PRESENTATION
by **Branislav Srdic**
A Atalanta CEO

1.00 pm - 2.30 pm

Lunch Break

2.30 pm - 5.00 pm

PRESENTATION OF THE 20 SELECTED PROJECTS
5 minutes are assigned to each attending representative to present their project

6.30 pm - 8.30 pm

Lecce City Tour

9.30 pm - 11.30 pm

Dinner

2nd day: FRIDAY 2nd

10.00 am - 1.00 pm

ONE TO ONE MEETINGS
Individual meetings where producers of every project meet potential co-producers and financiers

1.00 pm - 2.30 pm

Lunch Break

2.30 pm - 5.30 pm

ONE TO ONE MEETINGS
Individual meetings where producers of every project meet potential co-producers and financiers

6.30 pm - 8.30 pm

Lecce City Tour

9.00 pm - 11.00 pm

Dinner

3rd day: SATURDAY 3rd

10.00 am - 1.00 pm

ONE TO ONE MEETINGS
Individual meetings where producers of every project meet potential co-producers and financiers

1.00 pm - 3.30 pm

Pick up for Lunch in Gallipoli

5.00 pm - 7.00 pm

Gallipoli Old Town Tour

9.30 pm - 11.30 pm

Closing Dinner in Lecce

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ACRE DREAMS



TODAY, IN THE ANCIENT CITY OF ACRE, A PALESTINIAN THEATRE DIRECTOR DIRECTS A LOVE STORY BETWEEN HIS PALESTINIAN MOTHER AND HIS JEWISH FATHER, TAKING PLACE IN 1948.

Director: **Daniel Wachsmann**
 Scriptwriter: **Daniel Wachsmann**
 Production Company: **Cnaan Galile production**
 Producer: **Daniel Wachsmann**

Total Budget: **€450,565**
 Secured Financing: **€144,000**
 Percentage of Secured Financing: **30%**
 Project Type: **Feature Film**

SYNOPSIS:

The film will be shot in Acre, a city located by the Mediterranean Sea surrounded by a wall. Acre was the capital of the crusader kingdom which was occupied by the Muslims and became world known when Napoleon was defeated in front of its walls. In 1947 Acre was occupied by the Israeli army, and thousands of Palestinian became refugees. Today the city is considered an architectural and historical monument. Every year a theater festival is held in the city, the festival is the background of the film Acre Dreams. The film director Daniel arrives at Acre, a mixed city of Jews and Arabs to shoot evidence of Palestinians who lived through the war in 1948 (the Nakba). The evidences will become a part of a theater play directed by AZAM, an Arab theater director from the Galilee. The play is an autobiographical story he has written. Events of the story take place in 1947, in the final days of the British Mandate in Palestine, before the establishment of the State of Israel. Azam chooses to cast Jews to play the Arab parts, and Arabs to play the Jews. For the part of his mother, the singer Layla, he chooses a Jewish actress (Ronit Elkabetz). The part of Dr. Alfasi, the last Jewish citizen to remain in Acre during the War of Independence, will be played by Azam himself, as the Arab actor he originally casted quit in the middle of rehearsals after receiving threats on his life. The rehearsals gradually disclose the powerful love story between Azam's Arab mother Layla and the Jewish Doctor Alfasi. As work on the play progresses, Azam is forced to struggle against extremists on both sides of the Palestinian-Israeli conflict, whose aim is to prevent him by any desperate measures from revealing his mother's (and his own) true life story on the stage. Azam's efforts to portray the truth end in tragedy, when he is gunned down by an unknown assailant, and dies of his wounds on the way to

the hospital. The play is destined never to be seen. The film "Acre Dreams", which is a filmed document of his work by the filmmaker Daniel is the sole remaining testimony of Azam's life and the end of his dreams of Acre.

DIRECTOR'S STATEMENT:

While photographing and collecting testimony from elderly Arab residents who lived in the city of Acre from 1947 to 1948, I learned a great deal about what happened to Arab Acre, and decided to write a script and direct it in the style of a documentary film. "Acre Dreams" is a fictional drama with characters not based on any real person, dead or alive. The two lead roles will be played by professionals: the role of the Palestinian singer Layla played by Jewish actress Ronit Elkabetz, and the role of the Jewish doctor Alfasi played by a leading Arab actor. This reversal of roles: a Jew playing an Arab and vice versa, alludes to the characters' quest for their own identity. The other parts in the film will be played by actors from the Acre Theatre and actual residents of the Old City. "Acre Dreams" will be shot mostly inside a sprawling stone house in the Old City, it will incorporate within it documentary evidence and archival footage that we will weave into the narrative.

DIRECTOR AND PRODUCER'S PROFILE AND FILMOGRAPHY:

Daniel Wachsmann born (1946) Shanghai China, graduated at the Israel Theatre Academy, London Film School, Program manager in Israeli Cable Television, has produced and directed feature films, documentaries and dramas for television. His production company is Cnaan Galile Film production Ltd.

-1975 MY FATHER
 -1977 ELVIRA
 -1979 TRANSIT
 -1982 HAMSIN
 -1986 RED COW
 -1989 THE APPOINTED
 -1996 SONG OF GALILEE
 -1997 THE STONE AND THE OLIVE TREE
 -1999 MENELIK - BLACK JEWISH PRINCE FOREST - YAAR
 -2002 BAR MIZVA
 -2004 LETTERS FROM RISHIKESH
 -2005 SEA GODS
 -2014 THE MOTHER

COMPANY PROFILE AND FILMOGRAPHY:

Cnaan Galile film production Ltd was founded in 1980 by Daniel Wachsmann to produce films and television series he wrote and directed.

AT THE BREAK OF DAWN



AN INTERNATIONAL THRILLER THAT TAKES PLACE IN A DISTANT VOLCANIC ISLAND, WHERE A PEACEFUL COMMUNITY LIVES.

Director: **Marco Cacioppo**
 Scriptwriter: **Marco Cacioppo**
 Production Company: **Space Rocket Nation**
 Producer: **Lene Børglum**

Total Budget: **€1,000,000**
 Secured Financing: **€300,000**
 Percentage of Secured Financing: **30%**
 Project Type: **Feature Film**

SYNOPSIS:

A small distant volcanic Island is the setting of the encounter between a few young tourists and the islanders living there. On the one hand a free and modern lifestyle, on the other hand a closed, conservative and distrustful one, deeply divided due to internal frictions which date back to ancient times among Jacob, the village's leader, and Abel, his brother. Playing as a link between the two different realities is Ianto, Jacob's son and close friend of the youngsters on holiday. At first, the islanders are open and hospitable towards the tourists. At the same time, however, the foreigner's looseness of morals, that Ianto embeds quite well, negatively affects the life on the island. Everything seems to be working out for the best until Ianto and some of the youngsters, after a night of excesses that slips through their hands unexpectedly, irreparably lose control of the situation, dragging the chaste and pure Ianto's sister, Aibell, and her best friend, Ayla, into a whirl of sex and violence that will wreak their deaths. Consequently, sin and violence start to germinate, tainting the integrity and the innocence of the inhabitants of the island.

DIRECTOR'S STATEMENT:

When I was a teenager I used to spend my holidays in Stromboli, a small volcanic island located in the South of Italy, and I was struck by the subtle relationship between tourists and islanders. Years later I travelled to Iran, Syria and the whole Middle East, as well as to India and South America. There I got familiar with Shamanism, Zoroastrianism, and the evocative visions induced by psychotropic substances like Ayahuasca. Moreover, to have had a strong influence on me since an early age were books, like Agatha Christie's And

Then There Were None and William Golding's Lord of the Flies, and several films, such as famous titles, like The Most Dangerous Game, Stromboli Land of God, The Naked Island, 2001: A Space Odyssey and L'avventura and less known ones, like Who Can Kill a Child?, Wake in Fright, More, Altered States and The Valley. More recently, Valhalla Rising, Blueberry, Enter the Void and Calvaire. Once these elements blended together, I realized that I had developed a unique and personal imaginary world based on the combination between realism and fiction, and my profound love for both arthouse cinema and genre films.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Marco Cacioppo is an Italian filmmaker and screenwriter graduated in cinema at IULM University. He was born in Milano in 1981. After a career in journalism and film criticism, and the early experiences as assistant director and script supervisor on the set of films like Do you Like Hitchcock? (2005, Dario Argento), Noi due (2007, Enzo Papetti), SignorinaEffe (2008, Wilma Labate) and Sorelle mai (2010, Marco Bellocchio); he moves to filmmaking and screenwriting. He directed commercials, like the Hanky Panky spot for Fernet Branca, video clips and documentaries for Italian musicians like Babaman, Negrita and Cristiano De Andrè under Universal Music Italy. In 2009 he meets Danish film director Nicolas Winding Refn and Danish producer Lene Børglum who decide to bet on him. For their film company Space Rocket Nation he starts an intense collaboration culminating in the directing of his first short film, Tender Is the Flesh (2012), and the conceiving of his

first upcoming feature film, At the Break of Dawn. At the moment he is currently working on Circles, an experimental video project for Danish musician Jeppe Kjøllberg's debut solo album, and a short documentary about dwarves' life in Egypt.

COMPANY PROFILE AND FILMOGRAPHY:

Space Rocket Nation mainly aims to produce highly artistic and edgy feature films for an international audience by Nicolas Winding Refn, as well as to build up a new generation of edgy, artistic Scandinavian directors, both for fiction and documentaries, and help them reach the international audience. In Space Rocket Nation, she is producing Refn's Only God Forgives (2012), starring Ryan Gosling and Kristin Scott Thomas.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Børglum was deeply involved in the development of Zentropa from its very start till its state in 2007 as a major European independent production company. In her position as expert in international financing she handled international financing on a large number of Zentropa's international films, including Lars von Trier's highly acclaimed and awarded films The Kingdom I and II (1994, 1996), The Idiots, Breaking The Waves (1996), Dancer in the Dark (2000), and was Executive Producer on Trier's Dogville (2003), Manderlay (2005), and The Boss Of It All (2006). After Børglum left Zentropa, she has been executive producer on Swedish director Lukas Moodysson's first English language feature film Mammoth (2009) and Nicolas Winding Refn's Valhalla Rising (2009). After their successful collaboration on Nicolas Winding Refn's Valhalla Rising, Børglum and Refn teamed up to found production company Space Rocket Nation in January 2008.

- 2013 ONLY GOD FORGIVES by Nicolas Winding Refn (producer)
- 2009 VALHALLA RISING by Nicolas Winding Refn (executive producer)
- 2008 MAMMOTH by Lukas Moodysson (executive producer)
- 2006 THE BOSS OF IT ALL by Lars von Trier (executive producer)
- 2005 MANDERLAY by Lars von Trier (executive producer)
- 2003 DOGVILLE by Lars von Trier (executive producer)

BROTHERHOOD

AN ANCIENT BROTHERHOOD OF KNIGHTS HAS KEPT A SECRET SCROLL HIDDEN FROM THE CHURCH UNTIL THE PRESENT DAY WHEN A GROUP OF MODERN ASSASSINS INFILTRATE THEM AND ATTEMPT TO STEAL IT.



Director: **David Gould**

Scriptwriters: **David Gould**

Production Company: **David Gould Studios**

Producers: **Mark Andrews, David Gould**

Total Budget: **€3,000,000**

Secured Financing: **€1,890,000**

Percentage of Secured Financing: **63%**

Project Type: **Feature Film**

SYNOPSIS:

In 1291, a secret group of cardinals within the Catholic Church send knights to the Holy Lands to recover a sacred scroll. The knights discover that the scroll is in fact a page that belongs to the bible. The cardinals have kept it hidden because it tells of a prophecy that will give them great power. Instead of giving it to the cardinals, the knights take it to a monastery where together with the monks they swear an oath to protect the page from the Church until the day the prophecy comes true. Recruiting from orphanages, the Brotherhood still exists today. The knights live amongst us and have normal jobs. They go to the monastery and train as medieval knights, continuing their oath to protect the scroll. The Church has never stopped searching all these years. In the present day, they have a hit squad of elite modern soldiers scouring the globe. These modern assassins eventually find the monastery and a huge battle ensues. Bullets versus swords. Old school fighting versus modern combat techniques. A single young knight is the only person to survive. He takes the precious scroll and flees the monastery as it burns to the ground. At the same time a young girl returns to Rome after many years. Her mother used to work for the Vatican Archives but died mysteriously when she was very young. She joins forces with the young knight and together attempt to reveal the prophecy to the world while being pursued by the cardinals' assassins.

DIRECTOR'S STATEMENT:

I'm particularly inspired by such films as THE NAME OF THE ROSE, LAWRENCE OF ARABIA, HIGHLANDER, and ARN (THE KNIGHT TEMPLAR). These films were masterfully created on a wide cinematic canvas. BROTHERHOOD has very subtle dramatic moments of intimacy and fragility between the monks and at the same time offering the audience a fast paced action ride with intense fight scenes and battles. My job as a director is to find the subtle balance between drama and action. What attracts me most to direct this film is the core theme: Do you follow your heart or do you do as your religion tells you to do? The Brotherhood is comprised of men who are devoted to God yet they are asked to do terrible deeds such as sacrificing a brother each year. Underlying this is the quest for power by a secret group of cardinals within the Church. I would like to build on the success of THE DA VINCI CODE where ancient conspiracies still affect us now in modern times. The depiction of the Church as an entity that once had such great power and wants to reclaim it again in a modern world. Overall, I want to create a sweeping cinematic film that carries you through the passage of time via very real characters that are facing real problems. Problems that the audience can relate to. Only when you touch the audience's heart have you succeeded as a true storyteller.

DIRECTOR'S AND PRODUCER'S PROFILE AND FILMOGRAPHY:

David Gould received the OUTSTANDING CAREER ACHIEVEMENT AWARD and at the Australian Screen Industry Awards 2013, BEST DIRECTOR AWARD at the Australian Screen Industry Awards 2011. His first debut feature film THE CURE has currently sold to over 12 countries. A recent deal with NBC Universal makes the film now available in over 47 countries. The film was nominated for BEST ACTRESS and BEST COSTUME DESIGN at the New Zealand Film Awards. It was also nominated for BEST MAKEUP and BEST SOUNDTRACK at the Action On Film Awards in California. He has over 20 years experience working in Visual Effects at such companies as WETA Digital, Disney Feature Animation, and NVIDIA. He's worked on THE HOBBIT, RISE OF THE PLANET OF THE APES, THE ADVENTURES OF TINTIN, KING KONG, and THE LORD OF THE RINGS. His award winning animated short film AWAKEN has been optioned by Disney Pictures to make into a live-action feature film. The screenplay for his action/thriller film STOLEN SENSES made it to the semifinals of the very prestigious BlueCat Screenplay Competition in 2010. It was selected from 2,970 screenplays submitted from over 50 countries. He holds a Master in Advanced Computer Graphics and has developed patented software technology. He has also written two acclaimed textbooks on Computer Graphics Programming.

- 2014 THE CURE by David Gould
- 2013 THE SEED by David Gould
- 2011 AWAKEN by David Gould
- 2009 INSEPARABLE COIL by David Gould

COMPANY PROFILE AND FILMOGRAPHY:

David Gould Studios have offices in both New Zealand and Australia. We specialize in mainstream films with a particular emphasis on the action, thriller, and adventure genres. Our New Zealand based office gives us ready access to the same crew that Peter Jackson uses on his films. This includes the 5 time Oscar winning company WETA Workshop. While we employ the latest technologies we don't focus on the importance of quality storytelling. The story will always rule supreme.

- 2014 THE CURE by David Gould
- 2013 THE SEED by David Gould
- 2011 AWAKEN by David Gould
- 2009 INSEPARABLE COIL by David Gould

IF EVERYTHING YOU LOVED WAS TAKEN, WHAT WOULD YOU BE PREPARED TO TAKE BACK?

