



EURO MEDITERRANEAN COPRODUCTION FORUM

7th EDITION

October 27th - 28th - 29th, 2016

TRANI



CATALOGUE

La Puglia è tutta da girare

Puglia, scenes to explore



APULIA FILM COMMISSION

La Puglia è tutta da girare.
Puglia, scenes to explore.



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



**REGIONE
PUGLIA**

EURO MEDITERRANEAN COPRODUCTION FORUM

7th EDITION



In cooperation with:



PRESENTATION

The Apulia Film Commission Foundation introduces the 7th edition of the Euro Mediterranean Coproduction Forum, taking place on 27th-28th-29th October 2016 in Trani, with the aim of supporting film projects (feature-length fiction 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, to be shot either entirely or partially in Apulia.

The VII edition presents two new sections: Italian and Foreign.

The Italian section is aimed at audiovisual projects by national producers who are seeking out foreign coproducers.

The Foreign section is for audiovisual projects by

producers from any country searching Italian coproducers or Italian executive producers.

The Forum encourages one to one meetings and partnerships between professionals and the representatives of the 20 selected projects, promoting coproduction processes and exchange of best practices, in order to improve operating methods of the professionals involved, directing them towards the choice of the Apulia region as location for their films. With this event the Apulia Film Commission Foundation completes its building strategy of the audiovisual industrial chain, allowing the exchange of good production methods, as well as financial resources, in order to boost and ease film making in Apulia and Italy.

CREDITS

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Realized in cooperation with:

**Apulia Region, Puglia Promozione, City of Trani, Eurimages,
Ministry of Cultural Heritage and Activities and Tourism -
Directorate General Cinema**

EURO MEDITERRANEAN COPRODUCTION FORUM

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EURO MEDITERRANEAN COPRODUCTION FORUM

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PROGRAMME

27th - 28th - 29th OCTOBER, 2016 - TRANI, ITALY

Conference Hall @ Polo Museale di Trani

Roof Garden @ Hotel Marè Resort

1st day: Thursday 27th October, 2016

Conference Hall @ Palazzo Lodispoto - Polo Museale di Trani, Piazza Duomo 8/9

10.00 am

EMCF 7th edition Opening and Welcome message

by Loredana Capone - Apulia Regional Deputy Mayor for Economic Development / Tourism and Cultural Industry

10.05 am -10.10 am

Programme presentation

by Alberto La Monica - EMCF Director

10.10 am -10.30 am

Apulia Film Fund results presentation

by Loredana Capone - Apulia Regional Deputy Mayor for Economic Development / Tourism and Cultural Industry

10.30 am - 11.15 am

"Apulia System" presentation:

- Apulia Film Commission guidelines & strategies

by Maurizio Sciarra - AFC President and Chief Executive Officer

- Apulia Film Commission Funds & Services available in the Region

by Daniele Basilio - AFC Head of Audiovisual Projects and Production Office

- "Shooting in Puglia" showcase & Locations available in the Region

by Raffaella Delvecchio - AFC International Production Manager

11.15 am - 11.30 am

Coffee Break

11.30 am - 11.40

Desk Cultura Confindustria Puglia presentation

by Leonardo Paulillo - Desk Cultura Director

11.40 am - 12.00 am

Eurimages Support for Co-productions, full-length feature films and documentaries

by Pierre Gernet - Eurimages Project Manager

12.00 am - 1.00 pm

Presentation of the 20 Selected Projects

by Alberto La Monica - EMCF Director and Davide Carrozza - EMCF One-to-One Meetings Coordinator

1.00 pm - 2.30 pm

Lunch Break

Roof Garden @ Hotel Marè Resort - Piazza Quercia 8

2.30 pm - 5.30 pm

One to One Meetings

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

2nd day: Friday 28th October, 2016

Roof Garden @ Hotel Marè Resort - Piazza Quercia 8

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

3rd day: Saturday 29th October, 2016

Roof Garden @ Hotel Marè Resort - Piazza Quercia 8

10.00 am - 1.00 pm

One to One Meetings

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

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ALIEN FOOD



A BIPOLAR SUFFERER, ALBERT LIVES ESTRANGED IN A COMMUNITY OF AMUSING BORDERLINE INDIVIDUALS. ONE DAY HIS SOLITARY FIGHT TO RECLAIM ACCESS TO HIS PAST FINDS AN UNEXPECTED PATH...

Director: **Giorgio Cugno**
 Scriptwriter: **Giorgio Cugno**
 Production Companies: **GraffitiDoc, Beofilm,**
Les Films de l'Après-Midi
 Producer: **Enrica Capra**

Total Budget: **€983,970**
 Secured Financing: **€541,000**
 Percentage of Secured Financing: **55%**
 Percentage of Shooting in Apulia: **35%**
 Project type: **Feature fiction**

SYNOPSIS:

Albert (45), a foreigner bipolar with a mysterious past, lives in Northern Italy in a community boarding house for borderline cases, run by a Mental Health Institute. One night, on top of Mount Musiné, Albert is intercepted by teams of fanatical UFO hunters, who mistake him for an alien. Amused by the comical misunderstanding, his friend Frank at the therapeutic community decides to make a collective movie about the local aliens.

Meanwhile, Albert, who as of some time already has stopped taking his prescribed therapy, at the library where he makes his reinsertion job makes the acquaintance of Marta (15), and starts to take an unsettling interest in her. She enters the increasingly feverish dreams of Albert, whose ongoing abstinence from medicines sends him plunging into evermore frequent crises. Besides, a video tape found in a long forgotten box seems to indicate that Albert once had a family, wiped out by some obscure violence.

While at the Institute the atmosphere around the film is overheating, one evening Albert follows Marta all the way to her home...

DIRECTOR'S STATEMENT:

My first contact with a therapeutic community dates back to 2007, when I had the chance to run a collective writing workshop, getting acquainted with the inhabitants of the therapeutic community. It didn't take me long to understand that the real walls were not those surrounding the building but the relational barriers of the outside world with all its stereotypes and prejudices.

I strongly believe that fiction can be an instrument to deal with reality, while protecting dignity and emotions of the

real main characters.

Albert's psychological evolution turns around the notion of 'control', something which Albert is trying to regain, but from which he is also escaping. This inner conflict reflects the whole narrative world.

Albert's new awareness, gained as a result of refusing his medicines, opens him towards a destabilizing infinite, maybe still too difficult to face for him. The bittersweet ending underlines how this struggle can be risky for every man, being the task of a whole life...

DIRECTOR'S BIO-FILMOGRAPHY:

Giorgio Cugno (b. 1979, Turin) is a director, screenwriter, and visual artist. He studied direction and sculpture in Turin at the Albertina Academy of Fine Arts. After graduating, he became interested in the fields of art and film, primarily taking up the relationship between fiction and the documentary image. He has produced numerous shorts and documentaries, both warmly received at home in Italy and on the international festival circuit.

In 2009 he took part in the collective film "Walls and Borders".

The drama "Vacuum" is his first feature. "Vacuum" was presented at the 13th European Film Festival of Lecce, where it won four awards, including the Jury Award and the FIPRESCI award.

Among other international film festivals, it has been selected to the 47th Karlovy Vary IFF, and also for the 35th Villerupt's Italian Film Festival, the 57th Seminci Valladolid International Film Festival, the 4th Goteborg IFF, the 13th Tbilisi International Film Festival.

- 2012, VACUUM, feature fiction
- 2011, COME PRIMA #1, short
- 2011, ELISA #1, short
- 2011, A SANGUE CALDO, short
- 2009, ESTERNO, documentary
- 2009, NEW RECORD, short

was awarded several prizes at festivals worldwide; "Thy Father's Chair" (2015) took part in Dok.Incubator, and was selected in main competition at prestigious festivals, included IDFA and True/False, and awarded Best Film at DocuDays UA 2016.

Enrica has served as Vice President of Doc/it, the Italian association of documentary professionals, in 2011-2013, and is member of EDN and EWA.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

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

- 2016, LEONE'S CHOICE by Florence Mauro (in coproduction with Zadig Productions and ARTE France)
- 2015, THY FATHER'S CHAIR by Antonio Tibaldi and Alex Lora (in coproduction with No Permits Produktion and Inicia Films)
- 2015, HIGHER THAN THE CLOUDS by Fredo Valla (in coproduction with Les Films du Tambour de Soie, Vosges)
- 2014, EUROPE FOR SALE by Andreas Pichler (in coproduction with Point du Jour, ARTE France, RAI Cinema)
- 2014, THE TOXIC BURDEN by Patrizia Marani (in coproduction with ARTE GEIE and the support of Media Programme and Piemonte Doc Film Fund)
- 2011, DUST - THE GREAT ASBESTOS TRIAL by Andrea Prandstraller and Niccolò Bruna (in coproduction with Iota Production and AMKA Films Productions, ARTE GEIE, RSI, SRG SSR and RTBF in cooperation with Planète Justice, and the support of Regione Piemonte, Media Programme and PDFF)
- 2010, THE COLONY by Alessandro Rossetto (in coproduction with Istituto Luce and RAI Tre, and the support of Media Development, MiBAC and PDFF)
- 2008, IN THE SHADOW OF THE MOUNTAIN by Danielle Jaeggi (in coproduction with Les Films d'Ici, Louise Productions, ARTE GEIE, TSR, SF, SSR SRG, and the support of CNC and PDFF)

PRODUCER'S BIO-FILMOGRAPHY:

Founder and CEO of GraffitiDoc/GraffitiFilm, a Turin based company, she has produced mainly documentaries for the international market, both for TV and for theatrical release, selected at international festivals, and distributed all over the world. Among them, "Dust - The Great Asbestos Trial" (2011)

ALMOST PARADISE



1956. UGO CONTI, AN ITALIAN PRINCE, ENDS UP IN MEXICO WHERE HE CONQUERS THE ELITE AND SEDUCES THE DAUGHTER OF A PROMINENT POLITICIAN TO MARRY HER AND BECOME A MEMBER OF THE CLAN.

Director: **Gary Alazraki**
 Scriptwriter: **Edgar San Juan**
 Production Companies: **Film Tank, Ivanhoe Pictures**
 Producer: **Edgar San Juan**

Total Budget: **€4,254,990.20**
 Secured Financing: **€3,453,725.49**
 Percentage of Secured Financing: **81.17%**
 Percentage of Shooting in Apulia: **35%**
 Project type: **Feature fiction**

SYNOPSIS:

1956. Ugo Conti, a young and attractive Italian prince, ends up in Mexico while escaping Liz, his rich lover. In a few weeks the young prince dazzles and seduces the Mexican high society of the 50's, where he becomes the most sought-after personality by the bourgeoisie, to the point of becoming engaged with the daughter of a rich and powerful politician. A few days before the wedding, the prince's past catches up with him and he is unmasked as the impostor that he really is. When the prince falls from grace, the same society that championed him and bowed down before Conti, will now destroy him.

"Almost Paradise" is a novel published in Mexico in 1956 that portrays a social class that hides its mediocrity behind luxury and power. It's a social critique told through continuous intrigue, fast-paced dialogue, and characters full of life. The novelist Luis Spota knew how to portray a real situation in a historical moment: the rich and aspirational bourgeoisie of Mexico grew and modernized after the revolution, but didn't put an end to its practices: theft, betrayal and murder.

Rouge", Baz Luhrmann, 2001; "Babel", Alejandro Iñárritu, 2006) to create the 50's context in both countries.

DIRECTOR'S BIO-FILMOGRAPHY:

Gary Alazraki is the writer and director of Mexico's record breaking comedy "Nosotros los Nobles" ("The Noble Family", film in which the Italian comedy "Belli di Papa" is based) and the co-creator, executive producer and director of "Club de Cuervos" - Netflix's first original series in Spanish.

Born in 1977 and raised in Mexico City, Gary "Gaz" Alazraki studied Cinema in Boston and did the second half of his college education in USC University of South California.

He heads Alazraki Entertainment, a Mexico City based production company focused on high quality entertainment for general audiences in Latin America and Hispanic USA.

DIRECTOR'S STATEMENT:

"Almost Paradise" is the most ambitious project I have faced. This is a period film with very high production value and great narrative. Traveling in time between Italy and Mexico, we want to explore the similarities and differences between both cultures, as well as the aesthetic contrast between the Mediterranean and the Pacific. In order to create great photography, we have invited Luca Bigazzi (DOP of "La Grande Bellezza", Paolo Sorrentino, 2013) to portray this universe with his unique vision; we have also invited Brigitte Broch to be production designer ("Moulin

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Film Tank and Alazraki Entertainment had joined their experience and resources to work together specifically in "Almost Paradise". The combined experience of the Alazraki's team, which developed "The Noble Family", one of the most commercially successful films in Mexico, and the art house point of view of Film Tank, producers of award winning movies at Sundance, San Sebastian and Rotterdam, guarantees a passionate team of story tellers capable of making a compelling and entertaining film with high production value standards.

Adding to this alliance, Ivanhoe Pictures, production company based in USA and Beijing, with a four-year

multi-picture co-financing pact with Fox International Productions, has teamed up as "Almost Paradise" most important financial partner, giving the producers the grounds needed to fulfil such an ambitious project.

PRODUCER'S BIO-FILMOGRAPHY:

Edgar San Juan has produced "The Maid" by Sebastián Silva (Chile-Mexico, 2009; Sundance: Best Foreign Film, Best Foreign Actress; Golden Globe Nominee).

Edgar San Juan wrote and produced "Northless" (Mexico-Spain, 2009; awarded at San Sebastián, Rotterdam, Thessaloniki, Fribourg), "La Sirga" (Colombia-Mexico-France, 2012; premiered at La Quinzaine des Réalistes) and "Chalán" (Mexico, 2012; first Mexican film premiered in streaming).

He is also the CEO at Film Tank, a company based in Mexico, where he works writing and producing film and television.

BLIND DINNER



A BUSINESS DINNER WITH TWO COUPLES THAT HARDLY KNOW EACH OTHER. IT BECOMES A NIGHT OF INTRIGUES, REVELATIONS AND SEX. AS DAWN RISES, THEIR LIVES WILL BE CHANGED FOREVER.

Director: **Anna Negri**
 Scriptwriters: **Anna Negri, Emanuela Rossi**
 Production Company: **Interlinea Film**
 Producer: **Maurizio Antonini**

Total Budget: **€980,000**
 Secured Financing: **€340,000**
 Percentage of Secured Financing: **35%**
 Percentage of Shooting in Apulia: **80%**
 Project type: **Feature fiction**

SYNOPSIS:

A European financial capital, an investment bank. Teo, the boss, is furious with Paolo, a shark in the financial world, since he made a huge loss on the stock exchange. They both decide to promote Marco, in order to blame him. But Marco is aware of this, and of course skeptical about accepting this promotion. Paolo then invites Marco to spend the weekend with his girlfriend Elena in his home in Apulia to convince him. Marco accepts, worried about Elena, a beautiful but wild burlesque dancer. In Apulia we meet Bianca, Paolo's 'stay at home' wife, bored and frustrated.

Marco notices the effect of Elena on Paolo and realizes that it could be useful. When Elena proposes to seduce both Paolo and Bianca, to live up proceedings, Marco accepts. He knows about all the risks but he will accept them. After many drinks Marco and Elena succeed in their endeavour. When Marco is alone with Bianca, he manages to have the password to Paolo's computer. Now, he needs to get to the computer. Bianca, after she has spied on Elena and Paolo together, theatrically attempts suicide. Paolo takes her to hospital. As soon as they have gone, Marco searches for Paolo's computer. Elena suspects she has been used by Marco to spy on Paolo but Marco denies. Meanwhile, Paolo and Bianca have an argument about fidelity on their way to the hospital and Paolo turns the car around and drops her home. Bianca surprises Marco and Elena who have staged a parody of their hosts on their own bed. Bianca is furious and she points a gun at them and reveals to Elena that Marco is in serious trouble at work. Elena's suspicion that Marco has used her is confirmed, and with that she ends their relationship. Marco tells Paolo that he found in his computer evidence that Paolo has made a deal with a competitor bank. Marco can blackmail him and Paolo is forced to give him his job back. The men want their women back but as they enter the bedroom they are received at gunpoint. Paolo starts to

plead with Bianca, swearing his love for her. Bianca is about to take him back but Elena reveals that Bianca has a nodule in her breast. Paolo is horrified. They join some friends at a little club. Bianca and Elena go wild, Marco and Paolo must drag them out of the dark room by force. It is dawn. Bianca proposes they all live together, like a happy family. Elena leaves with the friends. Marco is resigned to this, he has understood that Elena will never stay with him. They go their separate ways, Elena with her friends, Marco alone, and Bianca and Paolo back home, perhaps to a new relationship, but everything is going to be different.

DIRECTOR'S STATEMENT:

In my early thirties I made my debut film "In Principio Erano le Mutande" which was shown at the Berlin Film Festival in the Forum Section, then I went on to work for Italian television. Since then I made five TV films and worked on series and a political satirical program ("Blob"). My features are always dark comedies, centred on romantic relationships and told from a female point of view. "Riprendimi" is an independent film. It premiered in the International Competition of Sundance Festival, was bought by the Sundance Channel, and had a wide theatrical release in Italy. "Riprendimi" was a great experience, and it made me keen to continue to work closely with some great actors and do something together that would be relatively low budget but with great production values. So I developed the idea of "Blind Dinner" with this in mind. I think that having four characters in the same place for a whole night is an opportunity to explore and deepen the actors' performances. My intention was to explore sexuality and push the boundaries of that territory by filming love scenes. This

would give me the possibility to construct three-dimensional characters that can be seen also in their most intimate moments. The film's main question is: 'how do you deal with desire in a long standing relationship?' I thought that it was a pretty universal theme. We constructed characters who'd speak about feelings all the time but are scared of real intimacy, so they don't show themselves to anyone and are very lonely.

