



# APULIA FILM FORUM

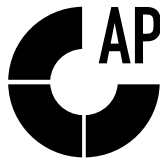
9<sup>th</sup> edition

11-13 October 2018

MONOPOLI



CATALOGUE



# APULIA FILM FORUM

9<sup>th</sup> edition

**11-13 October 2018**

**MONOPOLI**

## PRESENTATION

The Apulia Film Commission Foundation introduces the 9th edition of the Apulia Film Forum, taking place on 11th-12th-13th October 2018 in Monopoli, with the aim of supporting film projects (feature-length fiction or documentary), at a development stage, with at least 30% of the budget secured, to be shot either entirely or partially in Apulia.

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

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

The Forum encourages one to one meetings and partnerships between professionals and the representatives of the 22 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

with the Support of

**Pact for Puglia - Fund for Development and Cohesion (FSC) 2014-2020**

**European Union**

Project co-financed by **the E.U.**

**Puglia Region**

with the Patronage of **Eurimages**

in cooperation with

**City of Monopoli, City of Alberobello, City of Castellana Grotte, Puglia Promozione, Aeroporti di Puglia**

### APULIA FILM COMMISSION FOUNDATION

President: **Maurizio Sciarra**

Vice President: **Giandomenico Vaccari**

Board Members: **Chiara Coppola, Simonetta**

**Dellomonaco, Fabio Prencipe**

General Manager: **Antonio Parente**

EU Projects Manager and Financing: **Cristina Piscitelli**

Head of Audiovisual Projects and Production Office:

**Daniele Basilio**

International Production: **Raffaella Delvecchio**

National Production: **Massimo Modugno**

Production Office: **Michele Stella**

Production Office: **Pierluigi Del Carmine**

Film Fund: **Roberto Corciulo**

Staff Apulia Film Commission: **Alessandra Aprea,**

**Ciro Alessandro Attanasio, Toni Cavalluzzi,**

**Rico Colangelo, Valeria Corvino, Andreina De Nicolò,**

**Serge D'Oria, Antonio Gigante, Maria Laurora,**

**Antonella Liuzzi, Nino Lopez, Nicola Morisco,**

**Virginia Panzera, Luca Pellicani, Luciano Schito,**

**Fabrizio Stagnani, Sara Venturoli Galizia**

### APULIA FILM FORUM

Director: **Alberto La Monica**

Project Manager: **Roberta Vernice**

Office Coordinator: **Mario Muscogiuri**

Matchmaker: **Francesco Tronci**

One-to-One Meetings Coordinator: **Davide Carozza**

One-to-One Meetings Assistant: **Mattia Di Miscia**

[forum@apuliafilmcommission.it](mailto:forum@apuliafilmcommission.it)

[www.forum.apuliafilmcommission.it](http://www.forum.apuliafilmcommission.it)

### Apulia Film Commission Foundation

Cineporti di Puglia/Bari, Fiera del Levante

Lungomare Starita, 1 - 70132 Bari, Italy

Tel: +39 080 9752900 - Fax: +39 080 9147464

[email@apuliafilmcommission.it](mailto:email@apuliafilmcommission.it)

[www.apuliafilmcommission.it](http://www.apuliafilmcommission.it)

# PROGRAMME

## 11-12-13 OCTOBER 2018

**TORRE CINTOLA** Località Capitolo - Monopoli

### 1<sup>st</sup> day: Thursday 11<sup>th</sup>

**10.00 am - 11.30 am**

#### **Welcome Message and Programme presentation**

Maurizio Sciarra, *AFC President*

Alberto La Monica, *Forum Director*

#### **Tax Credit and Italian Support to Co-productions and Foreign Films**

Stefano Bisignano, *Expert from Directorate General Cinema of the Ministry of Cultural Heritage and Activities and Tourism*