Director: **Aku Louhimies**
 Scriptwriter: **Jamie Hanningan**
 Production Company: **Samson Films**
 Producers: **Martina Niland, David Collins, Eoin O'Faolain**

Total Budget: **€2,500,000**
 Secured Financing: **€765,838**
 Percentage of Secured Financing: **30%**
 Project Type: **Feature Film**

SYNOPSIS:

Greek architect DEMETRI KYRIAKIS had everything he ever wanted, until the infamous Hygea ferry disaster tore it all apart. Kyriakis sole purpose in life becomes a search for someone accountable for his family's death. As the official inquest drags on into months and years, his quest becomes increasingly personalised, with further tragic consequences. Hundreds of miles away – and decades apart – a minor car-crash escalates into something far more serious. The offender is a seemingly mild-mannered young Irishman called LUCAS O'NEILL who escapes a prison sentence through extenuating circumstances; his mother had recently died and his pregnant wife KATIE suffered minor injuries in the crash, prompting his violent overreaction. Lucas readily complies with the court's order of psychiatric evaluation, but the process threatens to uncover a secret he has hidden for twenty years. Lucas was severely traumatised when he witnessed his father murdered on his own doorstep by Demetri Kyriakis. Kyriakis went to prison for the killing, but refused to accept any guilt, believing his actions to have been honourable. The case became a media sensation, with many hailing Kyriakis as a "hero" for bringing justice to those bereaved by the Hygea disaster. Lucas' mother had relocated to Ireland and tried to start a new life, but the tragedy had lingered in Lucas' psyche ever since. Lucas manages to hide this from the court psychiatrist, but not from his wife. When he accepts a work assignment that will take him to Greece, it puts a severe strain on their marriage, with Katie believing that he intends confronting an elderly Kyriakis, a man who hasn't been seen in ten years. Just as it seems Lucas will forego his plan of revenge, a chance encounter brings him face to face with his father's killer, leading to a final confrontation on an isolated fishing boat, drifting across the Mediterranean...

DIRECTOR'S STATEMENT:

Drama. Story about human beings. Love and hate. Sorrow. How actions we take in life are affecting other people around us. Butterfly effect. The main characters of the film go through big losses in their lives. We need to understand and feel where their motivations lie. I want to be able to relate to them and feel that their story deserves to be told. This poetic story has thriller elements, suspense of things unfolding to us. It should be realistic and fast moving, the camera intensively moving with people. Easy to follow and understand. This is a real European story by nature. I will use wide landscapes as a contrast to tight human emotions. The film will take place in the three different, opposite corners of Europe. Greece burnt by the sun colours, Finland white and gray, Ireland green and blue. Totally different cultures, people and landscape, still united.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Aku Louhimies is an award - winning director and screenwriter. Over the last decade his highly acclaimed, commercially successful films have established him as one of the most preeminent directors of Scandinavian cinema today. He has directed eight feature films, among them Louhimies has been nominated for, and won, numerous Jussi Awards (Finnish Film Awards) for both his writing and direction. He was most recently nominated for his powerful, multi - narrative drama NAKED HARBOUR (2012) and also for his latest film, hard-hitting crime-drama 8-BALL, which enjoyed both critical and box-office success. He is in development on two English-language features, the South African thriller CLEARANCE and the Euro drama CYCLE. He has also directed the award-winning television series

FRAGMENTS (2003) among other television projects. He is currently directing the 5-part mini-series GENERATION for Irish broadcaster RTE. In 2004, Aku was elected Director of the Year by the Association of Finnish Film Directors.

-2012 NAKED HARBOUR
 -2008 TEARS OF APRIL
 -2006 MAN EXPOSED
 -2005 FROZEN LAND
 -2003 FRAGMENTS
 -2002 LOVERS AND LEAVERS

COMPANY PROFILE AND FILMOGRAPHY:

SAMSON FILMS is one of Ireland's leading feature film production companies. In addition to developing its own material, Samson also acts as a co-producer and executive producer on a wide range of Irish, European and International feature film projects. The company has been awarded slate funding by the Irish Film Board and the EU MEDIA programme, amongst others. Managing director David Collins is on the executive board of the Irish Film & Television Producers Association and is a member of the European Film Academy.

-2015 A DARK SONG by Liam Gavin, Feature
 -2015 THE TRUTH COMMISSIONER by Declan Recks, Feature
 -2014 TIGER RAID by Simon Dixon, Feature
 -2014 THE WITNESS by Mitko Panov, Feature

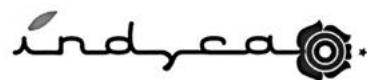
PRODUCER'S PROFILE AND FILMOGRAPHY:

Since 2011 Eoin O'Faolain has been overseeing Samson Films' extensive development slate as Development Producer, where he has generated new projects and developed them from concept to production. Before that, he spent 5 years as a researcher and production manager for Frontier Films, developing and producing documentaries, dramas and factual entertainment programming. He also worked on a number of award-winning short films for companies such as Tilted Pictures and Vico Films. He is now based in London.

Recent credits include:

-2015 A DARK SONG by Liam Gavin
 -2015 THE TRUTH COMMISSIONER by Declan Recks
 -2014 COMING HOME by Viko Nikci
 -2013 JACK TAYLOR: SHOT DOWN by Stuart Orme
 -2013 RUN AND JUMP by Steph Greene
 -2013 STAY by Wiebke von Carolsfeld

DRIVE ME HOME



TWO BUDDIES ON A TRUCK ACROSS EUROPE LOOKING FOR THEIR ROOTS.

Director: **Simone Catania**
 Scriptwriter: **Fabio Natale, Simone Catania**
 Production Company: **Indyca, Inthelfilm**
 Producer: **Michele Fornasero**

Total Budget: **€1,103,912**
 Secured Financing: **€660,009**
 Percentage of Secured Financing: **40,21%**
 Project Type: **Feature film**

SYNOPSIS:

Antonio is a 25-year-old boy who grew up in a small Sicilian village and lost his parents and grandparents. The only key figure in his life remains his childhood friend Agostino. Once the latter leaves for Germany, Antonio decides to leave and move to London too. Life's expenses begin to bear heavily on him, so, having no one to go home to, he decides to sell the property he inherited from his grandfather and cover his financial needs. When he receives an offer, he needs to return to the village to conclude the deal. Before going back to Sicily, however, he decides to meet and spend some time with Agostino, the childhood friend he hasn't seen or heard from for nearly 10 years who he discovers to be a truck driver and a homosexual.

On a truck ride back home across Europe, our two friends find themselves confronting themselves on their new lives, on the reasons that divided them and on what their true origins are.

DIRECTOR'S STATEMENT:

"Drive me Home" aims to describe emigration in the West by all those youngsters dissatisfied with life in the place where they were born and grew up and in search of a better "elsewhere". Compared to the emigration from the Middle East and Africa that we read about every day in the papers, the emigration described in this film concerns European youngsters and is one dictated by quite different needs: to fill a dissatisfaction, a "void" felt by so many kids because they are unhappy in their place of birth. My main character, Antonio, is a deeply lonely young man who, like so many of his peers, inevitably wishes he belonged to something that

may not even exist. Young lost souls in search of a lifeline, of a value that our generation finds it so difficult to recognise our origins. "Drive me Home" is the story of a return to what indeed may be our lifeline for the future: the land.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Simone Catania has been working for years in the European filmmaking business as director, producer and artist. Ever since 2001 Catania has been involved with contemporary art, creating video performances internationally acclaimed with high-profile artistes such as Janet Cardiff and Bures Miller, Kate Gilmore, Enzo Unbaca, Rebecca Belmore, Cesare Pietroiusti, Gareth James.

In 2007, together with other professionals with an eye for quality projects, he co-founded Indyca, an independent production company based in Turin.

As a director, Simone has been making several short films, including "MONday - il mio giorno", starring Alessandro Gassman, and "Onde Corte", produced and performed by Maria Grazia Cucinotta, which participated in over 40 festivals winning numerous awards including the Long Island New York Film Expo in 2008 for Best International Film, 35mm. He also produced and directed the first Italian mockumentary 'La leggenda del pesce azzurro' (Special Jury Award at the Miami Sicilian Film Festival 2009).

-2008 THE LEGEND OF THE BLUE FISH, mockumentary
 -2005/2006 MONDAY IL MIO GIORNO, short
 -2004 MARTEDÌ 23, short

COMPANY PROFILE AND FILMOGRAPHY:

Indyca is a dynamic film production company based out of Turin, Italy whose members and collaborators have extensive experience in directing, writing, shooting, editing, and producing quality audio-visual projects. Established in 2007, Indyca specializes in making creative documentaries, art house films, and creative sensory presentations, to include theatre and experimental video art installations. Since its foundation, Indyca has been funding projects with alternative appeal and working with high profile artists such as Franco Nero, Maria Grazia Cucinotta, Peter Greenaway, Janet Cardiff and Bures Miller, Alessandro Gassman, Gabriele Vacis, Marco Simon Puccioni and many others.

Indyca has been mainly working with European broadcasters, dealing with public financing such as European Media funds, MIBACT and CNC. Its films have won several prizes in festivals around the world such as Visions du Réel, Festival dei Popoli, Los Angeles Movie Awards 2013, MIFF Award 2012, "Doc on Air" Award for best documentary project EDN (European Documentary Network) in Thessaloniki 2012, Miami Sicilian Film Festival 2010 and 2009, Annecy cinéma italien 2009, Long island New York Film Festival 2009, Shanghai Film Festival 2008 and many others.

Its members pitch films in the international forum markets, notably Berlinale, Cannes, IDFA, Beijing IFF, and have attended master training at EURODOC in 2011 and EAVE in 2013.

Always searching for international collaborators and new expressions of the human spirit, Indyca is heavily invested in the artistic landscape of Europe and the world beyond.

-2015 IL COLORE DELL'ERBA by Juliane Biasi Hendel, documentary
 -2014 SMOKINGS by Michele Fornasero, documentary
 -2012 BEFORE ANYTHING ELSE aka MY JOURNEY TO MEET YOU by Marco Simon Puccioni, documentary
 -2010 ECHOES by Andrea La Mendola, short
 -2010 LA PAURA SICURA by Gabriele Vacis, documentary
 -2008 UNO SCAMPOLO DI PARADISO by Gabriele Vacis, documentary

PRODUCER'S PROFILE AND FILMOGRAPHY:

Michele Fornasero is a producer, editor and director. Within Indyca, he has worked on several shorts and documentaries, including 'Frontline is Everywhere', 'A Scrap of Paradise', (Special event at Turin Film Festival 2008, Awarded at the Annecy Cinema Italien 2009), 'The legend of the Blue Fish', 'La Paura SiCura', collaborating with Gabriele Vacis, Peter Greenaway and others. He's one of the founders of INDYCA, a cinema production company based in Turin.

As producer and director, Fornasero has been working for INDYCA on:

-2015 IL COLORE DELL'ERBA by Juliane Biasi Hendel, documentary
 -2014 SMOKINGS by Michele Fornasero, documentary

GHOUL



GHOUL IS A COMEDY / HORROR SERIES ABOUT ZOMBIES IN THE ARAB WORLD, FOLLOWING AN IMPROBABLE GROUP OF MIDDLE EASTERN LOCALS WHO EMBARK ON A SURVIVAL JOURNEY, IN ORDER TO STOP THE PLAGUE FROM CONTAMINATING THE WHOLE REGION.

Director: **Rami Kodeih**
 Showrunner: **Antoine Waked**
 Production Company: **About Productions**
 Coproducers: **Cinemoz**
 Producers: **Myriam Sassine, Karim Saffieddine, Georges Schoucair**

Total Budget: **€771,611**
 Secured Financing: **€289,763**
 Percentage of Secured Financing: **37,56%**
 Project Type: **TV Series**

SYNOPSIS:

Present day Lebanon, the country is on the brink of war, political tensions are rising, economy is falling apart, the nation has hit rock bottom. Things cannot get any worse if it wasn't for the unexpected: a zombie plague threatening to eradicate not only the country but also the entire Middle East region. Eight strangers from different parts of the Arab world already struggling with daily issues find themselves in a survival situation much worse than anything they have experienced before. When the zombie plague outbreaks, Farah a young Lebanese woman living in Beirut is convinced that she needs to get back to her parents' house in Zahle where it has always been a safe place. Using her good looks, she will manipulate a trio of delinquents Adnan, Sleiman, Atanas and his pet pelican Sasuki, to take her there. Steve, a Saudi candidate in a reality TV show, finds himself trapped on set surrounded by ghouls. He escapes with the help of Charbel, an ex-militiaman turned hairdresser. Charbel wants to leave by sea and join his brother in Cyprus but things cannot go as planned when Steve is convinced that all happenings are part of the reality show. Jad, a young blogger, realizes that the outside world is ignoring the zombie related events in Lebanon. Convinced that the infection is the result of a bigger conspiracy, he decides to use his blog to write entries and post videos over the internet detailing the contagion and calling for help. After her parents have turned into ghouls, Amina, a 12 year old girl, tries to survive with the help of Jamal, an old Egyptian janitor and ex-box champion. Amina is disturbed by voices in her head and images calling her. Her body is changing from not only because of puberty. Amina will have to take on a

journey unaware that the fate of humanity and the promise of a new world is in her sole hands.

SHOWRUNNER'S STATEMENT:

Living in the Middle East nowadays and especially in Lebanon, one can't help but notice that "change" is coming. Whether it's the so-called "Arab Spring" or the rise of extremism, the region has always been in turmoil but never has it been so much close to total chaos. The case of Lebanon is even more fascinating. A country that drastically differs from the rest of the region, Lebanon has always been the kind of free spirited place where people live and party like crazy completely ignoring the corruption, political tensions and economic crisis. As Lebanese we have been used in our recent history to 15 years of war, 15 years of occupation and nowadays the threat of a new war for the last 10 years. Too much tension has leaded us to enter a denial state. As Lebanese, we live our lives as if there was no tomorrow, creating our own bubble to protect ourselves from the reality surrounding us: a serious return to sectarian extremism, which is resulting in heavy armament. The bubble has never been so close to popping especially nowadays with the explosion of the garbage corruption scandal and the imminent current threat of drowning under our own trash. Saying that the Lebanese are like zombies is a well-known fact but what happens when it's time to wake up and face the truth? The idea of setting a zombie series in the Middle East with Lebanon as a starting point is an exciting perspective.

Genre films have always been political and even more with the zombies. Romero's Dead series has given us an insight into the American society, Ghoul aims to use the unique situation in the region to tackle what it will be like if a zombie plague befell the Middle East. What happens when real zombies have to face social zombies? How will the plague be dealt within a country where everyone has been formed to survive in wars and crisis? And will this actually be a chance for a new beginning? Ghoul will deal with all these issues while offering a fresh take on the zombie genre, twisting the well-known rules while adding a dash of mysticism with a tone that shifts between absurd comedy and outright horror. It's a series that aims for quality entertainment while at the same time offering a reflection on the social and political issues that the Arabs are dealing within their daily lives. A wake up call or shall we say "moan"...

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Rami Kodeih completed his bachelor and master's degrees in filmmaking from Académie Libanaise des Beaux-Arts as the second person in the school's history to graduate summa cum laude with his thesis film A Sheherazade Tale (official selection at Clermont-Ferrand ISFF in 2008; Best Arab Film at the 2007 Jordan SFF). He also wrote and directed a second short film, The Mill (Namur FF 2010; Second Prize at the 2010 Lebanese FF; Short Film Corner at the 2010 Cannes IFF). Together with writer Nora Mariana Salim, Rami is developing his first feature, Sons of Sunday. They attended the Sundance/Rawi Screenwriters' Lab and Berlinale's Talent Project Market for the project. He currently directs documentaries for Al Jazeera and corporate films for several agencies including Leo Burnett. Most recently, he directed the feature-length documentary Wheels of War (2015) about four ex-militiamen, enemies in the Lebanese Civil War, who unite for the common love of motorcycle-riding.

SHOWRUNNER PROFILE AND FILMOGRAPHY:

Antoine Waked teaches screenwriting and directing at the Lebanese Academy of Fine Arts (ALBA). He has directed three short movies: Le Matelas (2004), Giallo (2005) and the award winning animated film The Big Fall (2005) which was selected at film festivals in Paris, Lyon, Sydney, Rome, Morocco and Egypt. He wrote a segment of the omnibus film A Quintet (2014) that premiered at the Sarajevo Film Festival and won the Special Jury Award at the Chelsea Film Festival. He currently works as a creative consultant at About Productions.