DIRECTOR'S BIO-FILMOGRAPHY:

Anna Negri was born in Venice. She graduated in Film at the London College of Printing and has Masters Degree in Film Direction at the Royal College of Art. She directed five TV single dramas for RAI. Her first cinema feature "In Principio Erano le Mutande" premiered at the Berlin Film Festival 1999 and her second feature "Riprendimi" was in the Competition at Sundance Festival 2008. In 2009 she published a book "Con un Piede Impigliato nella Storia". The screen adaptation is now in development.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Interlinea Film was founded back 1971. As from 1994, with management change has worked with some of the most important directors from Maestro de Oliveira to Tornatore. Over the years it has realized over 200 audiovisuals. In 2004 produced the feature film "It is Easier for a Camel..." written and directed by Valeria Bruni Tedeschi, an Italy-France coproduction.

In 2014 produced the feature film "Controra - House of Shadows" a supernatural thriller written and directed by Rossella De Venuto. An Irish-Italian coproduction. Focus of Interlinea Film is to foster and develop creative coproductions of international appeal.

-2016, ONCE I WAS MALERBA by Toni Trupia, feature fiction (supported by MIBACT Film Fund and Sicily Film Fund)

-2016, HAIKUS ON A PLUM TREE by Mujah Maraini Melehi, feature fiction (supported by MIBACT Film Fund and Lazio Film Fund, Italian Cultural Institute, with the original score by Rijuchi Sakamoto)

-2013, HOUSE OF SHADOWS by Rossella De Venuto, feature fiction (supported by MIBACT, Irish Film Board, BLS, and AFC)

-2008, A FUNNY STORY - BIOGRAPHY OF MARIO MONICELLI by Roberto Salinas, documentary (supported by Regione Lazio)

-2007, THE LONG CENTURY - A BRIEF BIOGRAPHY OF

MARGHERITA HACK by Roberto Salinas, documentary (supported by Regione Lazio)

-2005, THE LIFE AND ADVENTURES OF THE LORD OF BRIC Á BRAC - A BRIEF BIOGRAPHY OF VALENTINO PARLATO by Roberto Salinas, Marina Catucci and Matteo Parlato, documentary (supported by Regione Lazio)

-2003, IL EST PLUS FACILE POUR UN CHAMEAU by Valeria Bruni Tedeschi, feature fiction

PRODUCER'S BIO-FILMOGRAPHY:

Maurizio Antonini in 1994 took the leadership of Interlinea Film and guided the company to regain a presence and an international recognition for high quality production capabilities. Maurizio graduated at the London College for Communications in International Business. Under his guidance Interlinea Film works in cultural projects, events and in film production, servicing international projects and developing and taking to market its own films.

Rossella De Venuto lived in New York, where she studied Film Direction and Creative Writing at the New York Film Academy. Rossella directed shorts and feature. Her debut feature "Controra - House of Shadows", was awarded in various festivals in Italy and abroad and now is head of development.

BOSS



"BOSS" IS A BRUTAL, STARK AND REALISTIC COMEDY, THAT SHOWS HOW A GREAT MAN CAN BE PULLED BY THE EXCESSES OF THE SUCCESS TO A TOTAL DEGRADATION, AND HOW HE WILL EMBRACE A NEW LIFE.

Director: **Sergio Barrejón**
 Scriptwriter: **Nabxo López**
 Production Companies: **Potenza Producciones, Fado Filmes**
 Producer: **Carlo D'Ursi**

Total Budget: **€1,225,000**
 Secured Financing: **€527,400**
 Percentage of Secured Financing: **43%**
 Percentage of Shooting in Apulia: **85%**
 Project type: **Feature fiction**

SYNOPSIS:

One Monday, at Sunrise. A business executive wakes up in his car. He's hungover. He reeks and his head is throbbing. He snorts a line of coke and starts up his car: it's César.

César is a self-made man, the founder of a large company. He has, however, become a caricature of the great man he once was. As a boss, César is a suspicious, foul-mouthed, irritable, alcoholic coke addict.

César begins his week fighting on many fronts: a treacherous embezzlement that threatens the survival of his company; a wife who has kicked him out and wants a divorce; a son that wants nothing to do with him.

César, without a home to go to, sets up camp in his office for a week, trying to prevent the house of cards from tumbling down.

His only ally is Ariana, a Colombian cleaner that works the night shift. Carefree, vitalist and stoic, Ariana offers Cesar a different point of view and an unexpected friendship.

Later in the week, César is losing battles, all whilst his moral defeat is joined by physical decline: he hardly sleeps, he eats poorly, and he abuses coffee, alcohol and cocaine. But Ariana's company at night encourages him to keep going.

And when he thinks that is in the path of recovering his company, Cesar discovers that someone at his administration has been embezzling for years. A hundred millions of euros have disappeared from the books. All evidence points Javier, his right hand and best friend.

His partners abandon him. His company sinks. And to top it all, his wife confesses that she has cheated on him with one of his employees.

César loses everything and he comes to understand that the success inside of him has become rotten and turned into a monster. Alone, destroyed and ready to end his days with dignity, he decides to jump from the window in his office.

Ariana saves his life in extremis. Not just that: he discovers

that the real culprit of the embezzlement hasn't been Javier but Gómez, the pleasant and servile employee that has been playing the role of 'his loyal squire' for years.

Ariana's intervention makes César realize, in spite of all, that he does have people around him willing to help. People that is worth it to fight for. And that's what César does best: fight.

César apologizes before Javier, and with his help, finds the way to save himself and solve his problems. It won't be easy: he has to sink his own company, dragging Gómez and the rest of hustlers. Recovering his life and affection from his loved ones. He loses his material possessions, but regain his dignity.

DIRECTOR'S STATEMENT:

"Boss" deals with the crisis, but not with the fatalism that typically involves the theme, but as a comedy. We want to present a tragic history in the key of a comedy, almost in the tone of vaudeville, maintaining the contrast between terrible acts and comical situations.

"Boss" is intended to show the effects of the crisis to one person. Not a poor man fired and evicted. No. "Boss" is the story of a high-class businessman... in free fall.

A man who lived the good times of Spain earning easily lots of money... and spending them without control.

A man who will have to learn the value of the only real treasure that a man can own: dignity.

Through the relationship between a Spanish businessman, César, and a Colombian cleaning woman, Ariana, "Boss" also seeks to portray the socioeconomic relationship between Spain and Latin American countries and reflect the reality of an immigrant that crossed the Atlantic looking for

prosperity.

The idea of "Boss" is to convey some positive values from the opposite of these values. The script tells us the story of the journey of redemption of César: from the cynicism in extreme, the excessive arrogance and the emotional blindness, until the painful consciousness of his own misery.

Ariana is the antithesis of César: young, positive, respectful, calm... Ariana came five years ago to Spain ready to earn money to maintain the child that she has in Colombia. She came in the worst years of the crisis but she stood it with stoicism. Despite the excessive hours of work, the low salaries and harassment by her bosses, she knows how to maintain her self-respect and dignity.

Ariana is the one who guides César toward the redemption. She is the person who discovers the fraud and that gives César the key to resolve his problems.

And thus the end of "Boss" shows a César that is redeemed because he is willing to sacrifice his money and power in exchange to get back his lost dignity.

But in the end we realize that César is not corrupted. He has only been blind for years. But, as Oedipus, at the decisive moment César is able to see that he is the origin of the evils that afflict him. And, as Oedipus, is willing to sacrifice for it. And thanks to Ariana he will find a way to do it less tragically. And much more fun...

DIRECTOR'S BIO-FILMOGRAPHY:

Sergio Barrejón has written the Oscar nominated shortfilm "We Were a Few" (2005), and "Lucas" (2012) nominated for the Goya Awards. He has written and directed shortfilms as "The Manager", also nominated for the Goya Awards. He wrote many famous TV shows as "La Señora" (TVE), "Amar Es Para Siempre" (A3), "La Sonata del Silencio" (TVE) o "La Catedral del Mar" (A3). Screenwriter of the film "Fill de Caín" (2013). He is a screenwriter teacher in the prestigious Master of the Universidad Pontificia de Salamanca. He is the founder of Bloguionistas, the Spanish collective web about screenplays.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Potenza Producciones is a film and moving-image production company born in 2004 to produce audiovisual contents, from short films to documentaries, TV series and mostly feature films, all of them in international coproduction. More than co-financing, coproduction means for Potenza Producciones international cooperation and talent exchange, as well as

cultural circulation, and this is one of the biggest targets for the company.

Potenza's first feature was the coproduction "The Last Flight of the Flamingo", supported by Media Development & I2I, Ibermedia, Eurimages, ACP, Fond Sud, etc., was released in the Pavillon du Cinema du Monde of the Cannes Film Festival in 2010, and then in many festivals as Pusan, Montreal, Leuven, and distributed in Portugal, Spain, Italy, Brazil, Mozambique and Angola.

PRODUCER'S BIO-FILMOGRAPHY:

Carlo D'Urso has more than a decade of experience as film producer, with coproductions that achieved selections in important festivals such as Cannes, Malaga, Venice, Seville, among others. He is a business plan consultant for audiovisual companies, as well as a counselor for funding applications. He works as teacher and conferencist, collaborating with important European and American universities and film organizations and institutes programs. He is involved in the fields of script-writing and direction, he obtained the award Media New Talent Prize.

He also worked as development and financing consultant for Media, Ibermedia, ACP, Eurimages applications, and as business planning consultant for coproductions and international sales, and for the companies as Vaca Films (slate funding), Media Business School-Fundación Media (Media Training Programme), Baleuko S.L.

COURTHOUSE

tempesta

AN ORDINARY DAY INSIDE A COURTHOUSE, AT A COURTROOM HEARING THE FINAL PROCEEDINGS OF A CASE ARE BEING HELD.

Director: **Chiara Bellosi**
 Scriptwriter: **Chiara Bellosi**
 Production Company: **tempesta**
 Producers: **Carlo Cresto-Dina, Francesca Andreoli**

Total Budget: **€1,341,000**
 Secured Financing: **€414,010**
 Percentage of Secured Financing: **30,87%**
 Percentage of Shooting in Apulia: **70%**
 Project type: **Feature fiction**

SYNOPSIS:

One night, at closing time, two robbers armed with a gun, which later proved to be a toy-gun, entered the office of a petrol station. They threatened and hit the station attendant, forcing him to hand over all the proceeds of the day, and then swiftly walked out. But as they crossed the station clearing directed to their scooters to run away, the attendant chased them with a lawfully detained weapon, and fired three shots. Two of them reached one of the robbers who fell to the ground, the other froze, gave up, and waited for the arrival of the police and of the ambulance. The wounded man died on his way to the hospital, the other was arrested. In the courtroom the station attendant and the robber are going to be judged.

A day in late October. The courthouse is swarming with people: busy, anxious, scurrying along the corridors or leaning motionless against the walls, waiting, or locked in rooms filled with papers and folders, there is continuous chatter, background noise that never stops. In a courtyard a little seven years old girl, Luce, struggles to climb a tree. From a window her mother, Angelina, calls out to her. Luce and Angelina are daughter and wife of the robber. In the hallway, sitting on a bench outside the courtroom where the hearing is taking place, a seventeen years old girl, Domenica, empties her purse. Domenica is beautiful and seductive, she is the petrol station attendant's daughter.

This is their story. It is the story of two factions waiting for a verdict following which their lives will no longer be the same. Two daughters who, in the end, will find themselves accomplices in a small gesture of rebellion, with the vague awareness that whatever it will be, eventually, it will pass.

DIRECTOR'S STATEMENT:

After months of simply sitting at courthouses, we started. Maybe we had started earlier, the desire to narrate in a documentary, inspired by "Welfare" by Frederick Wiseman, by a poem by Patrizia Cavalli titled "Homeland" and many apparently unrelated readings.

But only after having long been in a courthouse, sitting on benches or wandering from a corridor to a courtroom, we really started. Sometimes we wondered what we were there for. To watch, to watch only. And the more we watched the more concrete the initial thought became: the starting point. Which was: to me it causes this effect: it gives me anxiety, it instills fear, it feels as if it's going to swallow me any minute. It makes me feel small, gaugeable in centimeters, and yet, when I go through it, it gives me a strong sense of belonging, a real sense of belonging to the human community. This is a topological film, consisting of three parts linked to each other: the cause, the characters, the place. The core is the cause discussed in the courtroom at the hearing. What happens inside there, it has strict formal procedures and a formal language. The courtroom is the space where the pieces of the story concentrate and then precipitate, it has its own cadenced and fixed rhythms. Outside, during the waiting time, there is the daily life that wants to exist even in there: basic needs, boredom, sleep, creation of relationships. Luce, Angelina, Domenica, Daniele are characters that usually, in this context, are in the background, they are attached to the walls or go by fast in the corridors. In this story they try to win their own space, to demand attention with an almost physical effort. They are surrounded by a space that can easily swallow them: the courthouse is wide, inhospitable and crowded. Its ways of working are complex, horizontal and vertical levels (lobbies, halls, staircases, elevators), which have a continuity to be deciphered and which often causes loss of orientation.

DIRECTOR'S BIO-FILMOGRAPHY:

This is Chiara Bellosi's debut, after making a short film as part of the collective film "Che Cosa Manca", which was published by Feltrinelli and produced by Carlo Cresto-Dina.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

tempesta was founded in 2009 by Carlo Cresto-Dina, producing award-winning films by young European authors for international distribution. The first film produced by tempesta was Alice Rohrwacher's debut feature "Corpo Celeste". tempesta went on to produce Rohrwacher's second feature, "The Wonders", which won the Jury Grand Prix at Cannes 2014, along with other acclaimed films by European directors (including Leonardo Di Costanzo).

In just a few years, tempesta has distinguished itself as one of the most innovative production companies in Europe, branching out into cross-media projects, sophisticated crowd-interaction games that generate film and TV content. All of tempesta's digital productions have already been funded, developed and tested in the market by RAI, Italy's biggest audiovisual investor (both their cinema and TV branches).

tempesta has also developed EcoMuvi, the first procedural guideline for the certified production of 'sustainable' films. EcoMuvi involves re-thinking the entire production process and establishing methods for gauging the impact that a production might have on the environment and reducing that impact – rather than merely 'compensating' for it.

PRODUCER'S BIO-FILMOGRAPHY:

Francesca Andreoli graduated in Foreign Languages, and Literature. Since 2003 she has dealt with the organization and coordination of exhibitions, demonstrations, workshops and special events for the Fondazione Cineteca di Bologna. Since 2008 she has also acted as film commissioner at the Bologna Film Commission. She is the head of tempesta Italia and scouts for new talent in the field of audiovisual and multimedia. Within the development plan of Tempesta, Francesca handles relations with authors, along with overseeing development work on screenplays and financial plans with Carlo Cresto-Dina.

GOING BLIND



SINAN IS A BLIND MASSEUR. HE WOULD HAVE SURGERY TO SEE. HOWEVER, FOLLOWING THE OPERATION, HE IS STUCK BETWEEN THE WORLD OF SEEING AND THE WORLD OF TOUCHING.

Director: **Haci Orman**
 Scriptwriter: **Haci Orman**
 Production Company: **Praksis Film**
 Producer: **Haci Orman**

Total Budget: **€363,300**
 Secured Financing: **€200,000**
 Percentage of Secured Financing: **55%**
 Percentage of Shooting in Apulia: **25%**
 Project type: **Feature fiction**

SYNOPSIS:

What happens if a blind man starts to see 34 years later? This film tells the story of Sinan (38) who is bestowed with such a miracle, but whose life turns into a nightmare, contrary to expectation.

Sinan is a visually-impaired man who works as a masseur at a luxury hotel. Although he has lost his vision at the age of 4 due to a feverish illness, he has built a self-sufficient and balanced life with hobbies. He lives with his wife Nurten (39).

The chain of events begins with Sinan learning of a newly developed method of operation which could allow him to see again. Following the successful operation, Sinan opens his eyes to a brand new world, and starts to see vaguely.

As days go by, Sinan's vision does not improve as expected, on the contrary, he experiences disruptions in adapting. This new life of confusion and uncertainty is reflected in his work life as well—he is afraid during massage sessions, closing his eyes while performing his art. His credulity fails, gossip ensues. The media reports unfavorably about him, alleging that he is a masseur who pretends to be blind. He is often met with prejudice. He is overwhelmed under these circumstances, and is fired when he does not go to work.

His severe depression forces him to first seek psychiatric help, then visit the visual rehabilitation center. His life is now completely changed. The therapist at the visual rehab center makes a huge effort in order to aid Sinan to stand on his feet again. The therapist believes that the hospital which performed the operation has used Sinan like a lab rat.

In an effort to ensure Sinan to see clearer, Nurten builds a Lilliputian world out of toys and models, expecting him to learn by touching and playing. Unfortunately, Sinan's visual performance is much lighter than Nurten's ambitious desire. His days at rehab are vital to Sinan's restoration process. His relationship with other blind persons, especially his

friendship with the 8-year-old girl Helin brings Sinan back to life. Sinan slowly returns to his former world, turning gradually blind as many doctors had predicted. With the impression of the extraordinary experience he went through, he starts to lead a simpler life, and becomes wiser, growing to be a guide who instructs visually impaired persons and raises awareness of blindness. On the other hand, Nurten will need to question the consequences of her forcing Sinan to see like 'everybody' just to give the gift of seeing to her beloved.

DIRECTOR'S STATEMENT:

"Going Blind" is a social drama on the paradoxes of civilization. Set in modern times, a sterile tale of hurting, devoid of blood or smell, witnessed by everyone, but which nobody can see. Our film flips the coin of civilization which subjugates a visually-impaired person with the assurance of opening his eyes. The university holds tight, medicine dissects, judiciary cleanses, the media cooks. And the society demands its own share.