#### **"Apulia System" presentation (Services, Locations & Funding)**

Daniele Basilio, *AFC Head of Audiovisual Projects and Production Office*

Raffaella Delvecchio, *AFC International Production Manager*

Roberto Corciulo, *Apulia Film Fund Office*

Introduced by Antonio Parente, *AFC General Manager*

**11.30 am - 12.00 am** Coffee Break

**12.00 am - 1.30 pm** One to One Meetings

**1.30 pm - 2.30 pm** Lunch Break

**2.30 pm - 5.00 pm** One to One Meetings

### 2<sup>nd</sup> day: Friday 12<sup>th</sup>

**10.00 am - 1.30 pm** One to One Meetings

**1.30 pm - 2.30 pm** Lunch Break

**2.30 pm - 5.00 pm** One to One Meetings

### 3<sup>rd</sup> day: Saturday 13<sup>th</sup>

**10.00 am - 1.00 pm** One to One Meetings

## INDEX / FOREIGN SECTION

<b>BARTALI (Usa)</b> Production company: <b>Pistachio Pictures</b> Guest attending: <b>Karen Tenkhoff</b>	<b>6</b>
<b>GOVERNMENT OF CHILDREN (Romania)</b> Production company: <b>Studioset Production</b> Guest attending: <b>Ioana Turcan</b>	<b>8</b>
<b>IN BETWEEN / ENTRE2 (Tunisia)</b> Production company: <b>Leyth Production</b> Guests attending: <b>Slim Hafaiedh, Nada Mezni Hafaiedh</b>	<b>10</b>
<b>LIVING (Serbia)</b> Production company: <b>Art&amp;Popcorn Motion Picture Company</b> Guest attending: <b>Miroslav Mogořović</b>	<b>12</b>
<b>PRINCESS GOLDENHAIR (Czech Republic)</b> Production company: <b>Three Brothers Production</b> Guest attending: <b>Křistýna Kamenická</b>	<b>14</b>
<b>STRIGUNI (Croatia)</b> Production company: <b>Produkcija Ziva</b> Guests attending: <b>Damir Ibrahimovic, Aldo Tardozi</b>	<b>16</b>
<b>THE ETERNAL JOURNEY (Argentina)</b> Production company: <b>Mil Monos</b> Guest attending: <b>Maximiliano Monzon</b>	<b>18</b>
<b>THE NEXT KISS (Bulgaria)</b> Production company: <b>The Flying Agency</b> Guests attending: <b>Yassen Grigorov, Violeta Radkova</b>	<b>20</b>
<b>THE OTHER SIDE OF THE PIPE (Slovenia)</b> Production company: <b>Enabanda</b> Guest attending: <b>Katja Lenarčič</b>	<b>22</b>
<b>WHAT HAVE WE DONE WRONG? (Spain)</b> Production company: <b>Matriuska Producciones</b> Guest attending: <b>Carla Sospedra Salvadó</b>	<b>24</b>
.....	
In partnership with <b>MIA Rome</b> <b>THE GREAT FORGOTTEN (Italy)</b> Production company: <b>Pepito Produzioni</b> Guests attending: <b>Giuseppe Saccà, Luca Parenti</b>	<b>46</b>
In partnership with <b>PFM London</b> <b>MATI (UK)</b> Production companies: <b>Handsome Films, Seek Films</b> Guest attending: <b>Melanie Dicks</b>	<b>48</b>

<b>DUETTO (Italy / Brasil)</b>	<b>26</b>
Production companies: <b>Arteon Produzioni &amp; Eventi, Nexus Cinema</b>	
Guest attending: <b>Erica Bernardini</b>	
<b>LENTO PIEDE (Italy)</b>	<b>28</b>
Production company: <b>Sun Film Group</b>	
Guest attending: <b>Corrado Parigi</b>	
<b>NELLA PERFIDA TERRA DI DIO (Italy)</b>	<b>30</b>
Production company: <b>Partner Media Investment</b>	
Guest attending: <b>Andrea Stucovitz</b>	
<b>NIENTE È COME TE (Italy)</b>	<b>32</b>
Production companies: <b>Lume, Nepenthe Film</b>	
Guests attending: <b>Adriano Bassi, Lara Calligaro</b>	
<b>ROCCO (Italy)</b>	<b>34</b>
Production company: <b>Eurofilm</b>	
Guest attending: <b>Simonetta Amenta</b>	
<b>SEA SISTERS (Italy)</b>	<b>36</b>
Production company: <b>Officinema Doc</b>	
Guest attending: <b>Brunella Fili</b>	
<b>SHAPES OF AFRICA (Italy)</b>	<b>38</b>
Production company: <b>Draka Production</b>	
Guest attending: <b>Corrado Azzollini</b>	
<b>STABAT MATER (Italy)</b>	<b>40</b>
Production company: <b>OneManDoingThings</b>	
Guest attending: <b>Edoardo Rossi</b>	
<b>THE SECOND CHILD (Italy)</b>	<b>42</b>
Production company: <b>Edi Effetti Digitali Italiani</b>	
Guests attending: <b>Francesco Grisi, Giorgia Priolo</b>	
<b>UPSIDE-DOWN (Italy / France)</b>	<b>44</b>
Production company: <b>DM Communication</b>	
Guest attending: <b>Luca Tornatore</b>	
<b>GUESTS ATTENDING LIST</b>	<b>50</b>