COMPANY PROFILE AND FILMOGRAPHY:

About Productions produces feature films and documentaries with a distinctly Arab voice, expressing the identity of the region. Since 1998, the company managed to bring together an important network of Arab and Lebanese artists and produced award winning films such as A Perfect Day (2005), I Want to See (2008) and The Lebanese Rocket Society (2012) by Joana Hadjithomas and Khalil Joreige, The Last Man (2006) and The Valley (2014) by Ghassan Salhab, Stray Bullet (2010) by Georges Hashem, Melodrama Habibi (2007) by Hany Tamba and Ladder to Damascus (2013) by Mohamad Malas. About Productions has a strong partnership with MC Distribution, a distribution company dedicated to promote new films from the Middle East along with direct and priority access to the sole art house theater in Lebanon, Metropolis Cinema. About Productions' main objective remains to help structure the Lebanese and Arab cinema craft into a solid industry.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Myriam Sassine majored in cinema studies at the Lebanese Academy of Fine Arts (ALBA) in 2005, and received her M.A. in cinema research from the Institut d'études scéniques et audiovisuelles (IESAV) in 2009. She started working in 2005 as a story producer on several reality shows such as the Arab versions of international formats like The Biggest Loser (Reveille Productions), Unanimous (Fox) and Ton of Cash (Endemol). She also directed a documentary, The Palestinian Cause in the Lebanese Cinema (2009), and a short video, No Connection (2006), which was selected for the Tribeca Film Festival 2007 and was screened in various festivals and galleries in Australia, France, Iran, Tunisia, United States and Scotland. In 2010, Myriam Sassine worked for two years in content development with Lucky Monkey Pictures (USA) and About Productions (Lebanon). In 2012, she became an Associate Producer at About Productions and produced several feature documentaries. Myriam participated to DocMed 2011 programme for Arab producers, Torino Film Lab Interchange programme 2012 and Berlinale Talents 2014.

IN THE STRANGE PURSUIT OF LAURA DURAND

TWO DYSFUNCTIONAL MEN SEARCH FOR THE LOVE OF THEIR LIFE: A 90'S PORN STAR WHO HAS VANISHED MYSTERIOUSLY FROM THE INDUSTRY WITHOUT LEAVING ANY TRACES BEHIND HER. HOW FAR WOULD THEY GO TO FIND THE LOVE OF THEIR LIVES?



Director: **Dimitris Bavellas**
 Scriptwriter: **Dimitris Bavellas**
 Production Company: **Vox Productions**
 Producer: **Lina Yannopoulou**

Total Budget: **€400,600**
 Secured Financing: **€130,195**
 Percentage of Secured Financing: **32,5%**
 Project Type: **Feature Film**

SYNOPSIS:

Antonis and Christos are two friends who live in a small apartment in Athens. In distress and secluded from society, they survive mostly with Christos unemployment benefit. The two friends are united by their common, platonic love interest for Laura Durand, a pornstar of the '90s who disappeared mysteriously several years ago. They also perform 8-bit music with their offbeat band named Speed 28. Their interest in Laura is renewed when, trying to remember her last feature, they enter a store room at the basement of their flat where they keep several items from her past career. When Christos benefit is suddenly cut off, Antonis is unable to pay the monthly alimony to his remarried ex-wife; therefore he loses the right to see his child Damianos. As things go from bad to worse, Laura's vision appears in front of them. First Antonis and then Christos get convinced that time has come to start the quest for Laura Durand. A search on the deep web leads them to Danis, a man who claims to be Laura's ex-manager. Danis gives them a handwritten map that will lead them to Laura's traces. The friends embark on a trip to find Laura using the band's minivan. Their first stop according to the traces on the map is a camp where they are supposed to find Steve Gerekos, a Greek-American Director of Photography who used to work with Laura. Arriving at the spot, the friends find themselves by the seaside where several girls and boys worship the sun in an occult-like style. It is eventually revealed that Chrysanthos, the founder of the establishment is Steve, uses the camp as a cover for illegal activities and before chasing the friends away tells Antonis that their quest for Laura is void. The friends continue following the map while gradually understanding that

things aren't exactly the way they seem. All of Laura's old acquaintances advise them to stop searching for her. Only her biggest fan who lives isolated next to the Greek borders reveals Laura's present whereabouts. Antonis and Christos will eventually manage to find Laura. But her current profile is very different than the two friends expected.

DIRECTOR'S STATEMENT:

"In the strange pursuit of Laura Durand" is a road movie interlarded with both comedic and dramatic moments. Initially, Laura bears similarities to Alexander Payne's film style (About Schmidt, Sideways, The Descendants, etc.). The structure of the script ensures that a comic scene is followed by an intense dramatic one and vice versa, in order to provide a realistic base in the stream of events. On the other hand, there is a more surreal edge that can be found in the Cohen Brothers universe and especially in the characters appearing on The Big Lebowski. Secluded from society, the two friends perceive the world through pop culture which is predominant in the whole film both aesthetically and as a crucial element of the story. Their itinerancy in the province provides an opportunity to screen contemporary Greece, a country that has been completely devastated by austerity measures. The empty landscapes depict the inner void of the heroes who, like grown up children, wander around on a trip to their childhood; a childhood mirrored on their platonic love for Laura underlined by the fact that the two friends never refer to Laura as the "object of their desire" or stressing

out her excellent erotic substance. Laura is a product of the greedy spectacle industry. She decides to interrupt abruptly her profitable but painful career and to return to anonymity. However, she is able to recognize a certain romanticism and naivety in the two friends, a naivety that she herself has forever lost. Our goal is to entertain the audience with the misadventures of this off-beat duo while approaching their tragic condition with a light mood. Comedy is the clear basis of the film; a comedy which depicts torn apart characters in a devastated society: Athens and Greece of today. Visually, our references are mostly 70's American independent cinema. Colourful and powerful images that fill each frame creating a contrast with the emptiness that most characters in the film are experiencing...

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Dimitris Bavellas was born in Athens and studied film direction at the Stavrakos Film School. In 2005 he was awarded a scholarship for England from the State Scholarship Foundation. He graduated with distinction for his MA in Film and Moving Image Production (specialization Film Direction) at the Northern Film School (Leeds, UK) in 2008. His short films have traveled to Festivals around the world (Fresh Film Fest-Karlovy Vary, Emergeandsee-Berlin, Leeds Film Festival-England). His first feature film Runaway Day had its World Premiere in the Competitive Section of the 19th Sarajevo International Film Festival, was screened in Viennale 2013, in the 68th Edinburgh Film Festival (UK Premiere) and up to more than 30 Festivals around the world. The film won the Alphaville Award in Feature Films for Best Foreign Feature in the 23rd Berkeley Video & Film Festival 2014 and the Award for Best Directing at The Gulf of Naples Independent Film Festival 2015.

- 2013 RUNAWAY DAY
- 2010 POSITIVE?, short
- 2009 BEHIND THE CURTAIN, short
- 2007 ANTICLOCKWISE, short
- 2004 GUARDIAN ANGELO, short
- 2002 CRASH TEST, short (co-direction)
- 2001 AGORAPHOBIA, short

COMPANY PROFILE AND FILMOGRAPHY:

VOX DOCUMENTARIES is an Athens-based film and documentary production company founded in 2002 by Greek - Canadian based producer Gina Petropoulou, aiming at producing feature and documentary films of

authentic story telling in Greece as well as working with European co-producers and broadcasters. The company is specialized on documentary production, emphasizes on the cultural heritage (architecture, music, religion, archaeology and anthropology) and multiculturalism (research on different cultural minorities), but also produces industrial documentaries and video clips for museum exhibitions. Under production are long time VOX partner Dimitris Bavellas' new feature "In the Strange Pursuit of Laura Durand" and a series of documentaries covering subjects of cultural and anthropological content. Many of the feature or documentary films produced by VOX have received awards both in Greece and abroad.

- 2013 RUNAWAY DAY
- 2009 BEHIND THE CURTAIN, short
- 2008 CHARISMA X-ANNIS XENAKIS, documentary
- 2005 LIVE AT KYTTARO... ROCK SCENES, documentary

PRODUCER'S PROFILE AND FILMOGRAPHY:

Born and raised in Athens, Greece, she studied French Literature and Philology at the University of Athens and Film Direction at Stavrakos Film and Television School. Since 1994 she has been working in audiovisual production obtaining various roles such as film production crew, but also as Head of film development & fundraising for a number of Greek and international film productions, documentaries and television series. For the last 8 years she has been working as a free lance associate producer and/or producer, specialized in building co-productions. Some of the projects she was involved in were Runaway Day by Dimitris Bavellas and J.A.C.E, by Menelaos Karamaghiolis (6 awards Greek Film Academy Awards April 2013, Hong Kong 2014 European Union Film Festival, Reykjavik Int'l Film Festival 2013, TIFF 2011, Tokyo Int'l Film Festival 2011).

INES' BRAID



THIS IS THE TALE OF PEDRO, BORN IN 1320. IT'S THE STORY OF PEDRO, BORN IN 1968, AND IT IS ALSO THE STORY OF PEDRO, BORN IN 2184.

Director: **Antonio Ferreira**
Scriptwriter: **Antonio Ferreira**
Production Company: **Persona Non Grata Pictures**
Producer: **Tathiani Sacilotto**

Total Budget: **€1,000,000**
Secured Financing: **€540,000**
Percentage of Secured Financing: **55%**
Project Type: **Feature Film**

SYNOPSIS:

"Inês' Braid" tells the most beautiful tale of a Lusitanian passion: the story of Pedro and Inês, a young couple that live an impossible love, condemned to a pitiable fate. It happened in the 14th century, it is happening at a present moment, and it will happen in the future. The story repeats itself and the times intertwine like Inês' braided hair. In the 14th century, during the reign of Afonso IV, when Portugal's independence is at stake, Dom Pedro, prince and heir to the throne, falls madly in love with his wife's nurse, Inês, a young girl from Castile. Against all the Kings' counselors' advice, Pedro and Inês marry in secret and have children which deeply shocked the entire community. Many centuries later, Pedro who is a member of the Santa Clara family and works in his father's company, falls in love with Inês the new office secretary. The young couple starts meeting secretly despite all the rumors that she is a spy for the rival construction business. Inês is fired soon after the company loses a deal to the competitor and is left no choice but to disappear for a while. Pedro Rey lives in the 22nd century. He's an adolescent that falls madly in love with Inês, a girl from his school who belongs to an inferior social class. In an age that prohibits contact between these two classes, Pedro and Inês must meet in secret and risk being severely punished.

DIRECTOR'S STATEMENT:

"Ines' Braid" is an adaptation of the homonymous novel by the writer Rosa Lobato de Faria. The plot is based on a story, the collective imagery of Pedro and Inês. It unfolds in two other stories, parallel in events but set in different times:

the original tale of D. Pedro, heir to the throne of Portugal in the 14th century; the story of Pedro Santa Clara, son of an important builder of the 20th century; and finally the one of Pedro Rey, a young man, son of a famous judge who belongs to a family of type X, the only kind that are allowed to have children in the society of the 22nd century. What I intend for the film script, in the same way as happens in the book, is to tell the three stories intertwined but in an alternative way, in such a way that when something occurs in D. Pedro's kingdom in the 14th century, this seems to have its effect on Pedro Rey, eight hundred years later. It is as if time is transversal, simultaneous, rather than linear and continuous. Our main character is the kings' son, the son of a builder and of a judge all at the same time, as if his memory is of a spirit who has been reincarnated several times and remembers each life in detail. Each story has a beginning, middle and an end. In the original one, D. Pedro lives in peace and total happiness with D. Inês de Castro, up to the time of her death, which was ordered by Pedro's father. D. Pedro declares war against his father, gathering an army, and surrounding the city where D. Afonso lived. When D. Pedro is crowned king, he exhumes the decapitated corpse of Inês, crowning her Queen and builds a tomb for her in Alcobaça, where he takes her in the Royal carriage. At the coronation, D. Pedro forces all those present to kiss Inês' frozen hand.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

António Ferreira was born in Coimbra, Portugal, 1970. In 1994 he applies to the Escola Superior de Teatro e Cinema (ESTC), a school of theater and cinema in Lisbon. In 1996 he moves to Germany to study in the Television and Cinema Academy (DFFB) in Berlin. In 2000 he becomes known for his short-film, "Breathing Under Water" which took him to Cannes and won several prizes in several international festivals. In 2002 he makes his breakthrough in feature films with "Forget Everything I've Told You", one of the most seen films of that year in Portugal. In 2007, the film "It wasn't God's will" got awards in more than 30 festivals and in 2010 his second feature film Embargo, an adaption from a short-story with the same title by the Literature Nobel Prize José Saramago, was released. In 1999 he started producing his first film "Breathing Under Water". In 2002 he co-produced with Madragoa Filmes the first feature film "Forget Everything I've Told You". In April 2010, António Ferreira produces "Embargo" in co-production with Brazil and Spain.

COMPANY PROFILE AND FILMOGRAPHY:

PERSONA NON GRATA PICTURES (Brazil and Portugal) has produced roughly 30 films in co-production with several countries - Argentina, Portugal, Spain, France, Germany and Mozambique. The international character of our films, has allowed a wide circulation in festivals around the world, as well as in movie theaters and television channels. Our films express the culture, thinking and imagination through the vision of its creators. We have projects with an international appeal through the establishment of co-productions.

Feature Films:

- 2013 SOMOS GENTE HONRADA by Alejandro Marzoa
- 2013 JOGO DAS DECAPITAÇÕES by Sérgio Bianchi (as Executive Producer)
- 2010 EMBARGO by António Ferreira
- 2009 RETORNOS by Luis Avilés
- 2002 ESQUECE TUDO O QUE TE DISSE by António Ferreira

Documentaries:

- OPERAÇÃO ANGOLA by Diana Andringa (in post production)
- 2013 AS COISAS NÃO SÃO FEITAS POR ACASO byTiago Cravidão
- 2011 DAS 9 ÀS 5 by Rita Alcaire e Rodrigo Fernandes
- 2009 FUTEBOL DE CAUSAS by Ricardo Martins
- 2007 POETICAMENTE EXAUSTOBU by L. Marinho
- 2006 ROCKUMENTÁRIO by Sandra Castiço
- 2006 HUMANOS, A VIDA EM VARIAÇÕES by António Ferreira

PRODUCER'S PROFILE AND FILMOGRAPHY:

Tathiani Sacilotto was born in Sao Paulo and has been working for more than 10 years with cinema. She is partner of the Persona Non Grata Pictures Brazil and Portugal with the producer and director António Ferreira.

Feature Films:

- 2013 SOMOS GENTE HONRADA by Alejandro Marzoa
- 2013 JOGO DAS DECAPITAÇÕES by Sérgio Bianchi (as Executive Producer)
- 2010 EMBARGO by António Ferreira
- 2009 RETORNOS by Luis Avilés
- 2002 ESQUECE TUDO O QUE TE DISSE by António Ferreira

Documentaries:

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- 2006 HUMANOS, A VIDA EM VARIAÇÕES by António Ferreira

KENTANNOS

16 M
FILMS

KENTANNOS IS A FILM ABOUT PEOPLE FROM VERY DISTANT REGIONS IN THE WORLD WHO HAVE REACHED OR ARE ON THE VERGE OF REACHING 100 YEARS OLD AND SHARE AN EXCITING PASSION FOR LIFE.

Director: **Victor Cruz**

Scriptwriter: **Victor Cruz**

Production Company: **16M.films, Motoneta Cine**

Producer: **Rodolfo Pochat**

Total Budget: **€315,068**

Secured Financing: **€112,557**

Percentage of Secured Financing: **35,72%**

Project Type: **Documentary**

SYNOPSIS:

Panchita lives in Hojancha, the smallest canton in Nicoya, Costa Rica. The first thing that strikes your attention is her noisy smile. She turned 108 last November. Panchita's grandchildren already have grandchildren. Six generations of descendants. She became a widow 40 years ago. Up to two years ago she was living on her own, at home. At 106, her children asked her to move in with Magdalena, her 66 year - old granddaughter and Pablo her 93 year - old son. The relationship between Nicoyans is characterized by high sociability and constant displays of affection that result in hugs, kisses and constant physical contact. This affection seems to have a revitalizing effect on Panchita, even cohabitation is forcing these elderly people to adapt their routines, reshape their lives and to test the bond of love that unites them. Setsuko lives in a small wooden house in the coastal village of Ogimi, in Okinawa. Every afternoon she has tea with her 97 years old friend, Hiyori. Both sit on the tatami cross-legged and spend long hours chatting. The natives from Okinawa are among the world's long-lived people. What is the key? Perhaps the Ikigai, "reason to live". The Japanese term roughly translates as "that which makes life worth living". Okinawa elders have a strong sense of motivation that could act as a buffer against stress and diseases. Antonino is 95 years old; he was born and lived all his life in Foghesu, a little town of 2,200 inhabitants in the centre of Sardinia. Widowed ten years ago, he is the fourth in a family of nine living brothers. Her older sister Consolata is the oldest living person in town, she has 107 years. Among the nine Melis' siblings they add 825 years, which gives them the rare privilege of being the oldest living family in the world. But Antonino has another worry; some time ago, he became very attracted by a neighbor, Concetta, a young widow of 80 years. Every afternoon he and his brothers

Adolfo (93) and Vitalio (88) gather at the family owned bar they run, to drink wine and tell each other stories, they toast saying KENTANNOS: "health and life for 100 years."