In the early 2000s, while I published "The Speaking Magazine" ("Konuşan Dergi" in Turkish) for the visually-impaired, I spent a lot of time with numerous successful individuals who had improved their talents and skills. Recently, while I refereed at private chess tournaments, I met several visually-impaired chess champions, one of which, Selim Altınok, had played against Kasparov to a tie. During those years when I had the opportunity to closely observe the world of the visually-impaired, I got to learn that many individuals actually did not actually have congenital blindness. I recall some of them wishing to acquire the opportunity to see through some improved medical procedures, desiring to

meet a visual life, taking the chance to discover a new world. But some of them actually thought that such experiences usually brought disappointing consequences. This is a delicate question, since medicine can bestow vision to the blind, but also has the potential to disrupt life's balance with an endless stream of operations.

Writing the script for this film, I decided to take off from exactly that delicate point. Why cannot Sinan, the main character, adapt to the visual world although he somewhat regains his vision following an operation? Is there a condition that needs to be treated, or is our civilized and refined world making Sinan sick from the moment it began forcing him to conform with everybody else? Which is the biggest 'blindness': ambition, prejudice, or the drive to profit? Which is the biggest 'lack': never possessing or losing a possession? Which is 'darker': never having seen a person's face or never having touched a person's soul? It is through these questions that I want to tell a nonconforming tale which proposes a 'peek' at the states of our social blinding. I aim at displaying the problems that arise from the ambition to uniformity, normalize, force to look like us, while keeping in focus the chaos which a visually-impaired individual goes through during his struggles to react to the ordinary expectancy of society. I believe this would therefore provide me with the opportunity to tell a story that would be both dramatically and cinematographically original. Through our protagonist Sinan's world of perception, while illuminating certain aspects of our world which certainly are not what they seem, I aim to display varying facets of the world of vision.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Praksis Film was established in 2013 by Hacı Orman. It is an independent film production company from Turkey. 2014 has produced a short film "Homo Politicus". "Homo Politicus", participated in many international film festivals and has been invited to the Council of Europe. The company is currently developing two projects. Attended platforms: Meetings on the Bridge ("The Interrogation"), Sundance Lab ("The Interrogation"), Agora Crossroads ("The Interrogation"), Sofia Meetings ("The Interrogation"), EMCF ("Going Blind").

DIRECTOR AND PRODUCER'S BIO-FILMOGRAPHY:

He worked at several newspapers and radios. He worked as the editor-in-chief for the "Speaking Magazine", Turkey's first art magazine published for the visually-impaired. He took on the Turkish production of Harold Pinter's stage play "Mountain Language". He has worked as education expert on human rights and culture policies at several NGOs within the European Union. He was imprisoned twice on political grounds. In 2011, he decided to lay off all executive duties to take on film only, and participated to YapımLab, managed by Zeynep Atakan. In 2014, he shot the short film "Homo Politicus" about the historical dialogue between German Pastor Lepsius and Turkish general Enver Pasha. He participated to international platforms including Meetings on the Bridge, Sundance Lab, Thessaloniki Crossroads, and Sofia Meetings with his feature film project, "Interrogation".

KERR**bad crowd**

THERE IS A TRAIN AND A CHOICE; YOU GET ON OR NOT... THAT'S ALL.

Director: **Tayfun Pirselimoglu**
 Scriptwriter: **Tayfun Pirselimoglu**
 Production Company: **Bad Crowd**
 Producers: **Nancy Kokolaki, Nikos Moustakas, Vildan Ersen**

Total Budget: **€668,000**
 Secured Financing: **€208,000**
 Percentage of Secured Financing: **31,14%**
 Percentage of Shooting in Apulia: **100%**
 Project type: **Feature fiction**

SYNOPSIS:

This is the story of C, who becomes the sole witness of a murder at his hometown's train station, where he came for his father's funeral. He faces a tragic dilemma. Should he just get on the train, leave and return to his regular life or report the murder to the police and accept the possible consequences? He chooses the second and suddenly finds himself in a very weird situation: he is prohibited from leaving town and gets engulfed by the bizarre atmosphere that starts to surround the area. Various strange friends of his deceased tailor father (a butcher, a dwarf barber, a man with a fake hand, an officer) get entangled in his enigmatic adventure. The mysterious nurse that tended to his father, who is also the wife of the murder victim, tells him to leave town immediately and brings warning of an approaching threat. He is then accused by the prosecutor for a crime that's never explained to him. Confused, C decides to flee but the town is now in quarantine due to a rabies epidemic. The unexpected appearance of the murderer in his father's shop, where he sees the hero with the nurse, creates an avoidable perplexity for C. Gradually, he becomes aware of other peculiar connections among the towns folk, which makes him substantially more anxious. C, being totally incapable of comprehending this absurd situation, is hiding from the police who are hunting him at the prosecutor's orders. All his attempts to run away are fruitless. Then...the country's borders are closed.

DIRECTOR'S STATEMENT:

The project is based on "Kerr"*¹, my fifth novel of another version of the second one, "The Album of the Lost People". In the both of the books, the first and the last episodes are exactly same. In "The Album of the Lost People" the main

character, finding himself in a serious decision moment, gets on the train, thus avoiding his responsibility but he stays in the town in "Kerr". Although, taking the right decision on the right moment is accepted as a universal dilemma, here in my country in an acute turmoil, is also a matter of morality. The plot of the film, starting with such a desperate hesitation, tells the story of an eye witness of a murder turning into an accused one for an unknown crime, in a small town -what it represents is evident- gradually getting insane. The situation is ridiculous but very serious, on the other hand. The 'truth' here is now redesigned and people become adjusted, accordingly. A new destructive and sacred morality prevails and a new enemy appears in streets. The town is covered by an ambiguous haze of fear. The allegories are not accidental, unfortunately. "Kerr" tells a story of having a Kafkaesque or Buzzati's absurdity. Actually, now, a common concrete irrationality here in my country is the production of the society itself. In a great agony, the 'reality' is changed and banality of insanity overrules. The film, having a deep and delicate humorous approach, intends to capture the 'situation' of such a society decaying. The story follows the main character, the one who is lack of political understanding and the victim of this corruption. The plot is behind of his ludicrous fate representing the all others unaware and a bitter irony is embedded in the script. This film is not only based on a political critic, placidly and humorously made, but also a dissection of such a universal problem is presented in sub context. This is a black and white film which helps to convey the spirit precisely. The places, time and names are anonymous.

*Kerr, a word fallen out of use, means 'restarting after given up' and I prefer to keep it original for the title of the project, underlying the irony.

DIRECTOR'S BIO-FILMOGRAPHY:

Tayfun Pirselimoglu was born in Turkey. He is one of the founders of the independent art initiative of Academie Genius where he lectured on script-writing, cinema and painting. As a painter, he held various exhibitions in different cities of the world. He is the author of 4 novels and 2 story books. He started his film career as a scriptwriter. He directed his first short film "My Uncle" in 1999 and "The Silent Is Golden" in 2002 and has been the recipient of numerous international awards. In 2002 he shot his first feature "Innowhereland". "Kerr" is his 7th feature film in development.

-2013, I'M NOT HIM, feature fiction; premiere in Rome FF Best Script, Istanbul FF Best Film, Best Script, Best Music, Scarborough Grand Prix for Film Outstanding Directional Achievement, Mooov Best Film, Nantes Special Mention, 21th Festival Cinema Independent de Barcelona L'Artenativa Best Film, Rotterdam, Edinburgh, Sydney, Vilnius, Munich, Sarajevo, Geneva, Viennale, Ankara, Mannheim, Festival on Wheels, etc

-2010, HAIR, feature fiction; premiere in Locarno FF, 30th Istanbul FF Best Director, Best Actress, 27th Festroia Fipresci award, 17th Festival on Wheels Special Mention, 9th Almaty Netpac Prize, 47th Antalya FF Best Supporting Actor, Best Photography, 44th Turkish Film Critics Best Actor-Actress, 17th Sadri Alisik Best Actress, Toronto, Talinn Black Nights, Montpelier, Boston, Warsaw, Munchen, Mannheim, London, Hong Kong, Prague, a.o.

-2009, HAZE, feature fiction, premiere in Berlinale Forum, 16th Adana Golden Boll FF, Best Photography Istanbul FF, Indie Lisboa, Durban, Luciana, Brussels, BFI

-2007, RIZA, feature fiction; premiere in Berlinale Forum, 19th Ankara FF Best Film, Best Director, Best Art Director 29th Montpellier Critics Award, Montreal, Sydney, Bafici, Valencia, Copenhagen, Wellington, Edinburgh, Haifa, Dubai, Warsaw, Sofia, a.o

-2002, INNOWHERELAND, feature fiction; premiere in Montreal World FF, Grand Prize Montpellier Jury, Young Public Jury Award 21st Istanbul FF, Radical Public Prize, Best Actress Turkish Film Critics Association, Best Actress, Best Supporting Actor and Actress, Seville, Thessaloniki, Mannheim, Trieste, Barcelona, a.o.

feature films. Their aim is to coproduce art-house films and also to organize community initiatives all around the world. From their most recent credits, the feature film "Ashes" by Stratos Tzitzis (supported by Greek Film Center & ERT) made its international premiere in Montreal World Festival and the Argentinian-Greek documentary "Working Dancers" by Julia Martinez Heimann and Konstantina Bousmpoura (supported by INCAA) made its world premiere in Thessaloniki Documentary Fest. Their previous film "I'm Not Him" by Tayfun Pirselimoglu is a Turkish-Greek-French coproduction, supported by Eurimages; the film participated in 46 festivals and received 7 awards. Their project in progress "Children Without Nightmares", is a multicultural, social and artistic initiative about children who live in the refugee hospitality campuses. Their next cooperation with Tayfun Pirselimoglu, the film "Sideway", supported by the Turkish Ministry of Culture and the Greek Film Center, has just been completed and its world premiere is being planned. Recently, the Creative Europe's Media Program announced a development grant for their next film titled "Kerr".

Selected credits

-2016, ASHES by Stratos Tzitzis, feature fiction; international premiere in Montreal World FF' 16

-2015, WORKING DANCERS by Julia Martinez Heimann and Konstantina Bousmpoura, documentary; world premiere in Thessaloniki FF' 16

-2013, I'M NOT HIM by Tayfun Pirselimoglu, feature fiction; premiere in Rome, 46 festivals and 7 awards

-2013, MEMORY RELOADED by Panos Pappas and Despina Charalampous, short; Cannes Short Film Corner, From The Beyond USA, FARGO Fantastic, etc.

PRODUCER'S BIO-FILMOGRAPHY:

Nancy is a film producer and founder member of the cultural organization Bad Crowd.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Bad Crowd is a worldwide network of artists and creators. The founding members have previously produced more than 25

MEMORIES OF A GOLDFISH



THE KIDS IN THE FINAL CLASS OF A LOWER SECONDARY, THE ONLY ONE IN A ROUGH SCHOOL IN TOWN, TRY TO LIVE DOWN THEIR REPUTATION AS 'THE BAD SONS OF BAD MEN'. BASED ON A TRUE STORY.

Director: **Francesco Lopez**
 Scriptwriters: **Francesco Lopez, Massimo Ruggiero**
 Production Company: **Oz Film**
 Producer: **Francesco Lopez**

Total Budget: **€697,146.46**
 Secured Financing: **€234,571.969**
 Percentage of Secured Financing: **39%**
 Percentage of Shooting in Apulia: **100%**
 Project type: **Feature fiction**

SYNOPSIS:

Maria travels every two months from Apulia to Sardinia, in order to see his dad in a top security jail. She knows perfectly well she'll never see her dad out of prison. Maria is growing up and she's sick and tired. Her beauty cuts both ways: on the one hand the kids in the neighbourhood vie to win her, on the other she knows that, even if she goes into education, she'll always be branded as 'one from that dodgy neighbourhood' and no man from the city's respectable middle class will ever marry her.

Tommaso is ambitious, his father is coming back after a lengthy term in prison, and he feels it's about time he shows he's grown up and worthy of managing his family business. But their relationship has to be built on precarious foundations. Tommaso understands that the man who failed him as a father is not even the boss he used to be.

Pietro has no one, he's only been diagnosed with hyperactivity, and seems to be the only one to have grasped that the nearly empty school, with only one class, is coveted by the priests from the nearby imposing church. The church wants to convert the school into a pilgrims hotel. When Pietro rebels is sedated with psychiatric drugs.

Annalisa wants to be a star, she dances and sings in the class and outside, but when her addict and destitute brother arrives she'll have to be a like a mother to him. She's only twelve, and the only stage she'll ever tread is the Lyon's club, which will award her book vouchers as a prize for her goodness.

Giorgio is scapegoat, he's always bullied and laughed at; he's fat, ugly and sad, doesn't speak much, but when the class can't afford to go on school trip he will suggest a day out at his grandfather's farm as an alternative. Here, at last, everyone will find out Giorgio's secret dream: becoming a beekeeper.

The five protagonists, with the rest of the only class at San

Nicola Lower Secondary, have to face their hardest challenge: proving to the people in their neighbourhood that they're no longer the bad kids they used to be, the children of bad people, who would lord it over undeterred in the past. They want to prove they are kids who can get their lives back and chase their dreams.

DIRECTOR'S STATEMENT:

Bari is a seaside city in Southern Italy. As most sea places it looks like a beautiful cheerful girl who suddenly becomes sad and coarse.

The middle of the city is also his heart, called by most simply Barivecchia (Old town): this is the oldest part of the city where you can see narrow streets and huddled houses who live together with their people, sometimes in a way that can be too much familiar.

Barivecchia has ever been known as a land of mafia, and even if nowadays you don't see any more blood feud down the streets, mafia still exists, in different ways. Today's gangsters either live in affluence and they flash it, sometimes they never do.

In Barivecchia you can find very old, prestigious and beautiful schools, like churches. One of these is called San Nicola, like the most important Saint in Bari, beloved by citizens and considered to be unquestionably the city's protector. San Nicola Lower Secondary is close to the San Nicola Basilica, it is a very big school built on three floors, with many rooms, corridors and lost spaces that look more like a castle than a school.

What we see today is an empty school, without the children's laughs and shouts, we can see just few kids who choose this school because they love to be in their own

place, and in no other place.

You feel sad seeing them coming out of class every day, they are few, and lonely. They have nobody with them, they have nobody supporting them. You can see their little faces and their bodies proudly wearing their uniform every day even when it gets too warm.

At the time of bloody turf wars, schools in Barivecchia used to swarm with local kids. Then local people started to send their kids somewhere else, to the city centre's schools and religious institutions. They began to look for social advance in different places, where they could forget the shame for their past. Schools have become a thing of the past in the old town. The power, who have always been keen on giving the school buildings over to the Church, have also played a leading role in emptying the old town.

I've always asked myself loads of questions, because I've lived and worked in this old streets for over 15 years.

I'm looking for those responsible for the demise of education here. Education should be the last thing to die here: education gives new life, and the old, cursed life of the past should be left out of here for good.

Education is the only way forward, the only way out of a blood-drenched history and lack of civic sense. This kind of education should be made manifest in places like these.

One day I happened to come across a manuscript containing the kids' private stories, created by a teacher who struggles to keep their memories alive, who possibly hopes to find someone who will lend an attentive ear.

I've read about those kids, their world, the empty school, about the universal idea of education that can't save anybody, but can give the kids, who carry the weight of their parents' conscience, which they find so hard to get rid of, a voice; kids who look for redemption but can only find it in climbing trees; the idea of education as the sole institution where civic sense can be learned; the idea of education that is almost physically abused in its own neighbourhood, that nobody seems bothered to support.

I've happened to read about random occurrences, I've lived again those experiences and those of all kids and schools in the world and I wondered why a bunch of kids has been able to provide with such a wider outlook on things. Everything seemed relative, at a certain point. I saw small things getting bigger as soon as I touched them. Somebody else's feelings became my feelings, while I kept reading and tried to translate those words into visual sequences. Sequence after sequence. This opportunity has showed me the way I shall do: telling stories I've read, those I've seen, those I've only imagined and those I'll never be able to understand. No one is completely ready when it comes to telling stories about kids, and giving them a voice.

DIRECTOR AND PRODUCER'S BIO-FILMOGRAPHY:

Francesco Lopez (class 1972) begins his cinematographic career as AD and casting director, working with directors like Gabriele Salvatores, Nanni Moretti, Sergio Rubini, Ermanno Olmi. As author and director he worked for many commercials, short films and documentaries like "Benny Vive!" (2009) -which focused on an unsolved case about a political crime during the 1978 in Apulia- "Puglia Ribelle" (2009); "The Gypsy and the Communist" (2010). In 2012 writes, produces, and directed the feature film "Da che Parte Stai", which is about the facing of difficulties of the Italian society.

He is producer and line producer of OZ Film, founded in the 2002.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

OZ Film is an independent production company, founded in Bari in 2002, that is engaged in producing film and audiovisual projects for the national and international market. OZ Film, in close co-operation with Apulia Film Commission, is a reference point for all productions company that decide to shoot in Apulia. OZ Film produced the feature film "Da che Parte Stai" (distribution) and the documentary "Benny Vive!" (2009) by Francesco Lopez; "Italian Punk Hard Core" by Antonio Bitonto, Giorgio S. Senesi and Roberto Sivilia; "Pascali - Sull'Orlo della Gloria" by Maurizio Sciarra and fifteen short films like "H5N1" by Roberto De Feo who won the Rhode Island Film Festival. It also cooperates with Rolling Stones Magazine.