## BARTALI

THE TRUE STORY OF ITALIAN CYCLIST/'38 TOUR DE FRANCE WINNER, GINO BARTALI, WHO SECRETLY HELPED JEWS ESCAPE ITALY DURING THE WAR, AND THEN ATTEMPTED A DAUNTING COMEBACK IN 1948.

Director: **TBD**

Scriptwriter: **Karen Tenkhoff**

Production Company: **Pistachio Pictures**

Producers: **Karen Tenkhoff, Alex Boden**

Total Budget: **€12,000,000**

Secured Financing: **€3,600,000**

Percentage of Secured Financing: **30%**

Percentage of Shooting in Apulia: **67%**

Project type: **Feature fiction**

## SYNOPSIS

This project is in the vein of "Schindler's List", with shades of "Chariots of Fire" and "The Pianist".

It is the true story of legendary Italian cyclist, Gino Bartali (30s), winner of the 1938 Tour de France.

Bartali considers himself apolitical, not interested in the partisan factionalism at play throughout Italy during World War II. His moral and political convictions are challenged, however, when the Archbishop of Florence, Elia Dalla Costa (72), asks him to join the underground resistance.

The Archbishop tells him of a counterfeiting ring, which creates falsified identity documents to allow Jewish families to escape to Switzerland; with petrol supplies nearly exhausted, the ring's efforts stand in jeopardy. Dalla Costa asks Bartali to use his prowess as a cyclist to ferry the counterfeit documents hundreds of kilometers, risking his life to ride through successive Nazi-fascist checkpoints. Bartali initially refuses him.

His willingness to participate shifts after an encounter with Major Mario Carita (40s), the head of the Italian SS. Seeing the depravity of the fascist war effort is simply overwhelming for Bartali and he realizes he cannot sit on the sidelines of this conflict any longer.

When he does commit to helping Elia and the counterfeiting ring, he keeps his actions secret even from his wife, Adriana (20s-30s), and son, Andrea (4).

Using his training as a professional cyclist as his cover, he repeatedly rides from his home in Florence to a convent hundreds of kilometers away, where nuns pass along the forged documents. As Bartali 'trains', he is deeply impacted by the people he meets, including mother superior Luisa (60) and two of the Jewish girls hiding in the convent, Sara (4) and Alma (6).

Mario, who is both Bartali's admirer and tormentor, becomes suspicious of Bartali's activities and orders him arrested. Captured and tortured by the SS, Bartali endures horrific suffering and barely escapes with his life...

After the war, Bartali attempts a cycling comeback. Things look promising when Italian team coach, Alfredo Binda (40s), selects Bartali as the captain of the 1948 Tour De France team. The first twelve of the Tour's 21 stages are such a dreadful embarrassment that Bartali quits, but after a long, dark night of the soul, reverses his decision... As he begins the 13th stage, he has to battle his personal demons, the psychic/emotional wounds of the war and the realities of his aging body. In one of the greatest comebacks in sporting history, Bartali fights his way into first place. His victory provides not only personal hope for him but for all of Italy, proof that from darkness, light is always possible.

With Fascism again on the rise throughout the world, it's as critical a time to tell Bartali's story as ever; it reminds that hope endures even in the worst of times and against all odds.

## DIRECTOR'S BIO-FILMOGRAPHY

TBD, in discussion with several international calibre directors. We are collaborating with all of the major Hollywood and UK agencies for both director and cast; they have all put forth excellent candidates -for directors and cast alike- as the project is considered to be a global prestige/awards season contender.

## PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Pistachio Pictures is an award-winning UK film production company making dynamic and entertaining films with a difference. Founded in 1999 by Alex Boden and Susan Jacobson, it operates in London and increasingly, internationally. The company focuses on working with the very best directing talent worldwide, to develop and produce English language feature films and television dramas with commercial potential and a clearly defined audience.