DIRECTOR'S STATEMENT:

I love older people. Maybe, it has to do with the fact that I had to take care of my grandmother once my mother (only child) died prematurely. From that moment forward, my relationship with my grandmother was very strong. I was the one in charge of her health care, baths, and exercise. During the five years my grandmother lived after my mother's departure, I enjoyed every moment and felt how she enjoyed my presence (despite his relentless senility). Someone thought of her, someone liked to be with her, touch her, hold her. Someone listened and valued her. I had the opportunity to know these three communities, so different from each other but with a fabulous feature in common: many of their members have reached the age of one hundred. I wondered what things they had in common, things that caught my attention and that I could recognize as a unifying feature of these three communities. At first glance, one might think that reaching the age of one hundred is a strictly medical matter, a question of food and genetics; but while these reasons, of course, have some sway, there is a much stronger and more important feature: the three societies have great respect and love for their elders. These adults still hold a valuable place in the familial and social hierarchies; their word is heard and they receive constant displays of affection: they are touched, hugged and pampered. Maybe we need to look with special attention at these communities that are not

the most technologically advanced, and which do not attract great public health funds; but have achieved what the most advanced societies can't: to live lucidly and healthily beyond the age of one hundred.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Born in Buenos Aires, he worked as mechanic, constructor and lifeguard while he was studying cinema at the public University. In 2002 he co-directed the documentary film "THE NIGHT OF THE AWAKEN CAMERAS" selected for BAFICI 2002. In 2004 founds his own production company, 16M.films, devoted to intense, risky and personal projects. In 2009 he directed and produced his first feature film "THE PURSUER" invited to the Latin American Works in Progress of Berlinale 2009, and award winning at Mar del Plata International Film Festival. In 2011 he directed and produced the documentary "BOXING CLUB" selected for the DOCBSAS documentary forum, and Mar del Plata International Film Festival. He also developed an intense activity as a producer.

COMPANY PROFILE AND FILMOGRAPHY:

16M.films is a feature film and documentary production company founded by Victor Cruz over ten years ago. We're devoted to intense, risky and personal projects. Our films have been invited to the most important festivals and markets such as Locarno, Leipzig, Berlin, Toronto and Cannes. We also have a large experience in co-producing with Spain, Germany, and Latin America.

Last films we have produced:

- 2015 ESCUELA TRASHUMANTE, documentary.
- 2015 ROSLIK, SOSPECHOSAMENTE RUSOS, documentary
- 2015 LA ISLA DEL VIENTO
- 2015 EL PASAMANOS
- 2015 INTERIORES

MOTONETA CINE is a TV, feature films and documentary production company founded by Rodolfo Pochat at 2010. We're really interested in risky and personal projects. Our films have been invited to the most important festivals and markets. We also have a large experience in co-producing.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Born in Buenos Aires, Argentina, and graduated from Argentine National Film School, since 1993 he has worked as producer in television. He is the founder of the production company MOTONETA CINE where projects are being developed for film and television.

Some of his last productions are:

- 2015 THE ISLAND OF WIND
- 2014 MIKA, MY SPANISH WAR, documentary
- 2012 INVISIBLE CHRONICLES, documentary TV series, shoot in Argentina, Venezuela, Uruguay, Bolivia, El Salvador, Ecuador and Puerto Rico
- 2010 A TRAIN TO PAMPA BLANCA
- INTERIORS, documentary (in post production)
- THE HORSE TRAINER, documentary (in pre-production)
- HABANA RIDERS (in development).

MEN DON'T CRY

DEBLOKADA

A GROUP OF WAR-SCARRED VETERANS FROM DIFFERENT SIDES IN THE YUGOSLAVIAN CONFLICT ARE BROUGHT TOGETHER BY A PEACE ORGANIZATION TO SHARE THEIR WARTIME EXPERIENCES.

Director: **Alen Drljevic**

Scriptwriter: **Alen Drljevic, Zoran Solomun**

Production Company: **Deblokada**

Producer: **Damir Ibrahimovic, Jasmila Zbanic**

Total Budget: **€1,100,000**

Secured Financing: **€484,000**

Percentage of Secured Financing: **44%**

Project Type: **Feature Film**

SYNOPSIS:

Bosnia and Herzegovina, fifteen years after the war. Ten men are the only guests at a remote mountain hotel. The group is made up of one trainer and nine participants of a workshop whose objective is coming to terms with the past. The men are war veterans, former soldiers of several different armies who fought against each other across the former Yugoslavia, back in the nineties. Their trainer, Ivan, is a convinced pacifist. He is doing his best to try and build trust between former enemies. He is convinced that the key to this is to get the veterans to tell their stories, to unlock their secrets and their traumas. He is determined to use psychodrama to open up the men and get them to bond with each other. The men are cautious and suspicious of each other, and of their trainer Ivan and the aims of the workshop. Valentin was a soldier in the Croatian army. He is tormented by the death of his friend during the war. Miki was in the Serbian army. Although he seems open and communicative, it is clear that Miki suffers from a dark memory. Jasmin fought with the Bosnian army. He is a disabled war veteran – a paraplegic bound to a wheelchair. He was sent to the war by his own mother, and he cannot seem to forgive her for that. On the very first day, the veterans get into a fight and one of the participants leaves the hotel. Ivan is trying to appease the men and continue with the workshop. The veterans are not in the least impressed by the workshop, but the promised financial compensation keeps them together. As time passes, Valentin, Miki, Jasmin and several more veterans develop a closer relationship. Ivan is relentless in his attempt to impress his pacifistic principles onto the veterans, but his ideals do not allow him to get close to the actual person. Antagonism of the workshop participants towards each other intensifies. Valentin learns of Miki's secret and they confront each other violently. The other veterans get caught in the

conflict. Ivan's convictions are all but shattered. He loses all control over the situation and his project falls apart. Jasmin learns that his mother had passed away. Out of protest for Ivan and his project, the veterans leave the workshop and depart for the funeral. Faced with the challenges of the outside world, they are forced to start acting together. The gap between this group of former soldiers and "normal" people is enormous. Whether they like it or not, the veterans are all bound together on one side of that gap. They start to realise that they all came out of the war losers, and that there are far more similarities between them than there are dividing differences.

DIRECTOR'S STATEMENT:

"Men Don't Cry" was inspired by the work of a non-governmental organisation "Centre for Nonviolent Action" whose members are war veterans from across Bosnia and Herzegovina, Serbia and Croatia. During the period from 1991 to 1995, at least 500,000 people from the former Yugoslavia were members of a dozen different military formations which participated in the wars in Bosnia and Herzegovina and Croatia. The key objective of workshops initiated by the Centre is to involve those people in various peace-promoting activities and, through their joint actions, to create the conditions necessary for building true understanding between people of the region. In the summer of 2010 I signed up to participate to one of the training events for war veterans organised by the Centre. My primary aim was to conduct a research which was to serve as a basis for possibly making a short documentary on the subject. Having been a soldier in the BiH war myself,

I thought that my participating in one of these workshops would be the best possible immersion into the "story". The workshop I attended captured me completely. I was sitting with people who had literally fired shots at each other. Or, to put it more precisely: we had fired shots at each other. What started in an atmosphere of mistrust and discomfort, and even tension in communication, turned into quite an uncommon relationship of understanding and compassion. All those deeply buried emotions and unresolved issues which I had carried within me surged to the surface. Emotional tensions, unusual dynamics in communication and, finally, the catharsis experienced in the workshop have all lead to my deciding to make a feature film on this subject. Real work and activities carried out by "Center for Nonviolent Action", served as a motive for developing film script to which we add dramatic elements and fictitious characters. Still, my intention is for the feature film to retain certain elements of documentary. There will not be any flashback scenes in the film, and traumatic scenes from the characters' war past are replayed in the course of therapeutic workshops.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Alen Drljevic was born in Sarajevo, Bosnia and Herzegovina. He graduated at the Academy of Performing Arts in Sarajevo in 2005. His diploma short fiction film "Prva plata" / "The paycheck" was nominated for a European Film Academy Award. His documentary feature debut "Carnival" was selected at the IDFA 2006 in "First Appearance" and "Movies that Matter" competitions. He is a member of the European Film Academy.

- 2005 PAYCHECK, short
- 2006 CARNIVAL, documentary
- 2007 ESMA, documentary
- 2008 SHOPPING, short
- 2010 WESTERN BALKANS – 8 STEPS FORWARD, documentary
- 2010 LOADED, documentary

COMPANY PROFILE AND FILMOGRAPHY:

Founded in 1997 by director Jasmila Zbanic and producer Damir Ibrahimovic, "Deblokada" has established itself through its accomplished cinematic output that is not merely a sum of films, but also an embodiment of a specific world-view that recognizes film as an important corrective of social anomie. Since its establishment, "Deblokada" has produced numerous documentary and short films that had wide festival reception. Its feature film "Grbavica" by Jasmila

Zbanic, the 2006 Berlinale winner, was sold in almost 50 territories. Feature film "On the Path", which also premiered in the competition programme of Berlinale festival, was sold in over 25 territories. This places "Deblokada" as one of the leading South East European productions in the market, with already established relationships with the World Sales agent and distribution companies from all over the world.

Selected filmography

- 2015 ONE DAY IN SARAJEVO by Jasmila Zbanic, documentary
- 2015 RUSSIAN by Damir Ibrahimovic and Eldar Emric, documentary
- 2014 LOVE ISLAND by Jasmila Zbanic
- 2013 THE GIRLS by Andrea Staka (as co-producer)
- 2013 FOR THOSE WHO CAN TELL NO TALES by Jasmila Zbanic
- 2010 ON THE PATH by Jasmila Zbanic
- 2008 PARTICIPATION by Jasmila Zbanic, short
- 2006 GRBAVICA by Jasmila Zbanic
- 2004 BIRTHDAY (Part of the omnibus LOST AND FOUND) by Jasmila Zbanic, documentary
- 2003 IMAGES FROM THE CORNER by Jasmila Zbanic, documentary.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Damir Ibrahimovic is born on July 18, 1965 in Sarajevo. Head of the Association of Artists Deblokada, and Producer.

- 2014 LOVE ISLAND by Jasmila Zbanic
- 2013 CURE aka THE GIRLS by Andrea Staka (as co-producer)
- 2013 FOR THOSE WHO CAN TELL NO TALES by Jasmila Zbanic
- 2010 ON THE PATH by Jasmila Zbanic
- 2008 STORM by Hans-Christian Schmid (as Line producer)
- 2006 GRBAVICA by Jasmila Zbanic

RED DUST



WHAT WOULD YOU DO IF THE FACTORY WHERE YOU WORK PRODUCED KILLER-DUST, WHICH IS KILLING YOU? BASED ON A TRUE STORY, FOUR CHARACTERS MUST FACE THIS TRAGIC "WORK VERSUS HEALTH" DILEMMA.

Director: **Marco Amenta**
 Scriptwriter: **Giancarlo De Cataldo, Marco Amenta, Josella Porto, Niccolò Stazzi**
 Production Company: **Eurofilm**
 Producer: **Simonetta Amenta**

Total Budget: **€1,150,000**
 Secured Financing: **€365,500**
 Percentage of Secured Financing: **32%**
 Project Type: **Feature Film**

SYNOPSIS:

RED DUST (Polvere Rossa) is the toxic dioxin that covers the city of Taranto, in Italy's deep south, turning its skies red and causing the death of its inhabitants, as well as feeding 15,000 people, employing them. This is the smoke from Europe's largest and most polluting steel plant: ILVA, a "steel monster", two-and-a-half times bigger than its host city. The towering chimneys spewing flames day and night are steel "minarets", serving us the backdrop for the stories of four characters, inspired by real events, whose lives revolve around the dramatic circumstances surrounding the largest steel plant in Europe when a judge orders the plant to be shut down because of "health and environmental disaster". But the very serious risk of thousands of job losses, which would bring the workers' families to their knees, along with the entire region, pushes the Italian government to react to save the jobs.

So, in POLVERE ROSSA, a female judge, ANGELA, is determined to ensure health comes first and that the law is respected, with all the unpleasant consequences this will have on her private life.

SERGIO, a trade unionist who has worked at ILVA for many years, tries everything to get his son a job at the plant, until he discovers he has developed cancer because of his work. And finally a penniless young couple, MICHELE and ISA: they are asked by a social cooperative to sign up as many participants as possible for a trip to Lourdes, sneakily offered by the plant to the sick in search of a miracle. Their "lightheartedness" will be put under great strain when ISA herself is diagnosed with a pathology, which is very common in the city, which means she cannot have children and which actually may have been caused by the red dust everyone breathes. Set against the backdrop of the labor market and the economic crisis still gripping Europe, the film poses

troubling, topical and universal questions: what would you be willing to do to keep your job? And what if there's a risk that your job could kill you?

DIRECTOR'S STATEMENT:

Polvere Rossa takes place during the tragic and hectic days of the ILVA "war". It tells the interwoven story of four character whose lives circle around the dramatic situation of the largest and most polluting steel plant in Europe. These four different beings will be forced to make a choice when confronted to a dramatic turn in their lives, not always fully aware of the consequences on their already precarious existence. The main narrative idea is to tell different points of view. To tell the microcosm that evolves around the steel plant and that is both partly responsible and partly victim of its activity. The crucial point of the film, as well as in reality, is that in Taranto, the oppressor and the victim are one and only. Polvere Rossa is a film about doubt. It is also and overall a film about people. It tells of the difficulty to separate good and evil and consequently to take the right decisions when faced with the always more complex dynamics that put our society in motion. But Polvere Rossa is not only that. It's also a film about contemporary Italy, about its contradictions and its complexities. It's a realist, crude film that refers to the dry narrative of the Dardenne Brothers and aims at the visual style of Gomorra, with a mix of both professional and nonprofessional actors. The camera will be sticking to the people, the characters, underlying their frailty, their fears, but also the extraordinary strength of their soul that supports them.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

In 2014 Marco Amenta directed MAGIC ISLAND. Documentary film about the Sicilian Journey of an American guy. The movie was selected at HOT DOCS 2015. Coproduced by Eurofilm (Italy), Mediterranea film (France), Region Ile de France.

In 2013 Marco Amenta directed BERLUSCONI, LE ROI SILVIO a documentary film on the former Italian Prime Minister. The documentary was produced by France 5, Eurofilm and Opera. The movie was broadcasted in prime time by France 5.

In 2012 Marco Amenta wrote BANKER TO THE POOR a feature film based on the Peace Nobel prize Muhammad Yunus' autobiography. The script was awarded at Tribeca Film festival as "Best Screenplay".

In 2010 he directed feature film THE SICILIAN GIRL a co production between Italy (Eurofilm, Raicinema) and France (Roissy Film, Studio 37). The movie was in competition at Rome International Film Festival. The movie was nominated at David Donatello and at Nastro d'Argento as "Best Director". THE SICILIAN GIRL has won over 30 international prizes and was selected by 22 international film festival.

In 2006 he directed the feature length docu-fiction THE GHOST OF CORLEONE, a co-production with ARD-Germany and ARTE France. The movie was nominated for the "Italian Golden Globes" and "Nastro d'Argento" as best documentary. In 1999 he co-produced and directed "One Girl Against the Mafia" a documentary which won 22 international prizes, and was broadcasted by 30 TV stations.