MINORE



WHEN MYSTERIOUS CREATURES INVADE A GREEK SEASIDE PORT, A MISFIT BAND OF REBETIKO MUSICIANS, TOURISTS, BODYBUILDERS AND GRANNIES UNITE TO SAVE THE CITY IN THIS QUIRKY ACTION COMEDY.

Director: **Konstantinos Koutsoliotas**
 Scriptwriters: **Konstantinos Koutsoliotas, Elizabeth E. Schuch**
 Production Company: **Inkas Film Productions**
 Producer: **Lilette Botassi**
 Executive Producer: **Athanasia Michopoulou**

Total Budget: **€603,279**
 Secured Financing: **€373,300**
 Percentage of Secured Financing: **62%**
 Percentage of Shooting in Apulia: **80-90%**
 Project type: **Feature fiction**

SYNOPSIS:

An empty late-night ferry enters the port of Thessaloniki. William disembarks, a young English tourist with a passion for music. In the dark sky above, three stars realign their position, glowing strongly. An eerie sound is heard upon the wind. Behind William, a drunken man begins to walk into the sea. Finding an abandoned hotel, William follows the call of a mysterious song, played by an elderly man, Nikodimos. Nikodimos heads a group of local musicians who escape their everyday lives by heading the taverna to play. A series of mini earthquakes rock the city. An island rises in the bay, and nightmares plague the locals. When the taverna is attacked, the band makes a discovery - music has an effect on the monsters. William and the taverna gang join forces with a granny, a bodybuilder, and some local thugs to fight the creatures with a mix of home made weapons and musical instruments. Heading to the church for a gory show-down with a massive creature the size of a city, the musicians have a last stand to play Nikodimos' song, and defeat the monster. Returning to what is left of their lives and the city - the survivors carry on.

endless source of inspiration. After all, the best original and imaginative monster tales had to be the ones from Ancient Greece. After many years abroad, I cannot help but look at my birthplace with a sense of nostalgia. The stories that had been passed to me, late at night by my grandparents before bedtime, from popular folk songs or by a favorite book, stories of heroes and monsters, of deeds and passions, of superstition and folklore are for me the actual fabric that makes up Greece, a fabric that begs to be woven to a format appropriate for the silver screen.

"Minore" is an enthusiastic if uncommon combination of fantasy cinema, Greek folklore, and rebetiko music (a musical genre that for me best expresses Greek identity, individuality and passion). This unlikely blend, with a healthily dose of black humor, is also a light-hearted metaphor for the crisis situation facing Greece today. When the monsters appear in our midst and seek to destroy the fabric of reality and way of life: the only way to keep our sanity is, simply, to dance and not take life too seriously. Because not unlike Kazantzakis' Zorba the Greek, everything feels much better after a good 'zembekiko' dance!

DIRECTOR'S STATEMENT:

Watching films in the open-air cinema on the beach in the summertime is my fondest memory from growing up in Greece. While my parents ran a shop in a little seaside tourist town called Platamon, I loved escaping into that world of big monster movies and weird science fiction films. Oddly enough, I can't recall seeing a single Greek movie that featured those subjects. Even today, there is an almost complete absence of homegrown genre and fantasy films. To me, this is absolutely baffling, especially with the amazing history and folklore that Greece offers; it's an

DIRECTOR'S BIO-FILMOGRAPHY:

"The Winter" was Kostas' first feature-length film as a director and writer. Playing at more than 13 festivals, held its world premiere at the Thessaloniki IFF in 2013, won the Nostimon Imar Director's Award at Cyprus IFF, Best Supporting Actress at Bridges IFF, was nominated both for the Hellenic Academy Award for Best Set Design and for the Méliès d'Argent Award. As a VFX artist with over 15 years of experience, Kostas has worked on numerous projects - from Hollywood features ("Nine", "300", "Guardians of the

Galaxy”) to adverts (Burberry, Versace, Saatchi & Saatchi), broadcasting, indie features, titles and music videos. Originally from Greece, Kostas lives in London, and trained at the Glasgow School of Art. His short animation “Celephais” was nominated for a Scottish BAFTA. Kostas uses his uniquely poetic visuals to create rich atmosphere, balanced with humour and sensitivity to displace the audience’s expectations of the monster movie genre.

- 2017, HYPNOS, feature fiction (in pre-production)
- 2016, EAT LOCAL by Jason Flemmyng, feature fiction (as VFX supervisor)
- 2016, STANLEY: A MAN OF VARIETY by Stephen Cookson, feature fiction (as VFX supervisor)
- 2016, STREET FIGHTER: RESURRECTION, TV series, feature fiction (as VFX supervisor)
- 2014, GUARDIANS OF THE GALAXY by James Gunn, feature fiction (as VFX artist)
- 2014, 300: RISE OF AN EMPIRE by Noam Murro, feature fiction (as VFX artist)
- 2013, THE WINTER, feature fiction
- 2012, ALIEN UPRISING by Dominic Burns, feature fiction (as VFX supervisor)
- 2010, CENTURION by Neil Marshall, feature fiction (as VFX artist)
- 2010, SEX & DRUGS & ROCK & ROLL by Mat Whitecross, feature fiction (as VFX artist)
- 2009, NINE by Rob Marshall, feature fiction (as VFX artist)
- 2005, GAMERZ by Robbie Fraser, feature fiction (as VFX artist)
- 2005, CELEPHAIS, short

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Inkas Film Productions is a production company operating from Halandri, Athens, holding a dynamic role in the national and international film market. With many years of experience and with a variety of programs to showcase, we are always there to assist you in the best possible way for your project quality needs with a network of experienced production professionals next to talented artistic and technical experts. Founded in 1997 by Lilette Botassi, since then the company has produced and coproduced national and international feature films, short films and documentaries. Most of our productions have received Media and Eurimages support and have successfully participated in major international film festivals, such as Cannes, Berlin, Montreal, Manheim and Antalya. Along with winning various awards, they have also received international distribution. Inkas Films has successfully trained students for the programs Media Training

(Rome) and Leonardo Da Vinci II (Spain) and in 2004 organized the EAVE workshop (a professional training, project development and networking organization for audio-visual producers) in Athens, on behalf of their Greek Partner SAPOE.

- 2014, ADVENTURE IN GREECE by Taavi Vartia, feature fiction
- 2012, DAWN by Robert Budina, feature fiction (supported by Eurimages)
- 2012, FOOD FOR LOVE by Marianna Oikonomou, documentary
- 2008, BELLS, THREADS & MIRACLES by Marianna Oikonomou, documentary (supported by Media)
- 2008, THE AMBULANCE by Goran Radovanovic, feature fiction
- 2007, EGG by Semih Kaplanoglu, feature fiction (supported by Eurimages)
- 2006, LAST MINUTE by Gergely Fonyó, feature fiction
- 2005, HOSTAGE by Konstantin Giannaris, feature fiction (supported by Eurimages)
- 2005, KADER by Zeki Demirkubuz, feature fiction (supported by Eurimages)
- 2004, VISIONS OF EUROPE, feature fiction (produced by Zentropa Entertainment in coproduction with 25 European countries)
- 2003, ANGEL’S FALL by Semih Kaplanoglu, feature fiction (supported by Eurimages)
- 2002, THE KING by Nikos Grammatikos, feature fiction

EXECUTIVE PRODUCER’S BIO-FILMOGRAPHY:

Producer Athanasia Michopoulou collaborates with Inkas Film Productions since 2013. Since then, she has worked closely with Lilette Botassi on all the projects of the company, to name a few, as location manager on “Peripeteia sto Aigaio” and project manager on the company’s various collaborations with NEON, non-profit organization on contemporary art. She is experienced in various production roles in feature films and documentary productions, both national and international. Her previous collaborations include the Dutch documentary feature film “Those Who Feel the Fire Burning”, which was selected for the Dutch and International Competition of IDFA 2014 and nominated to win both the International Prize for Best Documentary and the Prize for Best Dutch Documentary, the production coordination of the documentary TV series entitled “You Are not Alone” for ERT national broadcaster and the Indian feature film “Jodi Breakers”. She has also represented the company in Sofia Meetings 2015 with the project “Border Line”.

MY HOME IN LIBYA



THREE LIVES CROSS TRIPOLI (LIBYA). ANTONIO EXPELLED 40 YEARS AGO, MAHMOUD DESIRES TO LEAVE BUT IT'S NOT POSSIBLE, MARTINA, TRIES TO CONNECT THEM, FINDING HER PLACE IN THE WORLD.

Director: **Martina Melilli**
 Scriptwriter: **Martina Melilli**
 Production Company: **Stefilm**
 Producer: **Edoardo Fracchia**

Total Budget: **€100,000**
 Secured Financing: **€30,000**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **30%**
 Project type: **Documentary**

SYNOPSIS:

Martina Melilli investigates the past speaking with her grandparents in their little home in the countryside of Padova. Antonio Melilli and Narcisa were amongst the 20,000 Italians forced to leave Libya in 1969, after the Gadhafi coup d'état. Starting from her grandparent's memories, who were born and lived in Tripoli from the 30's to the 60's when the country was an Italian colony, the director draws a map of the city with its locations of the past and tries to relocate them in the present with the help of a young Libyan who tracks the places down and films them. Martina and Mahmoud met thanks to and only on internet but this new friendship reveals the difficulties of living in Tripoli and communicating with the world since the militia took over. This work is about the feeling of belonging, the memory and how this can be processed by the brain like the images are processed and compressed through digital means.

DIRECTOR'S STATEMENT:

The representation of individual and collective memories and the role of the images and the media in contemporary society are the main interests of my artistic practice and research, together with the sense of belonging and what is 'home'. I started this research five years ago for my master thesis. I was interested in looking into the past of my family to find the answers to some of the questions I've been asking myself since I can remember: who am I? Where do I come from and what am I looking for? I am now relating this past to a wider context: the colonial past of my country, never really faced enough and in depth. Using my grandfather's contacts, I started meeting and interviewing several Italians who had lived in Tripoli,

collecting their stories and observing their souvenirs. Their houses struck me immediately for all the objects and different kind of materials belonging to their 'old' Libya, that they all live as a never again attainable dream. A past that is always present and alive in their memories but static in its evolution.

The Libya of today is something completely different. My intention is to discover it in person, to see what it became and how different it is from their memories. All this is not possible due to the difficult moment the country is going through. Meeting Mahmoud changed my perspective. His 'regard' and non-involvement in my grandfather's story and what he is going through now, emerged strongly in our communication. Social networks, maps and digital images allow us to communicate on a common ground, confronting each other on our daily lives. The compression of the images shot with a smartphone and shared with many difficulties, the communication made of windows, browsers and digital interfaces got us in depth into the essence of the network, in its possibilities as well as in its impossibilities. The impossibility I have to go to Tripoli, the one of my grandfather to let Tripoli go, the impossibility of Mahmoud to come to describe it to me with his own words, in Italy. These limitations become aesthetical and conceptual resources, opening a way for the reflection on the analog/digital challenge and on the essence of the video medium.

Important sources of inspiration in my imagining this film are the works of artists and directors such as Eyal Sivan, Shirin Neshat, Emily Jacir, Mona Hatoum (especially "Measures of Distance", 1988), Eric Baudelaire, Mohammed Bourouissa (in particular "Temps Mort", 1999), the films "Eau Argenté, Syrie Autoportrait" by Ossama Mohammed & Wiam Simav Bedirxan, "The March" by Abraham Ravett and "Vidéocartographies: Aida, Palestine" by Till Roeskens.

DIRECTOR'S BIO-FILMOGRAPHY:

Martina Melilli (1987) obtained an MA in Visual Arts at IUAV University Venice and spent a year studying documentary and experimental cinema at Lukas School of Arts, Brussels (BE). In Brussels from 2010, Melilli collaborated with the artist platform for production and distribution Auguste Orts, especially for the executive production of "One, Two, Many" by the artist Manon de Boer (DOCUMENTA13). In the same year she started working on the project "Tripolitalians", with the supervision of Rene Gabri, Eyal Sivan and Herman Asselberghs. In 2013 she had her first personal photographic exhibition of the project "New York, New York (L'L)". At the end of that year, Melilli moved to Bari, where she is promoting the making of documentaries as one of the founders of the association Ondocks. She is also part of the Brussels-based collective of video-artists TRIPOD and attended SIC Sound Image Culture program for the 2015. Her short film "The Fourth Day of School" was premiered at the 2016 Rotterdam International Film Festival. It was also selected in several Festivals as DocuTiff and Milano Film Festival. She is a visual artist, filmmaker, translator and curator.

She won the Quotidiana16 Award, and NAC Foundation invited her for a residency in Rotterdam in the summer 2016. She has been awarded with the Andrea Pazienza Prize from the Libero Bizzarri Foundation at ItaliaCortoDoc. She is currently working on her first feature-length documentary film.

DIFF- Dubai, Berlinale Forum 2013), "The Queen of Silence" (IDFA International Doc. Competition 2014; Doc Point - Helsinki 2015; Silver Horn best doc at Krakow IFF 2015; Golden Nanook - Grand Prix Best Doc Flahertiana IDF Perm 2015; Best Doc Let's Cee IFF Vienna 2015).

PRODUCER'S BIO-FILMOGRAPHY:

Edoardo Fracchia is born in August 1953, Turin - Italy, where he graduated in Medicine in 1979. In 1984, together with Elena Filippini and Stefano Tealdi, he founded Stefilm. Since 1988 he wrote several script for film-documentaries shot in Italy and around the world following them up as line-producer and/or co-director. From 2000 he runs writing and production labs (Documentary in Europe, DocuRegio, Zelig School, Raccontare l'Avventura - Trento Film Festival, Lab Media -Milano, Bottega Finzioni-Bologna, Scuola Holden, IDS Academy). As a producer he trains and follows most of Stefilm's productions 'first director'. He is in the board of Doc/It Association and Documentary in Europe.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Stefilm is one of the leading documentary production companies in Italy. It is committed to creating and distributing documentary films and series which bring new talent, an exciting approach and Italian culture to the world.

Stefilm's productions have been co-financed with over 50 broadcasting, institutional and independent partners in Europe and North America. We produce one-offs and series on historical, social and cultural issues. Documentary series include "Building the Winter Games" (3x45); "Piemonte Stories" (12x10); "Global Food" (6x52), "Global Drinks" (6x52); "Food Markets", "In the Belly of the City" (10x52).

Our award winning films include "Citizen Berlusconi", nominated for the German Grimme Award in the year 2004; "Porto Marghera - Venice" 59th Mostra del Cinema di Venezia 2002, "Rice Girls" 60th Mostra del Cinema di Venezia 2003 and MoMA New York, International Documentary Fortnight.

Recent productions and coproductions include: "Mostar United" (IDFA 2009); "Vinylmania" (Goteborg International Film Festival 2012 and IFF Rotterdam 2013); "Char, No Man's Island" (Golden Kapok Guangzhou, China, Special Mention

PITCH BLACK ON RED TOMATOES



ABDOUL, FORMER FARM WORKER IN THE TOMATO FIELDS OF FOGGIA, INVESTIGATES THE SUPPLY CHAIN OF ITALIAN TOMATO SAUCE. HIS SEARCH FOR TRUTH WILL BE ALSO THE 'BILDUNGSROMAN' OF A YOUNG MAN.

Director: **Giulia Bondi**

Scriptwriters: **Giulia Bondi, Marco Stefanelli, Abdoul Kone**

Production Company: **Picture Show**

Producer: **Giuseppe Gallo**

Total Budget: **€185,926.83**

Secured Financing: **€61,000**

Percentage of Secured Financing: **32,81%**

Percentage of Shooting in Apulia: **75%**

Project type: **Documentary**

SYNOPSIS:

Tomato sauce is a symbol of 'Made in Italy', but in the past few years it has become a near-synonym for workers' mistreatment in the agricultural sector.

Abdoul is a 20 years old cultural mediator from Ivory Coast. In summer 2015 he worked as a hired hand in the fields near Foggia, centre of the Italian tomato production. He lived in the very fields where he worked, without electricity and reliable drinking water, in an isolated and overcrowded slum that has evolved there. Almost one third of his salary went to the 'capo nero', or 'caporale', the illegal recruiter who acts as mediator between workers and farmers. Abdoul earned an average of 3 euro for every 300 kgs of tomatoes he harvested.

Italian law reforms are now being discussed by Parliament that would lead to a more effective prosecution of this illegal intermediation of work, known as the 'caporalato'. But what happens between the harvesting of tomatoes by (mostly African or Eastern European) workers and the final step, when glass bottles arrive on supermarket shelves, and then on the tables of consumers all over Europe?

Next summer, Abdoul will go back to the fields with his head held high. He will follow the trucks bringing tomatoes to the processing factories. He will wait outside the doors until managers agree to meet him. He will be sure to contact retailers and politicians and to study data and balance sheets.

He will investigate every single link of the supply and distribution chain in an attempt to identify whom beyond the 'caporale' is benefiting from the mistreatment of workers. Abdoul's journey will be his tentative to search for truth and at the same time the bildungsroman of a young man.

DIRECTOR'S STATEMENT:

Until now, most journalistic works about the plague of the 'caporalato' in Italian agriculture have focused on the poor living conditions of workers and their exploitation by 'caporali', middle men between workers and land owners. Nevertheless, very little media has gone beyond this relation between worker and 'caporale', usually a former hired hand himself. Yet this is just the first link in the chain of mistreatment. And workers, especially migrant ones, have generally been depicted as nothing but hopeless victims. We believe it's time to tackle this subject in a different way. Just as migrants do not die in the Mediterranean solely because of smugglers, 'caporali' are not solely responsible for the death of workers in the fields.

We will try to identify who beyond the 'caporale' is benefiting from the mistreatment of workers. And, discarding the idea of migrant workers as victims, we will build a different narration together, one in which their bodies and minds are active in telling their own stories. Our documentary starts with a black man raising his head. In summer 2016, Abdoul has gone back to the fields as an undercover reporter, trying to be hired by 'caporali' and secretly shooting images of the transportation, the work on the fields, the living conditions in the ghetto. With Abdoul's hidden camera images a journey will start, combing the fields, the industrial villages, the Institutions' offices, in order to reveal the entire tomato supply chain and investigate the responsibilities of each link. Visually, we will take time to show details, reveal the nuance of attitudes, conduct the viewer with us in our exploration. The visual idea could roughly resemble Michael Moore's "Roger and Me". We will follow Abdoul step by step in his search for truth, that will be at the same time the 'bildungsroman' of a young man. Abdoul's life has already been full of dangerous experiences. After his decision to leave home in 2013 he had to cross the

Sahara and the Mediterranean, to struggle for survival in Libya, to fight every day against racism, discrimination and exploitation in Italy. Nevertheless, he is still 20 years old, without any experience as an investigative journalist. In order to tell this story, his own story, he will have to study, to learn techniques, to improve self-control in front of unfair situations. Will he succeed in explaining the complex story of his own exploitation, and convincing viewers and consumers to pay more attention of what is in their dishes?

DIRECTOR'S BIO-FILMOGRAPHY:

Freelance journalist, Giulia Bondi reports since 12 years about immigration and social issues in Italy and abroad. She worked for Rai Radio 3, Rai 2, Internazionale, L'Espresso, she is author of video and audio documentaries and she has several years of experience in participatory works, like "Harraguantanamo", realised with exclusive pictures taken by Ilyess Ben Chouika, a Tunisian migrant, during his detention in a camp in Sicily. Her work won several national journalistic prizes, like Ilaria Alpi (2006), Giornalisti del Mediterraneo (2012), Sabrina Sganga (2016). Previous works include "Diversi Sguardi Olimpici", short reportage (2006), "Harraguantanamo", short movie (2011) and "Era Tutto Molto Naturale", documentary (2016).

PRODUCER'S BIO-FILMOGRAPHY:

Giuseppe Gallo graduated in Literature at La Sapienza University and earned his Master of Business Administration from Luiss University of Rome.

He has been involved in film production and distribution activities in Italy and internationally. From 2000 to 2005 he worked for the Rome operation of Bavaria Film, developing projects and managing international coproductions and sales of a great number of films, from directors such as Wolfgang Becker, Fatih Akin, Aki Kaurismäki, Daniel Burman, Kim Ki-Duk and many others. From 2006 to 2012 he joined CDI, an Italian film distribution and production company, as head of acquisitions, acquiring titles such as "Surveillance", "The Rum Diary" and "Blue Valentine", before moving to his own film production company Picture Show. He produced and adapted a musical comedy for theatre, in 2016 produced his first short animation film "Bagno" by Laura Luchetti, which was nominated at the Nastro d'Argento 2016. He has been developing and producing a slate of projects that includes feature films, shorts and feature documentaries. He is part of Producer's Network 2016 and was selected as a producer at Cinefondation L'Atelier in 2015 with the film project "Twin Flower" by Laura Luchetti, currently in production and supported by Mibact, Rai Cinema and Regione Sardegna Film Commission.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Picture Show is a film production company based in Rome.

It focuses on film projects driven by originality and strong vision, intended for international coproduction and distribution, encouraging a new generation of filmmakers. The company was created in 2012 by Giuseppe Gallo, who previously worked for several years as an executive in international coproductions, film sales and acquisitions. The company has been developing and producing a slate of projects that includes feature films, shorts and feature documentaries, which have been selected at international development workshops among which Sundance Institute Screenwriters Workshop, The Film Garage of Scuola Holden and EAVE on demand by MIA/NCN and at several coproduction markets like Cinefondation L'Atelier, Euro Mediterranean Coproduction Forum and Film London Production Finance Market.

Currently, it is in production, shooting in Sardinia, the feature film "Twin Flower" by second time director Laura Luchetti. The company is also actively involved on acquisition and distribution of foreign feature films, documentaries and new media for full-rights exploitation in Italy.

STONEBREAKER



ANGELA, A FRUIT PICKER, DIES WHILE WORKING IN THE FIELDS. HER HUSBAND GIUSEPPE PROMISES THEIR SON ANTÒ, HE WILL HAVE HIS BELOVED MOTHER BACK. 'SEEKING HER', THEY GO TO WORK ON THE SAME FARM.

Director: **Gianluca De Serio, Massimiliano De Serio**
 Scriptwriters: **Gianluca De Serio, Massimiliano De Serio**
 Production Company: **La Sarraz Pictures**
 Producer: **Alessandro Borrelli**

Total Budget: **€2,000,000**
 Secured Financing: **€600,000**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **80%**
 Project type: **Feature fiction**

SYNOPSIS:

As she does every day at sunrise, Angela says goodbye to her 10 year-old son Antò and goes early to work.

She catches the bus to reach the fields, together with many other 'ghosts' like herself.

Today the bus brings the labourers near Bari to pick grapes. When the sun is high, she suddenly feels ill and falls lifeless to the ground.

As soon as Giuseppe receives a phone call about his wife's sudden failure, he takes Antò and they go straight to the hospital. Once there, they find out the sad truth: Angela has died. In front of her dead body, Giuseppe promises his son that one day he will have his beloved mother back.

Without any income, they soon fall into poverty and Antò asks his father to go and work at the same farm where his mother died. Now they are ghosts in the same places where Angela was.

They go to the farm owner and ask him for a job and a bed, introducing themselves as the husband and son of the woman who died there.

At the farm, they meet Rosa, the woman who wore Angela's hair clip at her funeral and step-by-step, determined to find the truth on Angela's death, Giuseppe and Antò become aware of the horrible conditions of life at the farm, the use of harmful drugs and rapes on the women, Rosa included.

It's a night of celebration at the manor farm, all the people from Corato are there. Rosa is working in the kitchen, helped by Antò. Giuseppe is wandering in the street and he bumps into the old doctor who certified Angela's death as well as the death of a woman, who also died while working there. He robs and threatens him.

In the meanwhile, the tipsy owner is surprised in the bathroom by Antò. The child aims at him with a hunting rifle and shoots, killing him. Giuseppe arrives behind him, maybe with the same intention. Antò runs toward him, they hug

each other.

Giuseppe gives himself up to the police, while Antò runs away from the farm with Rosa.

DIRECTOR'S STATEMENT:

Though our movie "Seven Acts of Mercy" we immersed ourselves in the heart of an invisible, and at the same time existing, humankind in our cities. The protagonists lived just a few kilometres behind a city corner: the Northern suburbs of Turin, where we were born and grew up.

Our subsequent film, the documentary "River Memories", was a natural vent out into an invisible, disconnected reality, a real city within the city, in its final year of life. A shanty town already shown in "Seven Acts of Mercy" and which became the protagonist here, from having been the set for a movie: this place was called Platz. The Platz became a metaphor of life for us, especially in its struggle to remain unforgettable.

"Spaccapietre" arises as a new element of this pattern, amplifying and developing the different directions in which we intend to move our viewpoint: an invisible society, an exploration of the feeling of love that drives human relations, our experiences and their relationship with the present.

The film is inspired by a true report from last summer, the death at work of a female farm labourer from Apulia, Paola Clemente, and of the absurd coincidence with our grandmother's death, who died while working in the same fields in 1958. Time does not seem to have passed, and the workers' living conditions do not seem to be improved either.

The news of Paola Clemente's death has instilled the desire

in us to investigate the invisible reality of thousands of workers, mostly seasonal immigrants, but also many impoverished Italian people, and many women like Paola was.

DIRECTORS' BIO-FILMOGRAPHY:

Turin, 1978. Twins, they have been working together since 1999. Over the years they have produced various short films and documentaries that have taken part at the most important national and international film festivals, winning several awards.

They debuted in feature film with "Seven Acts of Mercy" in 2011, which premiered in the international competition at the Locarno Film Festival and nominated for the Nastro d'Argento for Best First Film, for Best Sound and Best Actor.

The protagonists of De Serio works are uprooted identities, facing constant self-redefinition, or collective, novel and interstitial identities, in a hybrid itinerary between staging, recollection and performance, where the filmic opus becomes an exchange place and a tool for emerging from invisibility.

- 2015, RIVER MEMORIES, documentary (produced by La Sarraz Pictures)
- 2013, UN RITORNO, short
- 2011, SEVEN ACTS OF MERCY, feature fiction (produced by La Sarraz Pictures)
- 2010, BAKROMAN, documentary (produced by La Sarraz Pictures)
- 2007, THE XHODI'S EXAM, documentary (produced by La Sarraz Pictures)
- 2005, ZAKARIA, short
- 2004, MY BROTHER YANG, short
- 2003, MARIA JESUS, short

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

La Sarraz Pictures is a film production company which was founded in Turin in 2004 by Alessandro Borrelli. In its first twelve years of activity, the company produced two feature films, about fifteen documentaries and five web platforms, all presented and often awarded at the most prestigious international festivals, and subsequently distributed in many international territories in addition to Italy.

La Sarraz Pictures is recognized at an international level as a production company for 'quality cinema'. It has worked with authors such as Gianluca and Massimiliano De Serio producing their debut films, Sergio Basso, Francesca Balbo and Valentina Pedicini, often producing their debut films and coproducing recognized authors at an international level like Eugène Green.

PRODUCER'S BIO-FILMOGRAPHY:

At 28, after travelled and worked a lot abroad, Alessandro Borrelli set up its own company, La Sarraz Pictures, where he works as a producer. He is member of Ace (Ateliers du Cinema Européen), Anica and European Film Promotion. In 2012 he has been selected to represent Italy at Producers On the Move during Cannes Film Festival. In 2014 he got selected at Producers Lab Toronto.

From 2004 until today he produced twelve creative documentaries for theatrical release and two feature length films, "Seven Acts of Mercy" by Gianluca and Massimiliano De Serio and "La Sapienza" by Eugène Green. He is now working on five movies and three documentaries, all in different stages, from development into pre-production.

- 2016, CONCETTA by Marta Palazzo, short (supported by Apulia Film Commission, as line producer)
- 2015, RIVER MEMORIES by Gianluca and Massimiliano De Serio, documentary
- 2015, NINO & FELIX by Marta Palazzo and Lorenzo Latrofa, short
- 2014, LA SAPIENZA by Eugène Green, feature fiction
- 2013, FROM THE DEPTHS by Valentina Pedicini, documentary
- 2012, CHAINS by Francesca Balbo, documentary
- 2011, SEVEN ACTS OF MERCY by Gianluca and Massimiliano De Serio, feature fiction
- 2011, RAUNCH GIRL by Giangiacomo De Stefano, documentary
- 2010, BAKROMAN by Gianluca and Massimiliano De Serio, documentary
- 2010, PINK GANG by Enrico Bisi, documentary
- 2010, THE LAST BATTLE OF THE ALPS by Roberto Cena and Fabio Canepa, documentary
- 2009, MADE IN CHINATOWN by Sergio Basso, documentary
- 2008, DIARY OF AN AFFILIATE by Lorenzo Conte and Davide Barletti, documentary
- 2007, XHODI'S EXAM by Gianluca and Massimiliano De Serio, documentary
- 2007, I'M NOT A MODERATE by Andrea Nobile, documentary

TERMINAL



THE DEAD ARE COMING BACK STRAIGHT TO BEN GURION AIRPORT! IF THE DEPRESSED CHIEF OF THE AIRPORT POLICE WILL FIND OUT WHY, HE WILL HAVE A CHANCE TO BRING HIS OWN SON FROM THE DEAD TOO.

Directors: **Matti Harari, Arik Lubetzky**
 Scriptwriter: **Yoav Katz**
 Production Company: **Topia Communications**
 Producer: **Michael Sharfshtein**

Total Budget: **€2,250,000**
 Secured Financing: **€700,000**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **50-70%**
 Project type: **Feature fiction**

SYNOPSIS:

Ben Gurion Airport. At the most secure airport in the world, more and more people who died long ago are appearing in limited zones, causing accidents and crashing systems, posing a threat to passengers and aircraft.

The investigation into this phenomenon is led by the Ben Gurion Airport chief of police Dyuna Narkis and his ex, Julie, a border control officer. They are also parents who lost their son in a car accident.

They understand what others are finding it difficult to grasp – the dead have come back to life, here and now. So they struggle to convince everyone that they are sane and that is not some terrorist act.

They then discover the common denominator between the resurrected people: they all died unnatural deaths and also that in each case someone avenged their death. They have no idea how this phenomenon is possible and why it is happening, but Dyuna and Julie realize that they could bring their son back to life if they kill the driver who ran him over. Their inhuman dilemma – in order to bring their son back to them they must become cold-blooded murderers.

DIRECTOR'S STATEMENT:

"Terminal" is raising the question: what it takes to recover when you're engulfed by grief? And it's also a political allegory about how the authorities are handling things.

On the outside, the dramatic mechanism based on an individual who knows something others do not know and cannot understand. At first he's treated like a madman. His struggle to maintain his sanity and proof his claims to be true is one of the engines of the series. The other one is the moral dilemma: is a life of one person more precious than another's? Can one will chose to become a murderer in

order to get his son back?

On the relationship level it is a story about second chances. Dyuna's family fell apart and he is faced with the possibility of building it again and this time succeed in keeping it intact. The film rise so much interesting questions and doing in a very dynamic plot. Both dramatic and some time even funny. "Terminal" can be a very entertaining film but also a film that ask hard questions.

Great stuff to direct...

DIRECTOR'S BIO-FILMOGRAPHY:

Matti Harari and Arik Lubetzky were born both in Tel Aviv, Israel, and studied together film and television at the Tel Aviv University (BA 1992).

Their unique method of writing and directing together made them a raising force in the Israeli film community. Feature films like "The Ring Journey" (2016), "Apples From the Desert" (2014), "Valentina's Mother" (2008), "The Last Suspect" (2005) and TV series like "Jaffa's Stories" (1994), "The Real Thing" (1998) and the "The Dobeles" (2007), show a lot of variety and ability to work in different genres.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Topia Communications, headed by Michael Sharfshtein, was founded in 2003. Michael Sharfshtein, a veteran Israeli film producer, has worked in the film industry since 1970, producing many cinema and television films recipients of Israeli and international prizes. Amongst them are "Fictional Marriage", "Seder Night", "Cup Final", "Army Service", "Criminal Charges", etc.

Today, Topia Communications works in partnership with Moshe and Leon Edery's company United King Films. UKF is one of the biggest companies for cinema and television films in Israel and globally. UKF is the Israeli leader in the fields of production and distribution. They are also the owners of the largest catalogue of Israeli films and independent foreign films.

In recent years Topia Communications has produced many coproductions projects such as: "Playoff" by Eran Riklis, "Rock the Casbah" by Yariv Horowitz, and "Kidon" by Emmanuel Naccache.

As well as many Israeli featured films such as: "Little Simiko's Big Fantasy" by Arik Lubetzky, "Hill Start" by Oren Stern, "Fire Birds" by Amir I. Wolf, "Apples From the Desert" by Arik Lubetzky and Matti Harari and the latest "The Journey of the Ring" by Arik Lubetzky and Matti Harari.

-1997, PASSOVER FEVER by Shemi Zarhin, feature fiction; Best Script Montreal Film Festival

-1995, JAFFA TALES, TV Series (based on stories by Menahem Talmi)

-1991, ZOHAR by Eran Riklis, feature fiction; Best Film Israeli Academy Award

-1990, CUP FINAL by Eran Riklis, feature fiction; Venice Film Festival

-1988, MARRIAGE OF CONVENIENCE by Haim Buzaglo, feature fiction; Best Film of the Decade

-1986, ON A NARROW BRIDGE by Nissim Dayan, feature fiction

-1984, UNTIL NIGHT ENDS, by Eitan Green, feature fiction; Uncertain Regard - Cannes Film Festival, The Israeli submission for the US Academy

PRODUCER'S BIO-FILMOGRAPHY:

A veteran Israeli film producer, Michael Sharfshtein has worked in the film industry since 1970, producing many cinema and television films recipients of Israeli and international prizes. Amongst them:

-2016, THE RING'S JOURNEY by Arik Lubetzky and Matti Harari, feature fiction (in post-production)

-2015, FIRE BIRDS by Amir I. Wolf, feature fiction

-2015, APPLES FROM THE DESERT by Arik Lubetzky and Matti Harari, feature fiction

-2014, HILL START by Oren Stern, feature fiction

-2013, KIDON by Emmanuel Naccache, feature fiction

-2012, NEWS REEL, documentary TV series (in post-production)

-2012, ROCK THE CASBAH by Yariv Horowitz, feature fiction

-2011, LITTLE SIMIKO'S BIG FANTASY by Arik Lubetzky, feature fiction

-2009, LOCKER ROOM by Nisan Kats and Eyal Zusman, documentary

-2009, IN THE LAND OF THE DWARFS by Sigal Shaashua, documentary

-2007, FLIPPING OUT by Yoav Shmir, documentary

-2007, GALILEE – WAR JOURNAL by Amit Shalev, documentary

-2006, BYE BYE LOVE by Ayelet Dekel, feature fiction

-2004-2005, CRIMINAL REPORTS by Haim Buzaglo, TV Series

-2001, PLAYOFF by Eran Riklis, feature fiction (based on Ralf Klain's life story)

-1998-2001, BASIC TRAINING by Benny and Uri Barbash, TV Series

-1998, WE LOVE YOU PATRICIA by Shiri Shahar, documentary; Special Mention at Jerusalem Film Festival

-1998, WOMEN by Moshe Mizrahi, feature fiction

THE MAN WITH THE ANSWERS

FELONY
 PRODUCTIONS

VICTOR, A GREEK EX-DIVING CHAMPION, MEETS FREE-SPIRITED MATTHIAS ON THE BOAT TO BARI. BOTH HEADED TO HAMBURG, THEY EMBARK ON AN UNEXPECTED ROAD TRIP - THROUGH ITALY AND THROUGH THEMSELVES.