COMPANY PROFILE AND FILMOGRAPHY:

Eurofilm is a production and distribution company. The company has had a considerable impact on the audiovisual world both on a national and international level, particularly in the field of documentary. Lately the activity has expanded into theatrical feature films with a special focus on social themes.

MAGIC ISLAND (2015). Documentary film about the Sicilian Journey of an American guy. Selected HOT DOCS 2015. BERLUSCONI, LE ROI SILVIO (2014). Documentary film by Marco Amenta on the former Italian Prime Minister Silvio Berlusconi. The documentary film was produced by Opera Film, Eurofilm and France 5. MIRAFIORI LUNA PARK (2014) feature film by Stefano Di Polito where three FIAT's ex-workers find a way out of their crisis. The movie was selected by Torino Film Festival. THE SICILIAN GIRL (2010). Feature film by Marco Amenta. The movie is a coproduction between Eurofilm, R&C, Rai Cinema and Roissy Film. The movie was in competition at Rome International Film Festival. FUORI ROTA

(2008). Documentary film by Salvo Cuccia. The documentary won a Special Jury prize in Tetouan International FF and Bastia Film festival. THE GHOST OF CORLEONE (2006). Theatrical docu-fiction by Marco Amenta. The movie was coproduced with Arte France and ARD. Nominated at Globi D'Oro and Nastro d'Argento for "Best Documentary". ONE GIRL AGAINST THE MAFIA (1998). Documentary film by Marco Amenta. Winner of 22 International prizes and broadcast internationally by 30 TV stats.

COMPANY PROFILE AND FILMOGRAPHY:

In 2015 Simonetta Amenta produced MAGIC ISLAND, a documentary film about the Sicilian Journey of an American guy. The movie was selected at HOT DOCS 2015. In 2014 she produced, with France 5 and Opera Film BERLUSCONI, LE ROI SILVIO, a documentary film on Silvio Berlusconi. The documentary film was broadcasted by France 5 in prime time. In 2014 she produced MIRAFIORI LUNA PARK feature film by Stefano Di Polito. The movie was selected by Torino Film Festival. THE SICILIAN GIRL (2010). The movie is a co production between Eurofilm, R&C, Rai Cinema and Roissy Film. The movie was nominated at David Donatello and Nastro d'Argento as "Best Director". "The Sicilian Girl" was in competition at Rome International Film Festival and has won over 30 international prizes and was selected by 22 international film festival. FUORI ROTA (2008). Documentary film by Salvo Cuccia. The documentary won a Special Jury prize in Tetouan International FF and Bastia Film festival. THE GHOST OF CORLEONE (2006). The movie was coproduced with Arte France and ARD. Nominated at Globi D'Oro and Nastro d'Argento.

SUGAR KID



Skopje Film Studio

MARKO THE CANDY MAN, IN ORDER TO MAKE HIS BELOVED WIFE HAPPY, CREATES A BOY MADE OF SUGAR. SUGAR KID INSPIRES DESIRE, AND DESIRE BRINGS EVIL ABOUT, WHICH MUST BE DESTROYED.

Director: **Igor Ivanov**

Scriptwriter: **Zanina Mircevska, Igor Ivanov**

Production Company: **Skopje Film Studio**

Producer: **Tomi Salkovski**

Total Budget: **€3,000,000**

Secured Financing: **€1,000,000**

Percentage of Secured Financing: **33,3%**

Project Type: **Feature Film**

SYNOPSIS:

Neverbeen is a small town with happy people living in it and where nothing bad ever happened. The Sugar Story candy store, the greatest pride of the town, is located at the centre of the small square. Marko the Candy Man has inherited the candy store from his ancestors, and with it, an ancient book with candy recipes. Quite unexpectedly, Marko finds a secret recipe in it for a child made out of sugar, which can become alive when poured over with moon-honey during a total eclipse of the Moon. Marko orders moon-honey from the merchant Black Hat, but that honey can only be found in the valley where the Dwarf lives. The Dwarf, who is actually the original owner of the candy recipes book, learns that Marko is looking for moon-honey. It is clear to him that Marko has the book, and has discovered the secret recipe. The Dwarf gives Black Hat the moon-honey he seeks under one condition - if the ancient magic recipe works, he must bring him the Sugar Kid. Black Hat sells the rare honey to Marko for a large sum of money. Because of his love for his wife Mira, who loves children but has never given birth to a child of her own, Marko creates and brings the Sugar Kid to life. The Sugar Kid brings out passions and unrest in Neverbeen and becomes target of different interests. The children want to taste him, the dogs and cats hunt him, and Black Hat plans a kidnapping. He recruits Marija, the little girl who loves candy more than any other kid, to help him. The Sugar Kid runs into the woods. The Neverbeensians are certain that someone has stolen him. They are all alert. The Sugar Kid wanders through the forest trying to find shelter. He meets Marija in the forest and suggests they take action together. With his cleverness and courage he manages to avoid the traps and obstacles and to outwit Black Hat. The Dwarf punishes Black Hat for his malice and greed, the book is returned to its rightful owner, and the Sugar Kid returns to

Neverbeen with Marko and his wife Mira. Neverbeen gets a special citizen, the sweetest kid in the town.

DIRECTOR'S STATEMENT:

This fairy tale, this script and the way it should be filmed promise a magical journey to a different, idyllic and just world, in which miracles are not an exception. The town of Neverbeen is a studio set, especially adapted for this purpose. The setting is somewhere at the beginning of the 20th century, with small alleys and stores in the houses where their owners live, it's colourful and unreal, a fairy tale town. Marko's candy store dominates the square. Inherited from his father, grandfather, great-great-grandfather, this candy store holds the greatest secrets of this noblest of crafts. Sugar Kid is actually an animated character, created with the latest technology. A real, well trained boy or girl in special 3D-green lantern suit, will act on set. His/her body will be used as a base for applying the completely animated form over a real figure, in order to achieve plausible movements and face expressions. Made of sugar, marzipan and caramel, with chocolate hair, eyes made of blue cherries and moon-honey skin, the Sugar Kid is sweet by nature, but fragile. His clothes are made of the finest cream, decorated with the most delicious icings and glazed fruit. His voice has a sugary ring to it. Unlike him, all the other characters are real actors, shaped and designed as humans that live in an unreal, slightly naive, long forgotten world. The movie contains elements of musical. In several scenes, where secrets and fantasies are revealed or doubts and conflicts are resolved, the drama dissolves

into musical, sung by the leading characters. They talk and express their emotions through songs and choreography. The story of the Sugar Kid will be told through an eclectic mix of elements from different styles and time contexts, using a specific cinematic language based on the classical genres, a kind of a combination between western adventures and the eastern fairy-tales, condensed in the modern era. A contemporary family-adventure, tending to attract with its magical atmosphere, miracles, excitement, mystic and "sweetness".

PRODUCER'S PROFILE AND FILMOGRAPHY:

Born 1971, in Skopje, Republic of Macedonia, he graduated from the Faculty of Dramatic Arts in Skopje, on the Film and TV Camera Department in 1996. After graduation, he has been professionally working as Cinematographer and Producer. Between 2000 and 2008, he was a Director of the International Cinematographers Film Festival "Manaki Brothers". In 2004, he founded the production company Skopje Film Studio, based in the heart of the Macedonian capital, that has already completed a variety of shorts, documentaries and feature films.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Igor Ivanov (b. 1973, Skopje, Macedonia) begun his career as a director of television series, documentaries and short films, shown and awarded at prestigious festivals worldwide. His short "Bugs" was nominated for Golden Bear at the 54. Berlinale and won the Golden Leopard at 59. Locarno Film Festival. His filmography includes two feature films until now. "Upside Down" had its world premiere at 42. Karlovy Vary Film Festival and won the Best Director award at Mostra de Valencia in 2007, and "The Piano Room" was shown at the jubilee 50. Chicago International Film Festival, among the other festivals in the list.

-2013 THE PIANO ROOM
-2011 I BELIEVE IN LOVE, documentary
-2007 UPSIDE DOWN
-2004 BUGS

COMPANY PROFILE AND FILMOGRAPHY:

Skopje Film Studio is a film production company based in Skopje, Macedonia. It was founded in 2004 by Tomi Salkovski, producer and cinematographer, graduate of Department of Film and TV Camera at the state Faculty of Dramatic Arts in Skopje. Our speciality is film and video production, and since the beginnings, we also successfully operate in the sphere of promotional marketing and business events management. In all areas of our activity and for every single project, we completely employ our capacities, both technical and creative, in order to reach performance at the highest possible level in accordance with the generally accepted professional standards and most recent world trends.

-2015 THREE DAYS IN SEPTEMBER
-2015 FATHER (as co-producer)
-2013 THE PIANO ROOM (as producer and cinematographer)
-2007 UPSIDE DOWN (as cinematographer)
-2006 THE BORDER POST (as 2nd unit cinematographer)
-2005 KONTAKT

TABULA RASA

ZORÍ FÍLM

THIS IS A STORY OF A YOUNG MAN WHO FAILED TO COPE WITH FEELINGS OF GUILT OVER A FATAL MISTAKE MADE IN HIS YOUTH, AND WISHED TO LOSE MEMORY OF HIS OWN WILL.

Director: **Mirbala Salimli**
 Scriptwriter: **Fefania Vital**
 Production Company: **Zori Film**
 Producer: **Uliana Kovaleva**

Total Budget: **€2,400,000**
 Secured Financing: **€840,000**
 Percentage of Secured Financing: **35%**
 Project Type: **Feature Film**

SYNOPSIS:

Nowadays, the story takes place in a North European country. The young man, Andres, aged 18 and his girlfriend Natalie (she looks 10 years older than him) arrive in an unknown town, where they stay at the hotel. There is some mystery, that unites Andres and Natalie. We only know that in this town they are going to meet a mysterious stranger from whom they intend to get information about a certain Peter, and they don't want to draw attention of the police. In order to kill time somehow, Andres offers Natalie to try an unusual experience - and they are calling for an ad in the local newspaper, inviting to join them a "slave", that is ready to fulfil any of their sexual desires. "Gene from a bottle," the slave Noah, aged 23, a handsome young man, extremely gallant and courteous. But Andres is not ready to see him as a rival. In a fit of jealousy, he brings Natalie away from the hotel. On the road they quarrel and get into an accident. After the accident, Andres is in the hospital. He regains consciousness, but when he is asked the questions he doesn't know what to answer, nervous and literally shaking in the presence of other people. Doctors notice that Andres can't use the technique, does not know the basic things, but at the same time reveals the most refined and aristocratic manners. In addition, it turns out that Andres does not remember any of his relatives - he lost his memory.

DIRECTOR'S STATEMENT:

Our Film should be an examination of Oedipus relationship. It's a universal topic of the diversity of interpretations, and is rather close to each one of us, each viewer. This topic has aroused many times in cinema and art. We're going to explore it with the new approach. The story takes place in

one of European northern countries. We do this to bring universality to the subject away from any concrete places or cultures. Present times. But time is also a special category. In our story like in a dream timeline is not clear. Time flows against the laws of chronology, slower or faster. Some episodes may happen twice. Our film should bring a viewer to the world of universal time perception. Place of the story is also uncertain, whether it's concerned the inner world or a dream of our protagonist. On the second hand, places and spaces tend to get crossed, from a dream we plunge into reality and back. They are not paralleled worlds, they come each out of one another. We cannot define the level at first sight. I hope to give a total new vision to this up to date and thrilling topic...

PRODUCER'S PROFILE AND FILMOGRAPHY:

Born 05. 04. 1963 in Azerbaijan.
 Film and theatre director M. Salimli graduated with honor diploma the Actor of Cinema and Drama faculty of the Azerbaijan State Arts University of M.A.Aliyev in 1985, graduated with honor diploma the Theatre Director faculty at the Moscow State Theatre School after B.V.Shukin in 1995, graduated with honor diploma the Cinema Director faculty at the Moscow High School of Scriptwriters and Directors in 2001, workshop of the prominent Russian film director Alexey German. As a chief director of the Shaki State Drama theatre, well-known in Azerbaijan for its specific style, M. Salimli made up 20 performances of the gems of the Azerbaijan and world dramaturgy. Performances given by M. Salimli have been accepted by spectators with great appreciation. High professional level of the director has

been permanently noted by the national mass media and the arts experts.

-1999 HUMAN BEING AND FLY, writer and director.
 -2001 THE WILL, documentary, director of photography and director. For this film is Laureate of "Silver Diploma" of the International Moscow Festival "Zodchestvo-2001"
 -2003 MERRY YEAR OF MAYAKOVSKIY, documentary, director of photography and director. For this film is Laureate of "Golden Diploma" of the International Moscow Festival "Zodchestvo-2003"
 -2006 SCULPTURAL HISTORY OF MOSCOW ("World of Arts"), documentary, writer and director
 -2007 SHAKI - PATTERN OF HISTORY ("Yaddash studio"), documentary, writer and director
 -2010 OLBIA - MYSTERY OF HAPPINESS
 -2015 RED GARDEN Azerbaijan-Russian co-production.

-2010 MATRONA OF MOSCOW, documentary, producer
 -2012 RUSSIA AND ITALY - CINEMA OF FUTURE, documentary, executive producer
 -2012 ITALIAN MOVIES, Italian-Russian coproduction, line producer
 -2014 ELEMENTARY LOVES Italian-Russian co-production, co-producer. 36 Moscow International Film Festival; Italian Contemporary Film Festival in Toronto - Prix "Best film for childhood"
 -2015 DI TUTTI I COLORI, Italian-Russian co-production, co-producer.
 -2015 ROSSO MILLE MIGLIA, partner producer

COMPANY PROFILE AND FILMOGRAPHY:

ZORI FILM is specialized in the production of films in co-production. Especially within the framework of the intergovernmental Agreement signed on 28 November 2002 for co-productions between Russia and Italy. Several well known projects were already realized by the company.

PRODUCER'S PROFILE AND FILMOGRAPHY:

In 2005 she graduates at the Moscow Institute of Scriptwriters and Film directors, Producer of Screen and Television. In 2011 she was one of coordinators of program "Italian cinema in Russia" within the 2011 Year of Russian Culture and Language in Italy and Year of Italian Culture and Language in Russia.

-2004 FAR FROM SUNSET BOULEVARD, Russian-French co-production, assistant producer.
 -2005 BIZOURO IS THE MASTER OF CAPOEIRA, documentary, story, director, producer
 -2006 LIGHT, short, story, producer
 -2007 SEVENTH PETAL, story, co-director
 -2008 ADVENTURES AT DIKANKA FARM, producer
 -2009 THE DOCKS
 -2009 TEN WINTERS, Italian-Russian co-production, co-producer
 -2010 OLBIA - MYSTERY OF HAPPINESS, documentary
 -2010 EYE FOR EYE, documentary, Russian-Bielorussian co-production, co-producer

THE ANNOUNCEMENT



ON 22 MAY 1963, A GROUP OF SOLDIERS COME TOGETHER TO TAKE CHARGE OF THE NATIONAL RADIO STATION IN ISTANBUL IN ORDER TO DECLARE THEIR COUP D'ETAT.

Director: **Mahmut Fazıl Coşkun**

Scriptwriter: **Ercan Kesal, Mahmut Fazıl Coşkun**

Production Company: **Filmotto Yapım**

Producer: **Halil Kardaş**

Total Budget: **€1,480,427**

Secured Financing: **€458,932**

Percentage of Secured Financing: **31%**

Project Type: **Feature Film**

SYNOPSIS:

Turkey. 1963. Chronic inflation, strikes and social unrest convince a group of ex-military officers that the only thing that will save Turkey is a military coup.

While the principal military action is planned to take place in Ankara, a group led by Colonel Osman and including Major Kemal and First Lieutenant Sinasi has a small but crucial part to play: their objective is to secure the National Radio station in Istanbul and use it to broadcast an announcement to the Turkish people explaining why the coup is necessary and should be supported.

But as they discover during their adventures over one very long night, sometimes even the smallest job is not so simple. Delayed by the monster storm that has washed out major roads in Istanbul, most of the team finally assembles in the back of a bakery owned by Kemal's family. With their uniforms and weapons hidden in their bread truck, the team heads across town to pick up Colonel Rifat (their last member (and the former husband of Kemal's new wife) who is waiting in a meat market.