Director: **Stelios Kammitis**
 Scriptwriter: **Stelios Kammitis**
 Production Company: **Felony Film Productions**
 Producer: **Vicky Miha**

Total Budget: **€805,000**
 Secured Financing: **€340,000**
 Percentage of Secured Financing: **42,24%**
 Percentage of Shooting in Apulia: **33%**
 Project type: **Feature fiction**

SYNOPSIS:

Victor is a charming boy in his early 20's, living with his grandmother in the city of Patras, in Greece. An ex-diving champion, he works at a furniture factory earning his living. With a family puzzle unsolved, longing for his triumph days and no inspiration around, his grandmothers' death brings a sudden twist in his life. During the arrangements of her funeral, Victor finds an invitation from his mother in Hamburg. Not sure of what he is searching for, he takes his grandmother's old car and drives towards the port.

On the boat to Italy, he meets Matthias, a handsome adventurous German, who is returning home. The two of them begin a road trip from Bari to Hamburg. Matthias is constantly pushing Victor to come out of his comfort zone, challenging him with various games of questions and answers, as Victor's uptight character clashes with the free-spirited Matthias. An interesting journey leads the two boys to Hamburg where, through the unpredictable turns of life, they learn to confront their fears. About life, love and themselves.

10-meter platform in the Athens 2004 Olympic Games.

The film doesn't have to do with answers as the title states. On the contrary, it raises questions: existential and life questions about our society, as we rediscover the world through the eyes of Victor. What happens when we get out of our comfort zone and take a step towards the unknown? The story takes a transcendental turn during the road trip in Italy driving through the majestic Italian landscape, and the Alps, which will make the characters look very small in front of the beauty and glory of nature. In a further stage, the dialogues between Matthias and Victor will intent to be funny and witty, sculpting in a nice way the personalities of the two characters.

DIRECTOR'S BIO-FILMOGRAPHY:

Stelios Kammitis (BA in Film at State University of NYC at Purchase) worked as an assistant to Palme d'Or winner Theo Angelopoulos and later to Dimitris Papaioanou, director of the Athens 2004 Olympics opening ceremony. He also worked as a screenwriter for various Greek TV series. In 2010 he started shooting his first feature film "Jerks" in Athens. The film opened on March of 2012 in Greece and has participated in film festivals around the world, winning Best Feature and Best Actor in Chicago Greek FF and Audience Awards in Cyprus IFF. In 2013 he got scholarships from the Nipkow program in Berlin and the MFI Script 2 Film in Greece for the screenplay of his next film, "The Man with the Answers". In 2015 he wrote, produced and directed the short film "Downhill". The film participated so far in various film festivals winning Best Screenplay and Best film with social context at Drama international film festival and Best Cinematography at Cyprus IFF.

DIRECTOR'S STATEMENT:

Diving as an allegory: the jump into a new life, the feeling of weightlessness, the abandoned empty swimming pool and the search for past glory. Diving needs discipline and endless hours of practicing for an athlete to be able to stand on that ten-meter platform edge. My main character is an ex-diving champion, he is not afraid of heights nor in jumping into real life. The empty swimming pool filled with rotten yellow leaves and the incapability of the Greek state to properly support their athletes is a fact - as I witnessed and was told by the last diver left in the Greek national team. A team that won a gold medal on the Men's synchronised

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Felony Film Productions started gaining experience in the field of short films, advertising and video clips. In 2009, we expanded the dynamic of our production company by purchasing our own camera equipment (now an upgraded Red Epic-Dragon) and lenses, which gave us freedom and autonomy in producing our own projects. As a small company, most of the activities are coordinated by Stelios Kammitis with the collaboration of producer Vicky Miha.

In 2012 the company successfully produced and developed its first feature film titled "Jerks". The film was released in Greece and in festivals around the world. In 2014 the company produced the short film "Downhill". The film has participated so far in various film festivals winning Best Screenplay and Best Film with social context at Drama International Film Festival and Best Cinematography at Cyprus International Short Film Festival. The company is currently coproducing the film "Virus" by Angelos Frantzis and it is in preproduction for the second feature film of Stelios Kammitis titled "The Man with the Answers".

workshops (Focal Digital Production Challenge, Ekran, MFI Script 2 Film Workshop, EP2C Post-Production Workshop).

- VIRUS by Angelos Frantzis, feature fiction (in production)
- THE MAN WITH THE ANSWERS by Stelios Kammitis, feature fiction (in development)
- 2015, DOWNHILL by Stelios Kammitis, short
- 2012, JERKS by Stelios Kammitis, feature fiction

PRODUCER'S BIO-FILMOGRAPHY:

Vicky Miha studied Journalism and Media at Aristotle University of Thessaloniki and holds an MA in Producing and Scriptwriting from Sheffield Hallam University. She has been working as a producer and assistant producer in Greece, UK and Sweden for the past eight years.

Her filmography includes "Nocturne" by Konstantinos Frangopoulos (Athens IFF 2016), "Oscuro Animal" by Felipe Guerrero (Rotterdam IFF - Tiger Competition, Premio Co-operacion Espanola San Sebastian IFF 2016), "Modris" by Juris Kursietis (Special Mention New Directors San Sebastian IFF, Contemporary World Cinema Toronto IFF 2014), "7 Kinds of Wrath" by Christos Voupouras, as well as various short films.

As an assistant producer she has worked on the films "Dogtooth" by Yorgos Lanthimos (Oscar Nominated for Best Foreign Film 2011, Un Certain Regard Award 2009) and "4 Black Suits" by Renos Haralambidis (preselection European Film Awards 2013). She is a member of the EAVE and Eurodoc Networks and she has participated in various international

THE NIGHT TREE



AN ANCIENT UNIVERSAL PHENOMENON, AN ITALIAN WOMAN OF TUNISIAN ORIGINS AND AN UNUSUAL WAY BACK JOURNEY.

Director: **Adel Bakri**
 Scriptwriter: **Adel Bakri**
 Production Company: **Rives Productions**
 Producer: **Néjib Ayed**

Total Budget: **€600,000**
 Secured Financing: **€250,000**
 Percentage of Secured Financing: **42%**
 Percentage of Shooting in Apulia: **20%**
 Project type: **Feature fiction**

SYNOPSIS:

Aicha has been living in Rome for many years, she is going through difficult times, after the separation with his husband, and now she has to put together her life and manage it on her own. Fate makes her meet a young man who happens to be from her native country, Tunisia. After this meeting, Aicha wants to get back in touch, thanks to mere telephone contacts, her distant relatives, but she ends up losing her job and complicating her own life.

Mohamed, a Tunisian immigrant, fell into a deep loneliness, with difficulties in his work and accommodation, is trying not to miss the monthly appointment to send the money order to his wife in Tunisia.

Being the owner of a piece of land, that her parents left her after their departure, Aicha decides to follow her instinct that brings her through unknown places, looking for hope that would give value to her life. Aicha perform a journey through a never known homeland, but that she has come to know thanks to the descriptions of her mother. A reverse journey, that brings Aicha from the north shore of the Mediterranean, up to Haidra, a Tunisian hinterland village.

The pace of life is slow in Haidra. When she arrives, she starts doing researches, discover the little village and comes into harmony with Habiba.

Habiba, Mohamed's wife, the man which has emigrated to Italy, a willing and tenacious woman who is fighting to not depend completely on her husband, had created with her friends a weaving workshop in Haidra.

In Haidra we see Omar, complete opposite of his sister Habiba both in his attitude and behavior. Omar dreams about the world, the world outside the village, saw through the satellite television, and he does nothing in concrete to change its life conditions in the village. Indeed, he depends on the money, taken or sometimes stolen, of his sister.

Continuing his researches, Aicha meets Kamel, and finds out

a treasure that has been kept for years, which reveals truths about life in the village. A memory passed down from generation to generation, a collection of long-time stories of the inhabitants of Haidra. Here, Aicha runs into her history and her relatives that had remained in the village, that rainy day about 35 years ago, when she, a little girl, left forever Haidra with her parents.

When he gets back to Haidra, Mohamed changes a bit the story, and redesigns a new scenario for the life choices of the characters.

Omar is occupied organizing an expedition with his friend Béchir, to the discover a mysterious treasure, which will prove to be non-existent and that will mark its final defeat. Omar sees his dream to leave the village vanishing. Now, destined to fail in every challenge of his life, he fulfills acts of uncontrollable destruction in the place that holds all the memories of his village.

Habiba continues to pursue his dream to finish the project which she has started with her friends. But the choices of her husband, Mohamed, become an obstacle to the realization of this important project, so Habiba is forced to throw in the sponge. The same sponge will be collected by Aicha who has decided to stay. She will continue the project started by Habiba with the help of other girls.

Aicha, goes from being the main character to be a careful observer of other people's stories. Stories that touch Kamel, the guardian of the memory. An helpful man and a reference point for everyone in the village. Kamel, who sees the destruction of his work and decides to not give up and escape, but to remain to face, more convinced than before, the difficulties of life in Haidra. Stories that affect Aicha deeply and bring her to be an integral part of Haidra. Stories that make her decide to carry on the project started by Habiba. The choice of staying, proved to be a courageous

choice that, for the first time, breaks the chain of departures in the village of Haidra.

DIRECTOR'S STATEMENT:

"The Night Tree" holds in its roots and branches the events of a story based on immigration. A topic that affected and affects, even nowadays, the majority of mankind.

A story determined by choices of life, underlined by a theme: the journey of people of an ordinary simplicity unified by the same origins.

A journey that puts in foreground a village used to departures, a village that for the first time greets a return. An unusual return that brakes the departures chain, deeply rooted from generations in the village.

DIRECTOR'S BIO-FILMOGRAPHY:

Tunisian/Italian filmmaker and actor, Adel holds a Bachelor Degree in Film Directing (Italy 1996, Rome). He also hold a second Bachelor Degree in Theatrical Arts (Italy 1992, Rome). He has 8 films to his credit, including 1 feature, 5 long documentaries and 2 short films. His work has been shown on several Arabic TV channels and screened in few festivals.

- 2016, OUR HISTORY, documentary
- 2013, LAND OF WOMEN, documentary
- 2012, THALA ETERNAL REBELLION, documentary
- 2010, WIND OF DESIRE, documentary
- 2008, I'LL BECOME A POET, documentary
- 2007, SALAAM, ADEL BAKRI, documentary
- 2006, THE OLD RED VALISE, short
- 1996, THE CHAIR, short

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Rives Productions is a film and TV production company founded in 1999 by Néjib Ayed.

Rives Productions is known for being the most important producer of TV fiction in the country (about 20 series, a total of 250 fiction hours).

The Company was also executive producer of a dozen of Egyptians, Russians, French and Italian series and movies.

Rives Productions has also produced more than 10 films, short and feature films, fiction or documentaries. In 2016, two long documentaries in post-production ("3ème Caméra" by Abdallah Yahia, "L'Outsider" by Amine Boukhris), and a feature film in preparation, "The Night Tree" by Adel Bakri.

The films and TV series obtained more than 50 awards worldwide.

PRODUCER'S BIO-FILMOGRAPHY:

Néjib Ayed is born on December 13th, 1953.

He holds a Master Degree in French Literature.

He is the founder and manager of the company Rives Productions.

- 2016, FLASHBACK by Mourad Ben Cheikh, TV series
- 2016, LA 3ÈME CAMERA by Abdallah Yahia, documentary (in post-production)
- 2016, L'OUTSIDER by Amine Boukhris, documentary (in post-production)
- 2016, L'AGORA by Abdallah Yahia, short
- 2015, LA NORIA - SEASON 2 by Madih Belaid, TV series
- 2014, LA NORIA by Madih Belaid, TV series
- 2013-2014, WAR REPORTER by Amine Boukhris, documentary
- 2012, THE KINGDOM OF ANTS by Chawki Mejri, feature fiction
- 2012, POUR LES YEUX DE CATHERINE by Hamadi Arafa, TV series
- 2011, THE SHOES by Anis Lassoued, short
- 2010, MALIHA by Abdelkader Jerbi, TV series
- 2008, SAYDOU ERRIM by Ali Mansour, TV series
- 2008, BOUTELLISSE, by Nasreddine Shili, short
- 2006, NOUASSI WA ATEB by Abdelkader Jerbi, TV series
- 2005, THE BED by Hammadi Arafa, short
- 2005, SHARA EL HOB by Hamadi Arafa, TV series
- 2004, THE LAST CONFESSION by Tarak Chortani, short
- 2002, GAMRAT SIDI MAHROUS by Slah Essid, TV series
- 2001, RIHANA by Arafa Hammadi, TV series
- 2001-2002, AN ODYSSEY by Brahim Babai, feature fiction
- 2000, YA ZAHIRATAN FI KHAYALI by Abdelkader Jerbi, TV series
- 1999, IN SEARCH OF AIDA by Mohamed Malas, feature fiction

THE UNFINISHED PORTRAIT OF CLARA BELLINI



A FAMOUS PAINTER AND HIS FEMALE PORTRAIT TITLED 'LIGHT OF LOVE' SHOWING AT A VERNISSAGE IN ITALY WILL REMINISCE A STAR-CROSSED LOVE AND ITS AFTERMATH IN COMMUNIST ALBANIA.

Director: **Namik Ajazi**
 Scriptwriter: **Ruzhdi Pulaha**
 Production Companies: **Mediavision, Mediterranea Productions**
 Producers: **Namik Ajazi, Angelo Bassi**

Total Budget: **€1,000,000**
 Secured Financing: **€300,000**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **30%**
 Project type: **Feature fiction**

SYNOPSIS:

Artur, a famous Albanian painter is about to open a vernissage with his latest paintings in Italy. His family is pensive and heavyhearted upon his departure as they woefully mention things from the past and a 'what if?'. Artur himself is hesitant to show one of his paintings but at the opening of the vernissage his displayed female portrait titled 'Light of Love' is highly praised by the critics, reminiscing the story behind it.

In the communist times of Albania, a forbidden love will fight and state rules. A talented art student and the daughter of an Italian diplomat will fall in love and fight for their right to be together. Things seem to go their way against all odds until one of them will have to make a choice which affects not only them.

20 years later, having the chance to meet again in Italy, Clara has to come to terms with her past love and what that still means to her, to her family and Artur.

Based on a true story.

Filmography as director:

- 2015, GASPER ÇURÇIA – HE CAME WITH THE ORCHESTRA, documentary
- 2014, THE LAST WISH, feature fiction
- 2009, LIGHT IN THE ABYSS, documentary
- 2008, WHERE POETS WERE KILLED, documentary
- 2007, KUJTIM SPAHIVOGLI, RETURNING TO THE SACRED TEMPLE, documentary
- 2005, THE OTHER WEDDING, documentary
- 2004, PAÇRAMI'S DRAMA, documentary
- 2003, THE BIRTHDAY OF THE SEGREGATED, documentary
- 2003, THE GREAT ALEKSANDËR OF ALBANIANS, documentary
- 2003, IL GRANDE INGANNO, documentary (with RAI 3)
- 2003, THE ANTI-TRAFFICKING DOORS, documentary (with RAI 3)
- 2002, A CONFESSION FROM THE COUNTRY OF MODEST PEOPLE, documentary
- 2002, PETRO MARKO, A STONE IN HIS PLACE, documentary
- 2002, DIGNIFIED TO BE ALBANIANS, documentary
- 2001, ONE MILLION DOLLAR BUSINESS, documentary (with CBS-USA)
- 2001, 60 MINUTES, documentary (with CBS-USA)
- 2000, LIFE SOLD OUT ON THE SIDEWALK, documentary
- 2000, PROSTITUTION, SLAVERY OF 2000, documentary
- 2000, ITALIANI BRAVA GENTE, documentary (with RAI 3)
- 1999, A FILM IS MISSING, documentary
- 1998, WITHOUT BEGINNING, WITHOUT END, documentary
- 1998, PORTA A PORTA, documentary (with RAI 1)
- 1997, CHRONIC OF ESCAPING THE WAR, documentary
- 1997, BETWEEN LIFE AND DEATH, documentary
- 1996, RUNNING AWAY, documentary
- 1995, VIDEO SAPERE, documentary (with RAI 3)
- 1994, HO BISOGNO DI TE, documentary (with RAI 1)

DIRECTOR'S STATEMENT:

My goal in realizing this film is to bring through the magical film language one of the few public love stories of two young people, fighting not only the sea that divided them but also the communist dictatorship in Albania. The script is based on a true story that resulted in a diplomatic scandal.

DIRECTOR AND PRODUCER'S BIO-FILMOGRAPHY:

Namik Ajazi is an Albanian film director and producer, born on 1960 in Tirana.

Filmography as producer:

- 2004, THE PRINCESS AND THE MOON by Bertrand Shijaku, animation
- 2002, LOVE IN THE TIME OF SCORPION by Bertrand Shijaku & Ergys Faja, animation
- 1998, STARTING OVER (services in collaboration with the Albanian Public TV)
- 1997, MOTIVES OF THEIR PAIN (services in collaboration with the Albanian Public TV)
- 1996, THE ESCAPE TRUE HOPE (services in collaboration with the Albanian Public TV)
- 1996, BETWEEN DEATH AND HOPE (services in collaboration with the Albanian Public TV)
- 1995, THEY FLEW AWAY TO CATCH THE PIGEONS (services in collaboration with the Albanian Public TV)
- 1995, DEATH IN HELL (services in collaboration with the Albanian Public TV)
- 1995, POSTRIBA'S REBELLION (services in collaboration with the Albanian Public TV)
- 1994, PROFILES OF TWO CULTURES (services in collaboration with the Albanian Public TV)
- 1994, THE FRIENDSHIP'S DOORS (services in collaboration with the Albanian Public TV)
- 1993, THE SWIMMER OF THE MESSAGES OF PEACE (services in collaboration with the Albanian Public TV)
- 1993, HEARTS NEVER FORGETS, HEARTS SPEAK (services in collaboration with the Albanian Public TV)
- 1993, IF THE SEA COULD HAVE A BRIDGE (services in collaboration with the Albanian Public TV)

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Mediavision is a film production company based in Albania that produces films of different genres (features like "The Last Wish" by Namik Ajazi premiered at the Montreal World Film Festival, animations and documentaries). Since its creation, it has produced a total of 37 documentaries, 1 feature, 2 animations. It provides also TV services (like with Italian RAI TV, Albanian Public TV and CBS) and has produced TV spots for different companies.

Mediavision has the exclusive rights and organizes the children and youth film festival Giffoni-Albania. 2016 marks the 11th edition of the festival which is held in the 5 biggest cities of Albania throughout the year. The 12th edition of the Albanian Film Festival was also produced by Mediavision.

Mediavision was founded 1996 and is administrated by Namik Ajazi.

TONY DRIVER, A BACKWARD DEPORTEE



"TONY DRIVER, A BACKWARD DEPORTEE" IS A STORY ABOUT IMMIGRATION, DRUG, LOVE AND SENSE OF BELONGING TO A COUNTRY THAT CHANGES YOU FROM THE INSIDE, THE UNITED STATES OF AMERICA.

Director: **Ascanio Petrini**
 Scriptwriter: **Ascanio Petrini**
 Production Company: **Dugong**
 Producer: **Lucia Ferrante**

Total Budget: **€80,000**
 Secured Financing: **€35,000**
 Percentage of Secured Financing: **45%**
 Percentage of Shooting in Apulia: **90%**
 Project type: **Documentary**

SYNOPSIS:

Pasquale Donatone is Tony, the taxi driver that drives us through America land of dreams and Italy land of broken dreams, he tells us about the decadent greatness of one and the infinite smallness of the other.

Tony is a 'backward' deported immigrant. He left Italy 40 years ago when he was a child and he became American, but he made some mistakes, more than one. The biggest was to sign to be deported, instead of going to jail for ten years in USA because of its second work. Tony is a taxi driver for the Yuma city cab company but he also loads illegal Mexican immigrant and delivers drugs.

Now he has been deported and he has to wait for ten years before returning legally to USA, but ten years aren't easy to live for an American boy who got used to some sort of traffics.

Now, the waiting time is too long and this country is without hopes. Will he kill himself?

Will he try to come back to the USA through Mexico's borders?

For sure he can't wait anymore. A great ending is waiting for him.

to be deported in his Country of birth.

He could never believe he would prefer 10 years in prison in the USA to freedom in Italy.

"Tony Driver, a Backward Deportee" is a story of immigration among many States.

Italy, Usa and Mexico are the theatre of a drama where the characters are the ideals, or perhaps only the dreams, of men to whom life has given the unfortunate gift that is the will of having more, to look far away, the desire to go.

This gift is able to play tricks. The best is to die, the worst is to being deceived.

Pasquale Donatone is not a homeless, or a criminal, he is only a man who has made a few mistakes but he deserves a future, a chance, a decent life.

"Tony Driver" is the story of this man, his freedom that turns into slavery in a system for which there is no one and nothing beyond its boundary wall.

DIRECTOR'S BIO-FILMOGRAPHY:

Ascanio Petrini was born in 1979, in Bari. He graduated at the DAMS of Bologna in 2004 with a thesis on a porn movie "Rocco and His Brothers".

After college, he gained experience in the audiovisual sector, especially in video editing.

He moved to Rome after winning a scholarship, and he attended Griffith Duemila - Academy of Film and Television. There, he graduated in film direction and screenplay.

Among the most important formative experiences of his life, the Puglia Experience Workshop of July 2013, event directed by James V. Hart and Chris Vogler (author of the "Hero's Journey") and promoted by Apulia Film Commission.

In 2009 he founded Rabid Film with the producer Lucia

DIRECTOR'S STATEMENT:

«My name is Pasquale Donatone, but in the United States of America, they call me Tony».

Yuma, Arizona, one man's freedom.

Pasquale Donatone is a fifty years old man, he is short but strong and spent all his life in the USA.

In 1972, at age of 9, he moved to Chicago, Illinois, with all his family.

However, after many crimes now, in order to avoid prison in USA, thanks to a federal law, he has had the chance to chose

Ferrante. With Rabid Film he directed "Save the Mussel, Save the Tradition", supported by Apulia Region and Bari Chamber of Commerce. The film has participated in most international film festivals, until arriving in Brazil, to Sao Paulo during the Doc Gastronomy Festival.

He often worked as production manager for many feature films and short movie.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Dugong is a production company funded by Marco Alessi. He began his career in 1998 directing and producing "a Stromboli", a docu-fiction selected for the Cineastes du Present Competition at Locarno Film Festival. He then produced a number of video-clips for Virgin and WEA's artists. With his shorts, self directed and produced, he won the Best Short Prize at Taormina Film Festival, Visioni Italiane Festival. In 2001 with the documentary "Un Confine di Specchi", directed by Stefano Savona for Maat Productions (a cooperative company founded by himself), he won the Jury Prize at the Torino Film Festival. Since 2001 he has also been working as a writer/producer for several major production companies. Despite his young age, the company has a number of credits to its name. These include the award-winning documentary "Tahrir - Liberation Square" (Stefano Savona, 2011), theatrically released in France, sold to more than 20 countries, winner of the David di Donatello; the short film "Waiting for the Rise" (Felice D'Agostino and Arturo Lavorato, 2011), winner of the Orizzonti Award at Venice 2011; "A Short History of Abandoned Sets", a short directed by the renowned artist Ra di Martino, screened at Rotterdam FF and Tate Modern in London; "reCuiem" (Valentina Carnelutti, 2012) a short winner of Turin Film Festival and Universal Studios Award; "Stella Maris" (Giacomo Abbruzzese, 2013) winner of Canal Plus Award, selected in Clermont Ferrand competition and winner of the Golden Egg at Kusturica's Kustendorf FF; "The Challenge" (Yuri Ancarani, 2016) winner of Special Jury Prize at Locarno Film Festival.

She works yet as free lands. She had the good fortune to support talented independent producers: Marco Alessi (Dugong), Luca Legnani (999 Films), Daniele Esposito (Emma Film) and many others, desiring to make films with passion and respect for their work.

She coordinated the executive production of feature films, commercials and award-winning short films.

In 2015 she worked for "Ego" directed by Lorenza Indovina, a short movie adapted from a novel by Niccolò Ammanniti, produced by Redibis Film.

In 2015 she worked as executive producer for "Io Sono Qui", a short movie directed by Pierluigi Ferrandini.

In 2014 she worked as production manager for a music video, "Dicono di Noi" by Club Dogo, produced by Universal Music and directed by Fabio Jansen.

In 2014 she worked as production coordinator for "Noi Siamo Francesco", a feature film directed by Guendalina Zampagni, produced by Arancia Film and supported by the Italian Ministry of Culture.

In 2013 she worked as a production coordinator for "Travellers", a short movie for Cornetto Algida, directed by Angela Trevino and C.K. Clark.

With Rabid Films in 2012, she produced her first documentary "Save the Mussel, Save the Tradition" directed by Ascanio Petrini, supported by Apulia Region and the Chamber of Commerce of Bari.

She has followed the development and overall coordination of several audiovisual projects for film, television and web.

She followed the research funding and product placement of talented young filmmakers such as Guendalina Zampagni, Anna Gigante, Pierluigi Ferrandini, Giacomo Abbruzzese, Mario Bucci and Ascanio Petrini.

PRODUCER'S BIO-FILMOGRAPHY:

Lucia Ferrante is a producer, she founded Rabid Film in 2009. Based in Polignano a Mare, south of Italy, but Italy is not the main focus of her projects' main market.

With her partner Ascanio Petrini, they are driven by the desire to make beautiful things and believe in teamwork.

They support foreign productions that arrive in Italy to shoot and they have a strong background in feature films, music videos and advertising.

VERGARA



MARCELO VERGARA IS AN EMOTIONLESS MAN; ANTI-SOCIAL AND ARROGANT. NOW NEARING CLOSER TO HIS 40TH BIRTHDAY, VERGARA HAS A DREAM: TO BE A FATHER.

Director: **Sergio Mazza**
 Scriptwriter: **Sergio Mazza**
 Production Company: **Masa Latina**
 Producer: **Paula Mastellone**

Total Budget: **€765,000**
 Secured Financing: **€500,000**
 Percentage of Secured Financing: **65,36%**
 Percentage of Shooting in Apulia: **100%**
 Project type: **Feature fiction**

SYNOPSIS:

Marcelo Vergara is an emotionless man; anti-social and arrogant, someone who still alternates between his teenage years and his present self as a successful announcer in the superficial world of commercial advertising.

Now nearing closer to his 40th birthday, Vergara has a dream. A wish that he can't seem to shake out of his scattered mind: to be a father.

But his fantasy seems to move farther and farther away. Natalia, his current girlfriend who he has lived with for a short while, still does not want to have children. She is focused on her career as a fashion designer and still has some years left before she turns 30.

On top of everything else, the fertility tests that he has been doing for a while all indicate that his chances of conceiving a little one are fewer and fewer.

Set on proving the contrary, and loyal to his rebellious instincts, Vergara will try to get his girlfriend pregnant.

Juan Pablo, his best and only friend, with whom he shares similar music taste and who has recently become a father less than a year before, tries to talk him out of his plan. Getting a woman pregnant without her consent is something too selfish, even for him.

But Vergara feels trapped inside a ticking time bomb. He knows it is now or never.

DIRECTOR'S STATEMENT:

In the year 2008, I started my search for fatherhood; I was faced with the difficulty that a paternal instinct is not an established concept. It is worth mentioning that if I were a woman wishing to become a mother, but as a man, my instinct and my necessity needed much more explaining and still was not completely understood.

The maternal instinct is all well and good but, in my case, my paternal instinct was permanently faced with the evaluation of my numerous defects. How can I be a father if I don't dispose of enough time? How can I be a father if I haven't known how to love? How can I be a father when in my past I have behaved selfishly?

Finally, on May 5th 2009, I became a father (as a record of that, I filmed the documentary movie "Natal"), and I embarked on a journey in which everything became true. My paternal instinct, which nobody believed existed, was true and so were the flaws I had to face and the neurosis which still accompanies me today in raising my son. I poured all of this into a character... Marcelo Vergara...

Vergara isn't aware of anyone else's existence, he doesn't acknowledge the limits of his liberties, his conscience, the narrative of his being or his extreme over-estimation, his frustrations anchored to his violent emotions, his explosive, his tics or his sex. A person always creates closed off compartments within his mind where he puts others like him, where he turns them into a caricature of themselves, very few times letting them change or taking the opportunity for self reflection. When one thinks of another in a predetermined way, the other is exaggerated, becoming a stereotype of oneself and never thought of again in another way than the one constructed from this first impression, not even so that the other person can create their true self. The film transits through the neurosis of a character, allowing us to live it through a comedic tone. Good examples can be seen in Woody Allen's work or in films like "Punch-Drunk Love" or "Jack Goes Boating", where the main character, a sort of anti-hero, is medically treated as bipolar or having anxiety disorders. This is the vehicle in which we transit a roller coaster of emotions, both human and raw. Laughing at Vergara, but also perhaps identifying ourselves.

DIRECTOR'S BIO-FILMOGRAPHY:

Sergio Mazza completed his university studies at the University of Buenos Aires, receiving a Degree in Image and Sound Design. He dedicated himself to audiovisual directing and the fine arts.

In November 2004, he founded the production company Masa Latina. From there, he produced his first feature film, "The Yellow" (2006), which had its premiere at the 2006 International Cinema Festival of Venice and toured in more than twenty festivals in the world, obtaining prizes for Best Director and Best Photography (Tandil Cine 2006), Best Movie (Festival Indie, Lisbon), Audience Award (Cine Latino, Germany) and closing its festival's tour with the section Open Doors of the Locarno Film Festival.

His second feature film, "Gamecock Breeder", participated in the Latin-American Competition of the Mar del Plata Film Festival where it won Best Actor from the Argentine Actors Association. It was presented at the Official Competition of the 21st Rencontres Cinémas d'Amérique Latine of Toulouse, in the Competition Territorio Latino of the Malaga Film Festival, in the Karlovy Vary International Film Festival, Kiev International Film Festival and Cairo International Film Festival.

In 2009 he created an audiovisual piece called "Natal" and in 2010 his 4th feature film, "Graba", shot in Paris.

Finally, "El Gurí", which was presented in Film in Progress in the Guadalajara International Film Festival 2014 and received the HBO Award and Titra Master DCP Award reaching its world premiere at the 2015 Berlin Film Festival; then participating in different festivals receiving awards like the Special Award of the Jury in Malaga Film Festival, the Public Award and The Best Actor Award in the Brazil Cinerama BC.

- 2015, EL GURÍ, feature fiction
- 2012, GRABA, feature fiction
- 2010, NATAL, reality feature
- 2009, GAMECOCK BREEDER, feature fiction
- 2006, THE YELLOW, feature fiction

receiving awards and mentions for all areas.

Masa Latina's latest film "My Parrot Mom" directed by Martin Musarra will have its world premiere at the 33rd Chicago International Children's Film Festival. The company is now working on the development of director Sergio Mazza's next film "One Shot" among others.

PRODUCER'S BIO-FILMOGRAPHY:

Born in Buenos Aires, Argentina in August of 1979, Paula Mastellone began her studies as a production major at the National School of Cinematographic Experimentation and Realization (E.N.E.R.C) in 2003.

In March of 2006 she joins the production company, Masa Latina, where she currently works as producer.

Betting on the new media law and the federalization of audiovisual production, Masa Latina along with Paula Mastellone decided to move the production company to Victoria, in the Entre Rios province. Since then, two projects have been filmed; "El Gurí" whose world premiere took place during the latest edition of the Berlin Film Festival, and "My Parrot Mom", will have its world premiere at the 33rd Chicago International Children's Film Festival.

- 2016, MY PARROT MOM by Martin Musarra, feature fiction
- 2015, EL GURÍ by Sergio Mazza, feature fiction (as executive producer)
- 2012, GRABA by Sergio Mazza, feature fiction (as executive producer)
- 2011, URITORCO by Homero Cirelli, feature fiction (as executive producer)
- 2009, GAMECOCK BREEDER by Sergio Mazza, feature fiction (as executive producer)
- 2006, THE YELLOW by Sergio Mazza, feature fiction (as manager of post-production)

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Masa Latina was founded in 2004, inspired by the objective to generate artistic, high quality products for all audiovisual media and encouraging the achievement of projects by new artists. After seven years generating the production basis for each project's particular and aesthetical needs from its beginning, Masa Latina has now consolidated its own profile. Its productions participated in festivals around the world like Venice, Locarno, and Karlovy Vary among many others

WALKING PACE

verdeoro

WITH TWO DIFFERENT WAYS OF BEING EUROPEAN, AN ITALIAN FATHER AND HIS TURKISH SON WILL TAKE A RISKY JOURNEY TOGETHER FROM ISTANBUL TO BARI, WHICH LED THEM TO KNOW EACH OTHER.

Director: **Francesco Falaschi**
 Scriptwriters: **Francesco Falaschi, Angelo Carbone**
 Production Company: **Verdeoro**
 Producer: **Daniele Mazzocca**

Total Budget: **€847,322**
 Secured Financing: **€265,897**
 Percentage of Secured Financing: **31,40%**
 Percentage of Shooting in Apulia: **26%**
 Project type: **Feature fiction**

SYNOPSIS:

Bruno, a truck driver, drives between Italy, Macedonia and Turkey. He lives with a woman from Brindisi, Elisa, and their infant son. His financial problems are getting worse and he is sinking into debt. The situation precipitates when his Turkish ex-wife Asja informs him that their son Nuri, is in trouble because of his association with groups which are hostile to the Turkish authorities. Bruno decides to get on his truck, and after a short stop in Macedonia, arrives in Istanbul. Nuri is very critical of his father, but Asja pleads with him and asks Bruno to take their son away until the dust settles. They both drive to Macedonia where Bruno owns a piece of land. Bruno thinks he can sell a cargo of wine which had remained unsold, but it turns out that the product was counterfeit, and the deal falls apart. Thomas, a German fellow driver, asks Bruno if he is willing to transport some illegal goods on his behalf. Bruno refuses; he brings Nuri back to Istanbul, but finds out that a friend of his son was murdered: Nuri is in danger. Bruno then decides to accept Thomas' proposal. He therefore gets aboard the Istanbul-Bari ship with his truck, and awaits for the illegal goods to be delivered to him on the ship. During the trip he discovers that Nuri is on board too, moved by the desire of discovering Europe. Bruno has only a few hours to discover his son's true feelings, and find a common ground so that he can understand his son's motives and beliefs which have led to such a danger situation. They talk at length, they argue, each one entrenched in their own different set of beliefs at first, but they finally find each other. So when the crucial moment in which Bruno will have to decide whether to risk going to jail, or to give up and lose everything comes up, having his son at his side will make all the difference in the world.