When the whole group arrives at the National Radio, they are confronted by a Sergeant and his platoon, whose job is to defend the radio station. After a fire fight, they finally gain control of the station only to discover that the station's nighttime engineer has gone, moonlighting on another job across town. Forced to search for the engineer and then convince him to come back to the station, the crucial announcement is recorded and broadcast much later than originally planned.

As the sun rises, having succeeded in broadcasting the news of the coup and its goals, Osman and his team retreat to a nearby bar. They are in the midst of celebrating completion of their mission when news reaches them that the coup in Ankara has failed. The doors of the bar open to reveal

government forces waiting there to take them into custody. Based on a true story, THE ANNOUNCEMENT is a fast paced and often funny tale of men who believe they have a special destiny, but ultimately are forced to face the reality that the course of everyday life cannot be redirected so easily, and that the fate of a country may rest more on the hordes of civilians than it does on any group of military heroes.

DIRECTOR'S STATEMENT:

On the night of 22 May 1963, there was a failed military coup attempt in Ankara. The events of that night were probably recorded in this fashion both in the news reporting of that time and in history books. What else might have happened during the attempt, which were not deemed valuable enough to factor into the coverage of the incidents? This is the question that urge me to make the film 'The Announcement'.

I read many memoirs regarding this historic event, and me and Ercan Kesal wrote the script based on these accounts. Therefore, the incidents that take place in the film are mostly true life stories. To be honest, it wasn't the coup itself that drew me to this story. In other words, the background of the coup, the political climate of the times, and the context that lead up to the attempted coup were not what got my attention. It was the peculiar but true occurrences such as 'dressing into military uniforms in a bakery and heading to Harbiye' which inspired me to see the value in the story and turned into a film script.

Despite how generic this might sound, in my view 'The Announcement' is a story about the meeting and clashing

of two different groups of people, civilians and soldiers, who interpret and experience the world in two distinct ways. We want to open to discussion the representations of these two groups. For some reason, when we started working on the script, I remembered the film 'Rope' by Hitchcock. In this movie, two evidently affluent men kill a friend of theirs and put him in a chest, without any clear cause or intent. Although, there is no probable cause for the murder, there are philosophical reasons behind it: Nietzsche's ideas on higher man versus lower man.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Halil Kardaş was born in 1974 and graduated Yıldız Technical University in Istanbul. He has been working professionally as a film and documentary producer since 2010 at Filmotto Yapım A.Ş.

He has also produced several documentaries; Abdulhamid, Mehmet Akif Ersoy, Ottoman Archives Documentary, Seven Sleepers Legend, Dream Catchers and Extraordinary Imams, Truck Driver, Oil Wrestlers, The Music of Resistance since 2010.

-2013 ELEPHANT GRAVEYARD, short

-2013 YOZGAT BLUES

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Mahmut Fazıl Coşkun was born in 1973 and studied film at UCLA and Istanbul Bilgi University. He has been working professionally as a documentary and commercial film director since 2000. WRONG ROSARY (Uzak İhtimal) is his first film.

-2002 ALIYA, Director of the year award 2002 Turkish Writer's Union

-2003 ROGER GARAUDEY-KOMUNIST

-2004 LIVING CAHIT ZARİFOĞLU

-2009 WRONG ROSARY, Rotterdam Film Festival, Tiger Award, 2009, Istanbul Film Festival and Adana Film Festival, best director, 2009

-2010 ARCHITECT SINAN

-2013 YOZGAT BLUES, World Premier- San Sebastian Film Fest. 2013, Adana Golden Boll Film Festival and Malatya Film Festival in Turkey - Best director, Best film, 2013, Warsaw Film Fest. Fipresci Award , 2013- and Best Balkan Film, 2014

COMPANY PROFILE AND FILMOGRAPHY:

Filmotto established in 2007 and has been working professionally as a feature film, documentary and commercial films producer.

-2009 WRONG ROSARY, Rotterdam Film Festival, Tiger Award, 2009, Istanbul Film Festival and Adana Film Festival, best director, 2009

-2010 ARCHITECT SINAN

-2013 YOZGAT BLUES, World Premier- San Sebastian Film Fest. 2013, Adana Golden Boll Film Festival and Malatya Film Festival in Turkey- Best director, Best film, 2013, Warsaw Film Fest. Fipresci Award , 2013- and Best Balkan Film, 2014

THE INTERNATIONALS

DIPLOMACY... IS IT A THEATRE STAGE?! IS THERE A POINT WHERE YOU MAY DISCERN DIPLOMACY FROM THE THEATRE...



Director: **Pluton Vasi**
 Scriptwriter: **Yiljet Alicka**
 Production Company: **ARTFILM P&D**
 Producer: **Vjollca Dedei**

Total Budget: **€647,320**
 Secured Financing: **€202,000**
 Percentage of Secured Financing: **31,2%**
 Project Type: **Feature Film**

SYNOPSIS:

The film is a black comedy settled in a diplomatic environment, build up on human relations where different cultures cope with harsh comic clashes which sometimes gets to discrimination, where small issues easily may become big dramas, depending on the locals' or foreigners' different angles and appreciation. Roshi, an Albanian young man starts his professional career at an international diplomatic institution, a Babel of languages and cultures, where he witnesses and is confronted with the international employees' prejudice, doubt and close-mindedness. After working for a few years, Roshi fails both emotionally and professionally. Roshi, the protagonist, is a local employee, whose professional ups and downs in his daily work in the embassy are intertwined with the lives of several international characters. Often anonymous in their own countries, as soon as they arrive in Albania, as they 'labour and toil to help the country and to show the locals the path towards development', these characters' lives gain a new meaning thanks to the hospitality and care of the 'indigents'. The events of the film revolve around episodes such as: the exhausting race of staying the longest in the office so as to gain the 'most exemplary employee' status, the culinary tender involving the tasting of three different meals presented by three different catering companies, the incident between two neighbouring embassies as a result of the theft of the embassy's lamb, the diplomat's anxious state caused by the anorexia of the ambassador's dog, and the false alarm because of a threatening letter by a mentally ill person. The emotionally confronting of the issues by the natives and rationally by the diplomats will bring both tragic and comic situations in the movie. A story based on true real facts that can make you laugh as much as sad.

DIRECTOR'S STATEMENT:

Embassy, it greatly impressed me as a child that it was always guarded by police. Are those people inside these walls so important, so special, so interesting?! Later on, I learned from different sources that those people were serving their country, here in my country, to obtain/ensure and to exercise/accomplish as much influence, on behalf of their country. Longer the time passing on more I became curious for the people so well guarded, or the phenomena beyond "the barricade". One day, someone close told me that, their duty is to get as deeply infiltrated so as they will gather as much knowledge; sometimes they do even compete with each other, the presence of one state with the presence of another state... nevertheless they laugh and kiss with each other when they meet. Anyway I have never stepped in these impressive buildings. When I read the novel "A Tale with the Internationals", I felt like a door was open to me, and it looked so real... as it came from the personal experience of someone that used to be part of them. I have always been very curious to learn those things that I don't know, the things that mankind has discovered long ago... And I will have not forgiven myself if I won't have learned that the people are the same anywhere; only one thing makes the difference, or makes them appear different...and that's what the film is about... the internationals.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

The screenwriter and the director of his own company "ARTFILM P&D", Mr.Pluton Vasi, working in this field for 25 years, is the screenwriter and the director of many artistic, drama documentaries, and TV and feature films. He has been winner of several national and international awards and prizes. All the titles (fiction and non-fiction) produced by ARTFILM P&D has his signature as a screenwriter and director. (further down most of the productions). Mr.Vasi has been commissioned by TPI (Teleproductions International Ltd., Virginia, U.S.A. as a director to co-produce a series called "Road to Peace" in 1999. An author filmmaker of his own company, Pluton Vasi is well-known in Albania on a different individual analytic angle of the social issues and as a brave opposite director to all the political governments often risking a lot to loose... He is introducing a new contemporary trend of genres production in Albania. Amongst his works can be mentioned the feature film "Maya", the TV movie "The Concerns of an Obese", documentaries "Is there a middle class in Albania", "Between Idols", "Grey Beard", "Avalanche", "Play the Game", "The S.O.N.G." He is currently the Managing Director of Satellite Channel, Albanian Public Radio Television.

COMPANY PROFILE AND FILMOGRAPHY:

ARTFILM P&D is a privately owned Albanian production house with significant experience producing fiction and non-fictions films on social, economic, cultural and historic issues in Albania, many uncovering issues previously unknown to the general public. ARTFILM P&D has produced in years a number of fiction and non-fiction films which has been successful not only within the borders of Albania, but even throughout the world such as "It is cold here", "Grey Beard", "Avalanche", "Play the game", "Sofra", "In the street", "Neighbours", "Is there a middle class in Albania", "The concerns of an obese", "Maya", etc. ARTFILM P&D has collaborated with British Broadcasting Corporation (BBC) and The Thomson Foundation in the UK in a number of projects. Although its legal activity consists only in 19 years, its permanent team is made of professionals not only of great experiences, but they have also been honoured with national and international awards and prizes. It is well known for its co-production with a number of companies and TV stations in Albania and abroad as well. The productions of Artfilm P&D: The films: The feature film "MAYA"; The TV movie "The Concerns of an Obese"; The Documentaries: "In Shkodra: Is there a middle class in

Albania?"; "What does it mean to forgive?!"; "Arian, do you remember?"; "It is all about us"; "In the streets"; "Butrinti"; "SOFRA - Bektashi Love"; "Between Idols" 2001; "Grey Beard"; "Avalanche"; "Play the game", "Forgotten", etc.

PRODUCER'S PROFILE AND FILMOGRAPHY:

The producer of her own company "ARTFILM P&D", Ms.Vjollca Dedei, of 30 years experience, is producer of most of the film productions directed by Pluton Vasi and produced by ARTFILM P&D. She has a great experience in the production field working as a freelance producer with BBC TV Center (1990-1997) and ITV (1997-on). She is the National Coordinator of The Thomson Foundation, organizing a lot of training and consultancy on production, distribution and management. She has been director of International Relations with Albanian Public Radio Television and she has been co-producer of many production projects with foreign companies and TV stations. She is the producer of the last two feature films, directed by Mr.Pluton Vasi, "The Concerns of An Obese" and "Maya". She is now the Controller of Top Channel Television, Top Media Group, the biggest commercial TV station in Albania.

THE LIFE OF MARZOUK



THE LIFE OF MARZOUK IS THE STORY OF TUNISIA, THE STORY OF AN EXILE IN ITALY, THE STORY OF A JOURNEY. THE LIFE OF MARZOUK REWRITES THE HISTORY OF THE MEDITERRANEAN.

Director: **Ernesto Pagano, Lorenzo Cioffi**
 Scriptwriter: **Ernesto Pagano, Lorenzo Cioffi**
 Production Company: **Ladoc**
 Producer: **Lorenzo Cioffi, Paolo Louis Vincent Marrelli**

Total Budget: **€90,000**
 Secured Financing: **€30,000**
 Percentage of Secured Financing: **33%**
 Project Type: **Documentary**

SYNOPSIS:

From the roof of a block of flats in a European city, Marzouk begins his story: "When Bourguiba is gone, you'll be sorry our father used to warn us". And, as Marzouk was later to learn to his cost, his father was right. This man, who was a god in his son's eyes, combined a faith in Islam with a faith in socialism. He used to play the drums in the Tebourba town band, the band which accompanied the processions of ex-President Bourguiba, the father of Tunisian independence, of women's emancipation and of the socialist dream in Tunisia. In 1987, when Ben Ali came on the scene, Marzouk was a young boy who could already take apart and put together again a combine harvester. In Tebourba, his Massey Ferguson was famous with all the town's farmers, a town rich in wheat and olive trees, and in history. Marzouk and his brother would go hunting for Roman coins and pot sherds. Then a man close to the new president arrived in town and set up a quarry. He devastated the surrounding land with explosives, trespassing onto some of Marzouk's father's land in the process. And when Marzouk tried to oppose this, he was thrown into jail. Marzouk's life starts again when he comes out of jail. With a false visa and a darbouka drum full of dates he leaves for Italy, southern Italy, province of Naples, where the tomato fields are, and 'where slavery still exists'. Through the eyes of Marzouk we are transported to the world of the slaves of the third millennium, who cross the Mediterranean to toil beneath the unrelenting sun and beneath the cruel threats of the agricultural 'caporali', the new slavemasters. A world where you wash yourself with washing-up liquid, sleep seven to a room, and stink like a goat since there are no showers. A world without women, of men alone, "I would look at myself in the mirror - Marzouk says - and realize that I was slowly fading away, like a star losing its light".

But before that light went out completely, Marzouk was saved by his love and his need for music. He comes across a stage where some Moroccan musicians are about to give a concert and asks whether they'll let him join them. Marzouk is talented. Less than a minute of tapping and drumming on his darbouka's stretched skin and he is invited to play with them. He will never stop playing. His life changes again from that day. From that day on he starts playing with some of the foremost musicians in town, such as James Senese, Daniele Sepe, La Nuova Compagnia di Canto Popolare. He brings the music of his home town to that of hybrid musicians, he contaminates and is contaminated, ending up with his own music which comes from and belongs everywhere in the Mediterranean and perhaps not just there. Marzouk meets Elvira, a homeopathic physician in Naples. They have two children together. He moves to a nice apartment on the Vomero hilltop, in well-to-do uptown Naples. But it's at this point in his life when he comes up against other problems. Music isn't bringing in any money, and he is obliged to sub-contract a taxi to earn a living. Elvira's family doesn't accept Marzouk "a Tunisian who has come to rob their daughter Elvira of her inheritance". Things become complicated with Elvira too. When the Arab Spring 'erupts', Marzouk witnesses the fall of Ben Ali, who is the symbol of his exile and of his father's ruin. Tunisia can change again, perhaps. Marzouk decides to return to Tunisia for a summer trip with the two children he has with his Italian partner. He wants them to feel their 'Tunisian half'. On this journey 'back' we discover another piece of Tunisia, a country which had dreamed it could change with the Arab Spring but which found itself trapped, a prisoner of itself, of its own inner enemies, of a disillusion which Marzouk glimpses in his friends' eyes and in those of his

nephews and nieces, and in the quarry which had engulfed his father's lands and is still active. But there's also Alya and Jamal, his two beautiful young children. They don't speak Arabic but they are lovingly passed from lap to lap, from cousin to aunt, from uncle to grandmother. Theirs is a new gaze from a new perspective. They belong to a new story and a new history. They are the future. And Marzouk knows it.

DIRECTOR'S STATEMENT:

The Mediterranean is a sea crossed by dramas and tragedies which are always represented by the same vocabulary: for every shipwrecked and sunken boat the narrative wheels of the media spin out the same story of despair, of flight from war and from religious fanaticism. Yet the Mediterranean also has another even deeper history and it needs someone to tell its story, a witness, an interpreter, a citizen of this region. That person is Marzouk. It is his traveller's gaze through time and space in the Mediterranean which pulls the viewer into a new point of view: the point of view of the human being, who had until then just been one of the nameless "immigrants" for whom we could no longer feel any pity, but rather, now, a real person for whom we feel empathy, participation even fascination. This is a continuous exchange between individual and collective histories and stories; this is a new story of immigration. The greyness of cultural misunderstandings in the setting of a middle class nuclear family - the Summer holiday in Tunisia with his children - the discovery that those very same hurdles of the intercultural encounter of which his own children are the fruit, provide the seeds for a new history.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Ernesto Pagano is a journalist, a translator from Arabic, and a director. He lived in Cairo from 2005 to 2008 where he worked as a correspondent for several news agencies - such as Ansa and Reset. Since 2011 he has also collaborated with the Rai Tre TV program "Report" and writes mini-investigative reports for the Corriere.it column "Reportime". He directed Napolislam (75' Ladoc 2015). With his Arabicist background he has always been interested in Islam. He is the author of "Cairo Taxi Drivers" (2009 - Ladoc), "Cercavo Maradona, ho trovato Allah" (2010 - Rai News 24), "Lontano da Tahrir" (2012 - Ladoc), "La Scelta del Papa" (2013 - GA&A for LA7 and Arte).

COMPANY PROFILE AND FILMOGRAPHY:

Ladoc is an audiovisual production company founded in 2010 in Naples. We focus on auteur documentary production and crossmedia projects involving the web. Ladoc films saw both national and international distribution on theaters, TV and festival.

-2015 NAPOLISLAM by Ernesto Pagano. Festivals and awards: Biografilm Festival 2015 Concorso Italia Award
 -2015 TEMPO PIENO by Lorenzo Cioffi
 -2014 UN PALAIS POUR LES IDÉES by Alain Fleischer
 -2014 RUSTAM CASANOVA - UNA VITA D'ARTISTA by Alessandro De Toni

PRODUCER'S PROFILE AND FILMOGRAPHY:

Lorenzo Cioffi, documentarist and producer. For Ladoc he produced Napolislam (75' 2015 Ernesto Pagano, distribution IWonder pictures) and La Natura delle cose (75' in production, Laura Viezzoli, distribution Wide House). He directs television and theatrical creative documentaries, such as: Tempo Pieno (52' Ladoc TV2000 2015), 2015 Rustam Casanova (52', Ladoc, Sky Arte Italia), Il viaggio di Ettore (26', Istituto Luce 2013), Passeurs de rêves (40', Ladoc 2012), Napoli 24 (collective film, 75' Indigo Film, Teatri Uniti 2011) Fuori Luogo (52', Ladoc 2011), Last Chance Teachers (52', GA&A 2011), Nasser mon amour (40' Cospe 2011), Napoli24 (AAVV 75' Teatri Uniti 2011), Cercavo Maradona, ho trovato Allah (26', RAI 2011), Pugni (30', Ladoc 2009).

THE PROMISED

Paco
CINEMATOGRAFICA

DURING A HUGE ROUNDUP, THE ENTIRE CLAN STELLA IS DISMANTLED. ONLY A FEW DARING KIDS PROMISED TO THE BOSS MANAGE TO RUN AWAY AND THEY TRY TO DEFEND THE FATE OF THE STELLA'S CLAN.

Director: **Pierluigi Ferrandini**
Scriptwriter: **Pierluigi Ferrandini**
Production Company: **Paco Cinematografica**
Producer: **Arturo Paglia, Isabella Cocuzza**

Total Budget: **€1,447,793**
Secured Financing: **€708,235**
Percentage of Secured Financing: **48,91%**
Project Type: **Feature Film**

SYNOPSIS:

The promised are kids born in the Malavita. The promised are willing to do anything to play in the Malavita. The promised play while extorting money and kneecapping. Their younger siblings play as sentries on the roofs and get rid of the guns still hot throwing them into the sea. The promised, if caught, they are silent. They do not repent. The promised are a revolutionary invention by the young boss Riccardo Stella: he gives them a wage, high-risk roles and coins for them the title promised. They are all kids promised to him, who's not even thirty, is charming, generous and is the idol of those kids. They are his disciples, his bodyguards, his infallible military arm. But Stella's clan is doomed: Riccardo is betrayed by his inept factotum: the husband of his sister has repented, tired of being recognized only as the servant of the boss. During the largest roundup ever organized in the city before, over two hundred people are arrested, the whole clan. Just a few promised manage to escape: they are naturally trained to escape and they have a safe hiding place, the Cupa. For twenty-four hours, this small band of survivors attempt to defend the fate of the Stella's clan.

DIRECTOR'S STATEMENT:

The idea of The promised comes from a chronicle starting point linked to the city where I was born and I grew up in Southern Italy: a few days after a big roundup which wiped out the dominant clan, a group of children was arrested for selling drugs in the attempt to make money and guarantee a legal defence to their clan in prison. The promised. The term emerges from wiretaps provided by Police. Today the promised form a concrete and active part

of organized crime in the region of Puglia. The promised are kneecappers, extortionists and drug dealers. But above all, the promised are and remain kids. In the movie, the roundup is experienced by the promised just like a natural disaster that wipes away all adults with all their rules and forces the little survivors to rewrite their own law. Children's rules are authentic, primordial and universal. They do not contemplate that, for example, the incompetent son of the boss remains their leader after the raid also. The promised childhood is very brief but incredibly intense as it emerged during my attendance to the Socio-Educational Centre "Lavoriamo Insieme", located in the old suburb of Bari and dedicated to juvenile delinquency prevention. For about six months I weekly met the potential protagonists of the movie and I tried to assimilated their way of thinking and their language by proposing them different circumstances useful for the development of the story, especially from a psychological point of view.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Pierluigi Ferrandini, born in 1975, in Bari, Puglia, Italy. From more than fifteen years, he is alongside important Italian directors as first assistant director, acting coach, second unit director. At the same time, he carries on his path as independent filmmaker and commercials director. Since 2005 he has written and directed more than ten short films, winning a total of more than 150 festivals all over the world. His latest work "Oroverde" (2012) won the Jury Prize at the

Hollyshorts Hollywood Film Festival and the Audience Award at the Tirana International Film Festival, as well as numerous awards in his country. As commercials director, since 2012 he collaborates with brands such as Fendi, Pomellato, Bottega Veneta.

-2015 THE BEGINNER, short
-2012 OROVERDE, short
-2011 LUTTO DI CIVILTÀ, short
-2009 LA PICCOLA GUARDIA, short
-2008 VIETATO FERMARSI, short

COMPANY PROFILE AND FILMOGRAPHY:

Paco Cinematografica is an independent production company established in 2003 by Isabella Cocuzza and Arturo Paglia. After the national hit BASILICATA COAST TO COAST, Paco produced Giuseppe Tornatore's THE BEST OFFER. Paco is now developing several projects, among them LUBO by Giorgio Diritti, co-produced with C-Films (Germany) and Turnus Film (Switzerland), and it is currently in production of CORRESPONDENCE, the next Tornatore's film, starring Jeremy Irons and Olga Kurylenko. FIRST LIGHT by Vincenzo Marra has recently had its premiere at Venice Days section of the Venice Film Festival. Paco nurtures collaborations with the most valued screenwriters, directors and talents and aims to keep working to projects meant for the international market. Arturo Paglia as nominated Italian 'Producer on the Move' at the 2015 Cannes International Film Festival.

-CORRESPONDENCE by Giuseppe Tornatore. International sales agent: uMedia (in production)
-2015 FIRST LIGHT by Vincenzo Marra. International sales agent: Recreation Media
-2014 THE STUFF OF DREAMS by Gianfranco Cabiddu
-2013 O SANGUE È QUENTE DA BAHIA by Aurelio Grimaldi
-2013 UNA PICCOLA IMPRESA MERIDIONALE by Rocco Papaleo
-2011 THE BEST OFFER by Giuseppe Tornatore. International sales agent: uMedia
-2010 SCOSSA by Ugo Gregoretti, Carlo Lizzani, Citto Maselli, Nino Russo
-2010 BASILICATA COAST TO COAST by Rocco Papaleo. International sales agent: Global Screen

PRODUCER'S PROFILE AND FILMOGRAPHY:

After starting out as an actor, Arturo Paglia founded Paco Cinematografica with his wife Isabella Cocuzza in 2003. His production of Carmine Amoroso's Cover Boy received two Donatello nominations and was followed by Rocco Papaleo's box-office success Basilicata Coast To Coast, Giuseppe Tornatore's international project The Best Offer, which won six David di Donatello in 2013, and Papaleo's second feature A Small Southern Enterprise. Arturo is currently working on Tornatore's new feature Correspondence and preparing Giorgio Diritti's drama noir Lubo.

-2015 FIRST LIGHT by Vincenzo Marra. International sales agent: Recreation Media
-2014 THE STUFF OF DREAMS by Gianfranco Cabiddu
-2013 O SANGUE È QUENTE DA BAHIA by Aurelio Grimaldi
-2013 UNA PICCOLA IMPRESA MERIDIONALE by Rocco Papaleo
-2011 THE BEST OFFER by Giuseppe Tornatore. International sales agent: uMedia
-2010 SCOSSA by Ugo Gregoretti, Carlo Lizzani, Citto Maselli, Nino Russo
-2010 BASILICATA COAST TO COAST by Rocco Papaleo. International sales agent: Global Screen

THE STRAIGHT PATH



AFTER A CAR CRASH, ALEX IS HOSPITALIZED IN A STRANGE CLINIC WHERE A SINISTER ALL-SEEING DIRECTOR TRIES TO TAKE POSSESSION OF HIS MEMORY IN ORDER TO CANCEL IT.

Director: **Massimo Coglitore**

Scriptwriter: **Mauro Graiani, Riccardo Irrera**

Production Company: **Lupin Film**

Producer: **Riccardo Neri**

Total Budget: **€2,020,740**

Secured Financing: **€769,914**

Percentage of Secured Financing: **38,1%**

Project Type: **Feature Film**

SYNOPSIS:

What happens to the subconscious, between life and death, when the heart stops beating? What are we without our memories? Alex (40) lives with his wife Anna (35) in a house by a lake. Their daughter Rebecca died at the age of 5 causing Anna to fall into a deep depression. Instead Alex threw himself into his job, filing confidential data for a high profile IT company, in the hope that time would help him forget and numb the pain. After a car crash, Alex goes through a "Near Death Experience" in which, in his coma, his mind projects him into an eerie clinic where he will lose himself along with his memories. While until this day he survived by trying to forget, now he will have to remember in order to survive. Thanks to Tony, his odd room-mate in the clinic, Alex puts together the pieces of the puzzle of his memories. In this mysterious place he meets Anna as if for the first time, and falls in love with her again. Kept under constant surveillance by an unscrupulous, all-seeing Clinic Director who seems to control his memories, Alex must battle death to recall his past, among which the memory of his daughter Rebecca is hidden. He will navigate the oceans of the human mind and when all will seem lost and erased into oblivion, Alex will wake up from his Near Death Experience to realize that memories keep us alive and make us who we are... because... there is no separation as long as there are memories.

DIRECTOR'S STATEMENT:

THE STRAIGHT PATH is a drama/Thriller with the classic structure of genre films. As the narrative unfolds it provides the viewer with accurate suspense devices that will twist the audience's initial perception of the story. The aim is not to gratuitously startle the audience, but to construct a plausible story with a solid, unpretentious narrative structure. The objective is not to make a flat, banal apology of the "déjà vu", but rather to offer a reflection on the importance of memories. The moral of the film is that without a past, without our memories, we are virtually "dead". Our memories, as painful as they may be, keep us alive. Death in this story isn't merely physical but philosophical and metaphysical. THE STRAIGHT PATH echoes films such as "Shutter Island" and "Flatliners" as well as the visual atmospheres inspired by the work of Alfred Hitchcock, David Lynch and Stanley Kubrick, maestros who have inspired me as a filmmaker. The style of the film will be the one of classical storytelling without effects. The understated atmosphere and the desaturated cinematography will contribute to an unnerving and dreamlike look, shot in a fluid and flowing style, using close-ups masterfully to perceive Alex's anguish. The film will be cadenced by the shot framing and by the frequent use of tracking shots, at times almost imperceptible but greatly effective and evocative, as if slowly approaching Alex's doubts and fears. In contrast, the use of long shots and wide-angle lenses inside the clinic will convey a sense of disorientation and loss. The sound design and music will be a crucial support, a rhythm that follows the story's lead without ever crossing the line.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Born in 1970, Massimo Coglitore made his debut as a director with several genre short films. In 1998, he directed "Uomo di carta" shot in 35mm. Later on in 2002 he wrote, produced and directed another short film shot in 35mm entitled "Deadline", which was screened in 150 national and international festivals and won over 60 awards. During his career, Coglitore has also directed several documentaries, videoclips and tv commercials. In 2007 Coglitore directed his first TV movie "Noi due". In 2013 Coglitore directed "The Elevator" his first feature film shot entirely in English with an international cast (Caroline Goodall, James Parks, Burt Young). The movie was produced by Riccardo Neri through his company Lupin Film.

-2016 THE STRAIGHT PATH (in development)

-2013 THE ELEVATOR: THREE MINUTES CAN CHANGE YOUR LIFE.

COMPANY PROFILE AND FILMOGRAPHY:

Lupin Film is an Italian independent production company, born in 2005. In 10 years the company has produced features and documentaries and served as executive producer companies for films and TVC. In 2007 its first feature "Nero Bifamiliare" by F. Zampaglione, hit the Italian box office. In 2008 Lupin produced the awards winner "H.O.T. human organ traffic" a shocking documentary directed by R. Orazi and in 2009 still directed by R. Orazi, Lupin produced "A Mao e a Luva" a documentary filmed in a dangerous favela in Brasil. Both documentaries have been sold worldwide and are still available on digital platforms. Still in 2009 Lupin has produced for the Italian brand Tod's the short film "Pashmy Dream" directed by D. Hopper with G. Paltrow. In 2011 Lupin has produced the documentary "Mansur al Yemen" for the Dawoodi Bohras, shot in Yemen and India. In 2013 Lupin produced the first time director M. Coglitore's "The Elevator" with Caroline Goodall, James Parks and Burt Young and in 2014 "Ombre della Sera" directed by V. Esposito. In development are: "The Straight Path" by Massimo Coglitore, "Writing the End" by Massimiliano Maucci and "Good Guys" by Michael Haussmann. Lupin has been the executive producer of various films including: "Hungry Hearts" (2013) by Saverio Costanzo with Adam Driver and Alba Rohrwacher, "Third Person" (2012) by Oscar winner Paul Haggis and with Liam Neeson, Olivia Wilde, James Franco; "Mary" (2005) by Abel Ferrara with Juliette Binoche, Forrest Whitaker.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Riccardo Neri founder and CEO of Lupin Film, started his film career in 1989. He covered all the positions in the production departments becoming over the years line producer, executive producer and producer. In 1996 he worked on his first international film "Portrait of a Lady" directed by Jane Campion, as location manager. He continued his career in Italian and international productions and worked on "Kundun" (1997) by Martin Scorsese, "The Legend of the Pianist on the Ocean" (1998) by Giuseppe Tornatore, "Harem Soiree" (1999) by Ferzan Ozpetek, "Gangs of New York" (2002) directed by Martin Scorsese and "The Bourne Supremacy" (2004) directed by Paul Greengrass. He Executive Produced "The Listening" (2006) by Giacomo Martelli, "Mary" (2006) by Abel Ferrara, "L'imbroglione nel lenzuolo" (2009) by Alfonso Arau and "Third person" (2012) by Paul Haggis. In 2005 Riccardo created Lupin Film, an independent production company through which he produces Italian projects for an international audience. Over the years, the company produced the Italian feature film "Nero Bifamiliare" (2007) by first time director Federico Zampaglione, social documentaries including "H.O.T. - Human Organ Traffic" (2009), "A Mao e a Luva" (2010) both selected to participate in domestic and international film festivals, recent productions are: "The Elevator" directing debut of Massimo Coglitore, 2014 Venice Film Festival's award "Hungry Hearts" by Saverio Costanzo and "Ombre della Sera" directed by Valentina Esposito.

THE UNCOMPLETED

PRODUCTIONS
LEITMOTIV

THE UNCOMPLETED IS AN ANIMATED DOCUMENTARY BASED ON THE THERAPEUTIC HEALING OF MIGRANTS RETURNING TO THEIR HOMELAND, SENEGAL.