DIRECTOR'S STATEMENT:

"Walking Pace" has a twofold source of inspiration. First of all by the story and the characters, that are able to describe different and ever-evolving worlds: Southeast Italy, Brindisi, sea and exchange city, and Istanbul's melting pot. Also the Macedonian Republic, with its aspiration to become part of the EU, where the attempt of reviving the economy proceeds next to the marks of a hard past. Three different places and emblematic landscapes of human coexistence, put together by the suspended and symbolic condition of travelling, by road and by boat. These places allow us to narrate different aspects of the Mediterranean basin and Europe, different ways of being European (or ways to not be European anymore). The journey by road will be about the changes to the concept of border, before a place of opportunities and connections and now a separator in a world where borders have less and less meaning for the elite and more and more meaning for those whom, forced to exhile, have to cross them. The second thing that inspired "Walking Pace" is the story, realistic and epic at the same time, focused on the dramatic confrontation between father and son, a topic always present in my movies. I feel that this movie is the natural destination of a path that always brought me, to tell stories of encounter and deal with the relationship between fathers and son. "Walking Pace" is a film that has both the ambition to tackle important issues, like the possible meeting points between apparently opposite visions of the world, and also to keep the focus on a private thus universal story of a father and a son.

DIRECTOR'S BIO-FILMOGRAPHY:

Born in Grosseto, Tuscany, Falaschi graduated in film history at Università di Firenze in 1987. As a director, he

made more than 20 short length films, such as "Quasi Fratelli", winning the David di Donatello 1999 national film award for Best Short Film, and three feature films: "Emma Sono Qui", nominated for a David di Donatello and Silver Ribbon award, "Last Minute Marocco", "Questo Mondo è per Te". As a scriptwriter, other than his own films, he collaborated with important scriptwriters for both cinema and TV project.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Verdeoro is a company specialized in coproduction with Europe and Latin America, established by Daniele Mazzocca in 2006. In the same year Verdeoro produced with Classic and Paradis Film the film "Fine Pena Mai", shoot entirely in Apulia, it talks about the United Sacred Crown, an Apulian criminal organization. In 2009 he started the production of the documentary "The Rimet Trophy: The Incredible Story of the World Cup" coproduction between Italy and Argentina and sold worldwide by Rai Com in over 25 territories. In 2010 begin the production "The Lost World Cup – the True Incredible Story of the 1942 Patagonian World Cup", mokumentary on the World Cup of 1942 (which never existed), directed by Lorenzo Garzella and Filippo Macelloni, an Italian–Argentinean produced in collaboration with Rai Cinema. The world premiere of the film took place during the Venice Film Festival in 2011. In 2012, Verdeoro shoot the black-comedy "Three Days Later", the debut of Grasseti, always produced in collaboration with Rai Cinema. In 2012 produces the film "Road 47", Italian-Brazilian-Portuguese coproduction, directed by Vicente Ferraz. Verdeoro has three new productions lined-up for shooting 2017: "Rafael", an Italian-Dutch-Belgian coproduction, a love story set against the backdrop of the Arab Spring, "Absolute Palate", an Italian-Brazilian coproduction, the new 'slow food comedy' from Tuscan director Francesco Falaschi and "Porselein" an Italian-Dutch coproduction to be filmed in Italy and Holland. With Falaschi, Verdeoro is also developing "Walking Pace", a drama set between Italy, the Balkans and Turkey.

All of Verdeoro's productions have been recognized by the Italian Ministry of Culture as 'films of national interest', and have obtained national contributions to support the production and distribution.

In 1993, he worked as John Irvin's assistant for the film "A Month by the Lake" and as the assistant director of Campiotti for two of his films. He continued to work as a freelance for numerous films, shorts, documentaries and television programs until 1998, when he founded, with the director Bortone, the Orisa Productions. In 2000 he produced "Sono Positivo" by Bortone, while in 2001 creates the first documentary for cinema theatres, "Erba Proibita", a controversial film about the marijuana world. In 2001 the Media Programme of the European Commission grants Orisa Productions the first Slate Funding for the development of six feature films. With the support of Media and the Italian Ministry of Cultural Heritage, in the following years he produces two feature films: "Saimir", by Munzi (2005), which had a special mention at the 61° Venice Film Festival, and won a Nastro D'Argento for Best First Feature and "Rosso Come il Cielo", by Bortone, presented at the Rome Film Festival 2006 and winner of the David di Donatello Giovani 2007. In 2006 he established his new company, Verdeoro. He was also engaged as line producer in the production of Bechis' last film, "Birdwatchers", an Italian-Brazilian coproduction selected for the Venice Film Festival 2008 and in the production "Tutta la Vita Davanti" coproduced by Medusa and Motorino Amaranto. In May 2008, European Film Promotion has selected Daniele Mazzocca for the program Producers On the Move 2008, during the Marche du Films in Cannes.

PRODUCER'S BIO-FILMOGRAPHY:

Daniele Mazzocca graduated in Milan in 1992 in Audiovisual Arts – Cinema and Television Technique. In 1994 he moved to Rome and he started to work for the national cinema industry.

WHITE FLOWERS



EUROPE: A MAN WAKES UP WITHOUT ANY MEMORY OF HIS PAST LIFE. SOON HE REALIZES TO BE IN DANGER, SOMEONE WANTS TO KILL HIM!
JAPAN: YUKI, A YOUNG WOMAN KNOWS THE WAY TO SAVE THE MAN.

Directors: Marco De Angelis, Antonio Di Trapani
Scriptwriters: Marco De Angelis, Antonio Di Trapani
Production Companies: Solaria Film, Wa Entertainment
Producers: Emanuele Nespeca, Kousuke Ono

Total Budget: €310,680
Secured Financing: € 243,495
Percentage of Secured Financing: 78%
Percentage of Shooting in Apulia: 33%
Project type: Feature fiction

SYNOPSIS:

Europe: a man wakes up in an hotel room, a wound in the head and a gun under the pillow, but no memory about his identity or past life. Soon he realizes to be in danger, chased by someone who wants to kill him.

Japan: Yuki is a young illustrator of children's books who lives in Kyoto. Since the death of her boyfriend, she has developed extrasensory abilities that allow her to see the dead people and communicate with their spirits. After some apparitions, she decides to go in Europe and look for a legendary island where people can find the things they have lost. During her trip, Yuki meets the man with no memory and his ghosts, establishing immediately a relationship of tenderness and care. Together they decide to continue the research of the legendary island. There, they will eventually find what they have lost and re-join, each in their own way, their loved ones.

DIRECTOR'S STATEMENT:

The idea for the film began to take shape subsequent to some conversations we had with our Japanese friend, Ai Emizu, over the Internet.

She had already worked with us performing in a small role in our previous movie ("Late Summer") and we wanted to work with her once again. So she spoke to us about some extra-sensory stories that she had experienced a few years earlier.

In Japan, the ability to see ghosts and capture aspects of previously experienced lives (possessed by some spiritual personalities) is part of a cultural fabric that is very different from the one that would immediately come to mind in Italy.

Therefore setting off from these poetic considerations, and gaining encouragement from the proven team of actors who

most generously collaborate with us, we decided to broaden our scope. Compared to the previous movie, we wanted to reach a greater stratification by pursuing a parable that was less linear and less exemplary. Gaining inspiration from the story of a young Japanese woman endowed with paranormal powers, who travelled to Italy after the death of her boyfriend in order to 'meet with him again', we developed a path that would lead her into meeting a man named Marcello. This man was going through a personal crisis after losing his memory after a shooting that took place in avengement of his wife's assassination.

Hence we are before two individuals, in the wake of a loss, who come face-to-face with one another. Within this dual concept, that actually engulfs their respective deceased partners (Italian for the girl and Japanese for the man), we have inserted a role in costume of a fairy-tale flair. The latter has the task of turning into metaphor the theme of love beyond death: namely the demon that is holding the two lovers hostage.

From a strictly stylistic standpoint we are searching for the greatest formal rigour possible, while occasionally abandoning ourselves to improvisation. Rigour meant as a compositional sharpness of the whole picture, purging it from anything insincere and unnecessary that a less 'moral' control might include within. All of this (sometimes to the detriment of a kind of dramaturgy that is not always canonical) in search of a nostalgic sort of evocation, an allusive sensitivity, a hidden beauty that remain at the heart of our discourse.

In the film (a part of which is set in Japan, a part in Italy and a third part in a somewhere European country), we always comply with the use of the original language and confront ourselves with Japanese — as we would like to confront ourselves with other languages.

Once again we shall try to use the greatest emotional accuracy possible, but without any merely mimetic intentions. During the course of our work, we have often realized we were going in a direction that could not be properly defined as traditional in the so-called panorama of Italian cinema. There are many foreigners in our small enterprise, but we are not speaking of immigration, nor do we attempt an explanatory pathway of our contemporary social reality – a custom that we believe is very widespread.

Therefore, we ultimately and dismally ask ourselves: is eluding this trodden road still possible? Or is the price that must be paid to lese 'reality' still too high a price to pay?

DIRECTOR'S BIO-FILMOGRAPHY:

Marco De Angelis and Antonio Di Trapani started to collaborate as directors in 2008 making the short film "Dew Voices", which was selected at the Arcipelago Festival (Rome, 2009) and was broadcast on Rai Tre by Fuori Orario. "Late Summer", their first feature film, has been selected at 67th Mostra Internazionale d'Arte cinematografica di Venezia (2010), at Bergen Internasjonale Film Festival (2010), and won the Public Award at Tirana International Film Festival (2010), was edited in home-video by Derive Approdi and was broadcast on Rai Tre by Fuori Orario.

Their last work "Earth", an experimental medium film, selected in Mostra Internazionale del Nuovo Cinema di Pesaro 2015, got the Jury's Special Mention.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

Solaria film is a new company created on 2013 by the producer Emanuele Nespeca to produce cinema and television contents.

The first movie produced by the company was a documentary entitled "I Was Born Traveling" by Irish Braschi: a journey in the memories of the famous writer Dacia Maraini.

Then "7 Days", the new film by Rolando Colla, and the short film "Hand" by Luca Lucini, episode of the collective project "Short Plays", dedicated to the 2014 World Cup.

"Due Rugbisti e una Meta" was the first TV series created by the company for DMAX, an Italian channel by Discovery, on air during the Six Nations Championship 2015.

The last works are "Redemption Song" by Cristina Mantis, a documentary about African immigration, "Mambo Italiano" by Marco Guelfi, a documentary about the new Jazz Orchestra of young Italian talents, and "Terra" by Marco De Angelis and Antonio Di Trapani, an experimental movie awarded in Pesaro International Film Fest 2015.

PRODUCER'S BIO-FILMOGRAPHY:

From 2006 until 2011, Emanuele Nespeca produced as the legal representative of La Fabbrichetta.

In 2007, he was founder and vice president of Young Film Producers Association.

In 2010 he was Member of ACE - Atelier du Cinema Europeen. From 2012 he is partner as producer of Movimento film, independent production and distribution company. In 2013 he founded his own company Solaria film.

-2016, REDEMPTION SONG by Cristina Mantis, documentary; Premio Rai Cinema in 1° Festival Internazionale Visioni dal Mondo

-2015, BANAT by Adriano Valerio, feature fiction; Settimana della Critica Venice Film Festival

-2015, TERRA by Marco De Angelis and Antonio Di Trapani, feature fiction

-2013, I WAS BORN TRAVELLING by Irish Braschi, documentary

-2012, THE FUTURE by Alicia Scherson, feature fiction (as coproducer); Sundance Film Festival - World Dramatic Competition 2013, International Rotterdam Film Festival – Big Screen Award 2013

-2011, HORSES by Michele Rho, feature fiction (as coproducer); 68° Venice International Film Festival – Controcampo Italiano

-2010, NOTIZIE DEGLI SCAVI by Emidio Greco, feature fiction; 67° Venice International Film Festival – Out of Competition, Globo d'oro 2011 – Best Director and Screenplay

-2010, LATE SUMMER by Marco De Angelis and Antonio Di Trapani, feature fiction (as coproducer); 67° Venice International Film Festival - Out of Competition, Tirana International Film Festival - Public Award

-2010, PIETRO by Daniele Gaglianone, feature fiction (as coproducer); Locarno Film Festival Competition

GUESTS ATTENDING LIST

BY COUNTRY

Albania - **ALBANIAN NATIONAL CENTER OF CINEMATOGRAPHY** - Ilir Butka
Albania - **MEDIAVISION** - Namik Ajazi
Argentina - **MASA LATINA** - Sergio Mazza, Anna Faccilongo, Cecilia Cotarelo
Belgium - **IMAGINE FILM DISTRIBUTION** - Tinne Bral
Belgium - **SAGA FILMS** - Hubert Toint
Croatia - **NUKLEUS FILM** - Matija Drniković
Cyprus - **FELONY FILM PRODUCTIONS** - Vicky Miha
Germany - **MATCH FACTORY PRODUCTIONS** - Cécile Tollu-Polonowski
Germany - **PANDORA FILM PRODUKTION** - Raimond Goebel
Germany - **SENATOR FILM PRODUKTION** - Reik Möller
Denmark - **SPACE ROCKET NATION** - Lene Børglum
France - **ACE - ATELIERS DU CINÉMA EUROPÉEN** - Simon Perry
France - **CELLULOID DREAMS** - Johanna Nahon
France - **CNC - CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE** - Jacqueline Ada
France - **EN COMPAGNIE DES LAMAS** - Sandrine Brauer
France - **EURIMAGES** - Pierre Gernet
France - **LES FILMS D'ICI** - Laura Briand
France - **WILD BUNCH** - Marie-Pierre Valle
Greece - **BAD CROWD** - Nancy Kokolaki, Nikos Moustakas, Tayfun Pirselimoglu
Greece - **INKAS FILM PRODUCTIONS** - Athanasia Michopoulou
Italy - **11 MARZO FILM** - Matteo Levi
Italy - **7TH ART INTERNATIONAL AGENCY** - Mimmo Mongelli
Italy - **999 FILMS** - Luca Legnani
Italy - **ALTRE STORIE** - Cesare Fragnelli
Italy - **BIZEF PRODUZIONE** - Stefania Casini
Italy - **BUNKER LAB** - Alessandro Contessa
Italy - **CINEMAUNDICI** - Emilia Bandel
Italy - **COLORADO FILM** - Gaia Antifora
Italy - **CREATIVE EUROPE DESK ITALY MEDIA** - Andrea Coluccia
Italy - **DESK CULTURA CONFINDUSTRIA PUGLIA** - Leonardo Paulillo
Italy - **DINAMO FILM** - Ivan D'Ambrosio
Italy - **DRAKA PRODUCTION** - Corrado Azzollini
Italy - **DUGONG** - Lucia Ferrante, Giulia Achilli
Italy - **EAGLE PICTURES** - Giuseppe Ramellini, Riccardo Rossi
Italy - **ESPRIT FILM** - Giuseppe Tandoi
Italy - **FANDANGO** - Stefano Basso
Italy - **GRAFFITIDOC** - Enrica Capra

Italy - **INDIGO FILM** - Ilaria Avanzi
Italy - **INTERLINEA FILM** - Maurizio Antonini, Rossella De Venuto
Italy - **ITALIAN INTERNATIONAL FILM** - Giulio Steve
Italy - **LA SARRAZ PICTURES** - Alessandro Borrelli
Italy - **LOTUS PRODUCTION** - Marco Antonio Belardi
Italy - **LUPIN FILM** - Riccardo Neri
Italy - **MEDITERRANEA PRODUCTIONS** - Angelo Bassi
Italy - **MINISTRY OF CULTURAL HERITAGE, ACTIVITIES, TOURISM** - DGC - Silvia Finazzi
Italy - **MIR CINEMATOGRAFICA** - Francesco Virga
Italy - **ON DOCKS** - Andrea Sgobba
Italy - **OZ FILM** - Francesco Lopez
Italy - **PACO CINEMATOGRAFICA** - Arturo Paglia
Italy - **PALOMAR** - Antonio Badalamenti
Italy - **PARTNER MEDIA INVESTMENT** - Andrea Stucovitz
Italy - **PASSO UNO PRODUZIONI** - Fabio Marini
Italy - **PHAROS FILM** - Rosita D'Oria
Italy - **PICTURE SHOW** - Giuseppe Gallo
Italy - **RAI CINEMA** - Fulvio Firrito
Italy - **REVOLVER** - Paolo Spina
Italy - **SAIETTA FILM** - Gustavo Caputo, Edoardo Winspeare
Italy - **SEMINAL FILM** - Alessandro Piva, Claudia Contento
Italy - **SOLARIA FILM** - Emanuele Nespeca
Italy - **STEFILM** - Edoardo Fracchia
Italy - **TEMPESTA** - Francesca Andreoli
Italy - **TEODORA FILM** - Massimo Brioschi
Italy - **THE PIRANESI EXPERIENCE** - Claudio Esposito
Italy - **TVCO** - Geremia Biagiotti
Italy - **URANIA PICTURES** - Conchita Aioldi
Italy - **VERDEORO** - Daniele Mazzocca
Italy - **WILDSIDE** - Flavio Nuccitelli
Israel - **TOPIA COMMUNICATIONS** - Michael Sharfshtein, Matti Harari
Macedonia - **MANUFATURA PRODUCTION** - Sasho Pavlovski
Mexico - **FILM TANK** - Edgar San Juan
Montenegro - **ARTIKULACIJA PRODUCTION** - Ivan Đurović
Netherlands - **LUMIÈRE** - Esther Bannenberg
Spain - **POTENZA PRODUCCIONES** - Carlo D'Ursi
Sweden - **HOB AB** - Peter Krupenin
Switzerland - **ALVA FILMS** - Britta Rindelaub
Turkey - **PRAKSIS FILM** - Haci Orman
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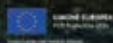
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