Director: **Isabelle Lavigne**
 Scriptwriter: **Isabelle Lavigne**
 Production Company: **Productions Leitmotiv**
 Producer: **Patricia Bergeron**

Total Budget: **€128,285**
 Secured Financing: **€65,475**
 Percentage of Secured Financing: **51%**
 Project Type: **Animation Documentary**

SYNOPSIS:

Mendess, Aliou, Cheikh and Omar, potential characters and as many Ulysses, speak to a therapist. They are back in the homeland, Senegal, after a journey of initiation beyond their border, at the limit of all their borders, driven as they were by the myth of the European Eldorado. Traumatized, empty-handed, they return to the fold as anti-heroes. Some call them « children of the curse ». They have changed, and their country too. Those around them little understand the return without riches, not to speak of the suffering that travelling has wrought. Lost they felt over there, lost they feel, still. Psychic life is further fragilized. In therapy with the healer or with a psychotherapist, the migrant revisits the loop of the migratory adventure and confronts what haunts him or her: traumatic events, global disorder, and malevolent spirits. The migrants now seek existential remedies with help from the "Clinic of Return" team. The Uncompleted is an animated documentary film based on traumatic migratory tales told by migrants who have returned to the homeland, Senegal. These stories are filmed at the hospital, during consultation with the psychotherapist. A few patients visit the traditional healer in parallel. The animation, either in superimposition or flashback, plunges us in the protagonist's invisible world. By exploring the healing process of the returned migrant, we hope to reveal the phenomena of borders borne by the migrant and his story: borders of geography and identity, borders between the physical and spiritual (magical-religious, in this case) worlds, borders between normality and pathology, between biomedicine and divinatory arts, between the normalizing social body and the atypical individual body. The porous body of the migrant, bearer of these interactions stands at the intersection of these worlds, in this space riddled with points of tension. And it is the migrant, in the analysis and questioning of his or her

own story, who offers us the philosophical grounding of the film: a way to live in a murky world. The unbalanced body of the migrant is our reflection. It reminds us of the poor distribution of resources, it reminds us of the harshness of migratory policies and their violent consequences, it tells us how global economic and geopolitical imbalances shake and distort human beings in the most intimate dimensions of their beings. With the help of psychotherapy, it reminds us of the arbitrary character of our way of seeing things, of potential for self-healing, and, by extrapolation, of our collective capacity to transform ourselves. Healing is essentially a transformation, a hope. It brings light into the film. The film project has brought together researchers and psychiatrists from Dakar's two main hospitals in the creation of «The Clinic of Return», a mental health research project and the crucible of our stories.

DIRECTOR'S STATEMENT:

Discovering the existence of transcultural psychiatry was a true revelation. A different referent, a different illness, a different way to heal. I introduced myself into the transcultural clinic at the Jean-Talon Hospital in Montreal. For a few months, I followed the members of the team that supports immigrant families throughout their therapies. This transdisciplinary team is composed of anthropologists, cultural mediators, psychiatrists and psychologists of various origins. An inspiring environment, in which true intermixing takes place, and identity barriers are overcome! After a few months of observation, the project took a decisive turn when I met a Senegalese psychiatrist who convinced me that something important was happening in this field in

Dakar. First, because the Fann Hospital is a reference and a founding place in ethnopsychiatry, but also because the work of traditional healers is dynamic and well organized. Most of all, Dakar is the place where some of the youth that had recently massively emigrated to Europe has started to be driven back. And has begun the return home. The microcosms I have explored so far were all situated at this point of tension between the individual and his environment. That is still where I stand with The Uncompleted.

DIRECTOR'S PROFILE AND FILMOGRAPHY:

Anchored in the time she invests and in the trust she builds with her characters, Isabelle Lavigne's films take us inside dramatically rich microcosms that she surveys patiently and in great depth. Already one of the most original voices in Canadian documentary, her most recent film has propelled her work onto the international stage.

- 2011 AT NIGHT, THEY DANCE, Quinzaine des réalisateurs, Cannes
- 2007 JUNIOR
- 2001 LE 4125, RUE PARTHENAIS

COMPANY PROFILE AND FILMOGRAPHY:

Leitmotiv Productions is a production enterprise for audio-visual projects. Leitmotiv attends to all phases of conception: development, production and distribution. It also offers consultation services, training, research and writing. We produce our big and small projects but we are also open to coproduction where rigor, ethic, collaboration are in the heart of creation. We produce significant works with precious collaborators. Our partnerships are open and relevant. At Leitmotiv, we work hard and we are generous! Leitmotiv aims to focus and work with emergent and growing-up filmmakers with a unique signature and universal and necessary subjects. Two pillars are the base of our work - storytelling and excellence on the screen. Our strengths: documentary and fiction production, transmedia production, research and development, storytelling architecture for multiplatform, line producing and production managing, networking, training, conference on digital era.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Patricia Bergeron is an expert in new narratives in which cinematographic language, interactivity and networks mingle. From documentary film to fiction, her work supporting creators and her creativity, dynamism and leadership have made her a recognized producer in the world of media arts, in Canada and internationally. She is producer of the documentary film *Turtles do not die of old age*, directed by Hind Benchkroun and Sami Mermer (Montreal International Documentary Festival, DocFest Munich, Vues d'Afrique, Festival du film méditerranéen, Dubai International Film Festival) and line producer of *Rodrigue Jean's L'amour au temps de la guerre civile* (TIFF, FNC). She founded her own production company, Leitmotiv, in 2013. She produces powerful projects, both fiction and independent documentary films, borne by filmmakers with a singular signature. Leitmotiv is currently working on the development of two feature documentary films and art house fiction films for the big screen. Her latest short film was awarded Coup de Coeur at Short film Corner in Cannes in 2015 and was presented at Toronto International Film Festival (TIFF) in Short Cut. Patricia Bergeron is also the programmer of the interactive works sections of the Montreal International Documentary Festival (RIDM - UxDoc) and the Rendez-vous du cinéma Québécois (RVCQ).

- 2015 NINA by Halima Elkhatabi, short
- 2015 MANOR by Martin Fournier and Pier-Luc Latulippe, documentary
- 2014 LOVE IN THE TIME OF CIVIL WAR by Rodrigue Jean
- 2010 TURTLES DO NOT DIE OF OLD AGE by Hind Benchkroun and Sami Mermer, documentary

TUNIS BY NIGHT



YOUSSEF IS ON HIS WAY TO RETIREMENT. HE IS VICIOUSLY CUT OFF BROADCASTING DURING THE LAST ISSUE OF "TUNIS BY NIGHT". THE SAME EVENING, AZIZA HIS DAUGHTER, CUTS HER VEINS AFTER A CASCADE OF PROBLEMS.

Director: **Elyes Baccar**
 Scriptwriter: **Elyes Baccar**
 Production Company: **Polimovie International Pictures**
 Producer: **Mohamed Ali Ben Hamra**

Total Budget: **€443,658**
 Secured Financing: **€353,658**
 Percentage of Secured Financing: **80%**
 Project Type: **Feature Film**

SYNOPSIS:

After more than two decades working for Tunisia national public radio, Youssef is on his way to retirement. Somewhere in the town of Sidi Bouzid, a young man sets himself on fire. Such innocuous announcement does not change anything in Youssef's ritual who welcomes this special day with the same platitude that characterizes his monotonous and boring life between "St. George" pub and the radio station. As in any other morning, he smokes his umpteenth cigarette in front of the open window, drinks his now-cold Turkish coffee and checks out his skinny and tired body in front of the broken glass. On the same day, his wife Amal finds refuge again in prayer and is coping as she can after breast removal surgery. She is preparing to welcome fifty women invited to her home for an evening of their singing club. Their youngest daughter Aziza lives completely disconnected from the pace and values of her family. She inherited her father's passion for alcohol and is involved without restraint to her rock band and her boyfriend Selim. The elder brother Amin, expelled from the US by the FBI after 9/11, keeps on going to the mosque and tries to put his family's pieces back together as well as he can. Trying to allude to the incident that took place in Sidi Bouzid, Youssef is viciously cut off broadcasting during the last issue of "Tunis by night". The decision comes from the director of the radio who was applying the instructions coming "from above". He was also about to make a live declaration of love to his wife but a patriotic song was launched against his will and without his knowledge. As he leaves the radio station, he gets picked up by a police patrol car waiting for him and he spends a few hours in police custody. Revolted but silent, Youssef takes refuge at the "Saint George, the adjacent bar he has been a patron forever. He empties his mind after emptying a few bottles of wine. The same evening, Aziza cuts her veins after a

cascade of problems. Youssef then runs away from his family to be engulfed by a city he does not recognize anymore...

DIRECTOR'S STATEMENT:

This story is not totally personal, nor is it completely foreign to what I could have lived. In its simplicity, "Tunis by night" is a complex story where beauty and ugliness exist under the same roof. "Tunis by night" is not a film about the night. It's a story about darkness: The darkness of a man in depression, a family in distress and a country on the brink of disaster. In such darkness, the fear of a non-existing present haunts every mind and prevents the characters from fully living their life. "Tunis by night" is a silent piece of life, right before the explosion that will shake a whole region of the globe. Far from saying that this is a film on the first warnings of "the revolution", it is essential to understand what happened in Tunisia, starting from the individual and the family nucleus, on the eve of a deep socio-political mutation, through minimalism. Seldom did anybody speak about Love in my country's cinema. Is it out of social prudishness that this word ended up contaminating cinema in Tunisia, making it a quest in every subject except in the matters of the heart? Maybe Arab poetry has centralized all the lexicon of Love and locked it in its temple? I look at the generation that built Tunisia after independence and I am moved by the emptiness in their gaze. A deep melancholy marks these haggard minds who found refuge either in the mosque or the bars of the old neighbourhoods. I was a regular at the "St George" pub located in the landmark neighbourhood of La Fayette in Tunis, right next door from National Public

Radio. Since my early childhood, I was an eyewitness of the transformation of the place and its customers. On its own, this bar is a witness to the country's evolution.

PRODUCER'S PROFILE AND FILMOGRAPHY:

Mohamed Ali Ben Hamra is the General Manager of POLIMOVIE INTERNATIONAL PICTURES. The company plays an active role in supporting emerging Tunisian and Italian talents and the projects it develops have a strong potential for international coproduction. Mohamed Ali Ben Hamra has produced ISOLE first feature film by Italian director Rocco Riccio as well as several documentaries and short films in Tunisia, Italy and France. In 2010 he was selected to participate in Beyond Borders. In 2011, he took part in the Berlinale Talent Campus and the Producers Workshop at the Festival de Cannes. In 2012, as the lead producer on PLEASE YOURSELF WITH THE WORST, a feature film project by Majdi Lakhdar, he was selected to participate in La Fabrique des Cinémas du Monde. He has been chosen by the Dubai Film Connection to be part of the Cannes SPOTLIGHT ON PRODUCERS FROM THE ARAB WORLD. He is member of EAVE and he is also member of Tunisia's Producers' Union (UTICA). He is the Artistic Advisor of Sousse International Film Festival for Children and Youth (Tunisia).

DIRECTOR'S PROFILE AND FILMOGRAPHY:

After graduating from the "Conservatoire Libre du Cinéma Français" (Filmmaking section), Elyes Baccar worked as assistant director in several Tunisian and international movies. He directed several short films, TV commercials, plays and documentaries. He directed SHE & HE his first feature film directed in 2006. He won several prizes like the best short documentary in Aljazeera documentary film festival for PAKISTAN 7.6, MUSIC SAYS... and special Jury Prize in Ocean Film festival - New Delhi for his long Documentary Film WAILING WALL. ROUGE PAROLE, his last feature Documentary produced by Nicolas Wadimoff (Akka Films), Elyes Baccar (Gaia Production) and Doha Film Institute (Qatar); was acclaimed by international critics and won several awards as the Best documentary in Festival Cinema Africano Asia e America Latina, (Milano - 2012).

- 2011 ROUGE PAROLE
- 2009 MUR DE LAMENTATION, Special jury prize in O'cean Film Festival 2009
- 2008 MUSIC SAYS, Special prize Aljazeera documentary festival 2008
- 2006 SIX DAYS IN PAKISTAN
- 2006 SHE & HE
- 1998 SOUVIENS-TOI, short

COMPANY PROFILE AND FILMOGRAPHY:

POLIMOVIE INTERNATIONAL PICTURES is a production company based in Tunis, founded in 2011 and run by Mohamed Ali BEN HAMRA that develops, produces and coproduces several features and short films in Tunisia, Italy and France. Our vision is to tell original, moving stories that provide a refreshing challenge for an international audience. The company plays an active role in supporting emerging Tunisian and Italian talents and the projects we develop have a strong potential for international coproduction.

GUEST ATTENDING LIST

BY COUNTRY

Albania - ALBANIAN FILM CENTER - *Ilir Butka*
Albania - ARTFILM P&D - *Vjollca Dedej, Pluton Vasi*
Argentina - 16M.FILMS / MOTONETA CINE - *Rodolfo Pochat, Victor Cruz*
Bulgaria - SOFIA MEETINGS - *Mira Staleva*
Bosnia and Herzegovina - DEBLOKADA - *Damir Ibrahimovic, Jasmila Zbanic*
Brazil / Portugal - PERSONA NON GRATA PICTURES - *Tathiani Sacilotto*
Canada - LEITMOTIV PRODUCTIONS - *Patricia Bergeron*
Denmark - SPACE ROCKET NATION - *Lene Borglum, Marco Cacioppo*
Denmark - ZENTROPA - *Jonas Bagger*
France - C-STORY PRODUCTIONS - *Dan Burlac*
France - CNC - *Michel Plazanet*
France - EURIMAGES - *Anton Calleja*
France - LES FILMS D'ICI - *Laura Briand*
France - MPM - *Claire Gadea*
France - PATHE - *Olivier Cottet*
France - WILD BUNCH - *Marie-Pierre Valle*
Germany - MOGADOR FILM - *Christoph Thoke*
Germany - PANDORA FILM - *Raimond Goebel*
Germany - ZDF - *Meinolf Zurhorst*
Greece - VOX PRODUCTIONS - *Lina Yannopoulou*
Holland - VPRO - *Joost De Wolf*
Ireland - FASTNET FILMS - *Aoife McGonigal*
Ireland - SAMSON FILM - *Eoin O'Faolain*
Ireland - UNDERGROUND FILMS - *Rachel Lysaght*
Israel - CNAAN GALILE FILM PRODUCTION - *Daniel Wachsmann*
Italy - CINEMA UNDICI - *Emilia Bandel*
Italy - CREATIVE EUROPE DESK MEDIA ITALY / BARI OFFICE - *Andrea Coluccia*
Italy - DOCLAB - *Marco Visalberghi*
Italy - EUROFILM - *Simonetta Amenta, Marco Amenta*
Italy - FANDANGO - *Stefano Basso*
Italy - INDIANA PRODUCTION - *Benedetto Habib*
Italy - INDYCA - *Michele Fornasero*
Italy - INTERLINEA - *Maurizio Antonini*

Italy - KARTA FILM - *Marco Bechis*
Italy - LADOC - *Lorenzo Cioffi, Ernesto Pagano*
Italy - LA SARRAZ PICTURES - *Alessandro Borrelli*
Italy - LUPIN FILM - *Riccardo Neri*
Italy - MINISTRY OF CULTURAL HERITAGE, ACTIVITIES, TOURISM / DGC - *Silvia Finazzi*
Italy - MOVIMENTO FILM - *Mario Mazzarotto*
Italy - OVERLOOK PRODUCTION - *Marco Donati*
Italy - PACO CINEMATOGRAFICA - *Arturo Paglia, Francesca Moino, Pierluigi Ferrandini*
Italy - PALOMAR - *Marco Camilli*
Italy - PMI - *Andrea Stucovitz*
Italy - SKY ITALIA - *Sonia Rovai*
Italy - STEFILM - *Edoardo Fracchia*
Italy - WILDSIDE - *Karin Annell*
Japan - WA ENTERTAINMENT - *Kousuke Ono*
Lebanon - ABBOUT PRODUCTIONS - *Myriam Sassine*
Macedonia - MACEDONIAN FILM AGENCY - *Darko Basheski*
Macedonia - SKOPJE FILM STUDIO - *Tomi Salkovski, Igor Ivanov*
Morocco - BOULANE O'BYRNE PRODUCTION - *Ahmed Boulane*
New Zealand - DAVID GOULD STUDIOS - *David Gould*
Norway - MAIPO FILM - *Synnove Horsdal*
Russia - ZORI FILM - *Uliana Kovaleva*
Slovenia - A ATALANTA - *Branislav Srdic*
Spain - BOOMERANG TV INTERNATIONAL - *Alfonso Blanco*
Switzerland - EBU - *Bettina Brinkmann*
Tunisia - POLIMOVIE INTERNATIONAL PICTURES - *Mohamed Ali Ben Hamra*
Turkey - BULUT FILM - *Yamac Okur*
Turkey - FILMOTTO YAPIM - *Halil Kardaş*
U.K. - SEAHORSES PRODUCTIONS - *Dennis Wheatley*
U.K. - THE BUREAU - *Valentina Brazzini*
Ukraine - TATO FILM - *Olena Yershova*
U.S.A. - LONDON PACIFIC FINANCE - *Douglas W. Miller*
U.S.A. - PUKEKO PICTURES - *Adam Fratto*

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