Productions include, among others: acclaimed Netflix series "Sense8", directed by the Wachowskis (2014-2018), "Cloud Atlas" directed by Tom Tykwer and the Wachowskis (2012), "The Holding" directed by Susan Jacobson (2011).

## PRODUCER'S BIO-FILMOGRAPHY

Karen Tenkhoff is a film producer and executive with numerous feature credits to her name, in both live action and animation. She served for over a decade as senior executive and producing partner to Academy Award winning director Robert Redford at his company, Wildwood. Among her many credits, she served as a producer on "The Motorcycle Diaries", which received a Golden Globe nomination for Best Foreign Film and won the British Academy Award for Best Foreign Film; as executive producer on "The Clearing" and "The Legend Of Bagger Vance" and associate producer on "The Horse Whisperer", which received a Golden Globe nomination for Best Picture.

Pixar cofounders John Lasseter and Ed Catmull turned to her storytelling expertise to help them build Disney feature animation's development slate for the decade beginning in 2010. She served as the senior development executive on "Winnie the Pooh", "Tangled", the Academy Award nominated "Wreck-It Ralph" and the Academy Award winning hit "Frozen" (which surpassed the \$1 billion dollar mark at the global box office), the Academy Award nominated "Moana" and the Academy Award winning "Big Hero 6" and "Zootopia".

Based in Los Angeles, she currently works as an independent writer/producer and consults for major studios. She will produce "Bartali" in conjunction with UK-based Pistachio Pictures.



## ROMANIA

# GOVERNMENT OF CHILDREN



THIS IS ROMANIA'S FIRST TRANSMEDIA CIVIC IMAGINATION PROJECT, WITH THE AIM TO BE EXPENDED GRADUALLY FOR MORE COMMUNITIES WORLDWIDE. IT INVITES 100 CHILDREN TO ENVISAGE THE NEXT 100 YEARS.

Director: **Ioana Mischie**

Scriptwriter: **Ioana Mischie**

Production Company: **Studioset Production**

Producer: **Ioana Turcan**

Total Budget: **€300,400**

Secured Financing: **€105,140**

Percentage of Secured Financing: **35%**

Percentage of Shooting in Apulia: **100%**

Project type: **Documentary**

### SYNOPSIS

"Government of Children" is an aspirational and social awareness driven transmedia project. On the short term, our goal is to create a compelling feature documentary film, a webseries and VR extensions that empower children to design their societal future. On the long term, we aim to expand it with an interactive user generated platform, an alternate reality game. Our core intention is to facilitate and to document a playground for children in which they would have the power to reshape the political and social reality we and they will live in. We aim to empower children from diverse categories to imagine a future in which they would feel comfortable to exist.

### DIRECTOR'S STATEMENT

As a child, I imagined the government as a space of freedom where people of all ages, genders and professions are entitled to voice their opinions. Children have no rights to vote in our societies, however their vision if heard and taken seriously, can shape their own community in unprecedented ways. The core of this docuseries is to empower children to share their visions. How do they perceive the core problems of our society? What solutions would they envisage?

Government of Children is a personal incursion into the microhistory of our contemporary issues.

### DIRECTOR'S BIO-FILMOGRAPHY

Ioana Mischie is a Romanian-born cinematic storyteller (screenwriter/director), awarded for filmmaking, creati-

ve writing, interactive concepts and a Fulbright Grantee Alumna of USC School of Cinematic Arts, researching transmedia storytelling as part of her doctoral study. After graduating UNATC's storytelling driven BA and MA, her cinematic projects as writer/director have traveled to more than 60 festivals worldwide (Palm Springs ISFF, Hamptons IFF, Thessaloniki IFF) and were developed in international programs (Berlinale Talents, Sundance Workshop in Italy, Cannes International Screenwriters Pavilion, etc.). She has successfully collaborated as a writer/director with Channel 4 in the UK (for two doc webseries with a record of views in the UK) and with the Oscars awarded Legende Films (for the short fiction "237 Years"). Cofounder and head of Storyscapes, an NGO focusing transmedia storytelling and expanded narratives initiated in 2012 and since 2015 arts based research collaborator of CINETic, a recently created Eastern European center focusing the interaction between neuroscience and groundbreaking audiovisual paths. Ioana Mischie is also a member of Women in Film and Television Los Angeles since 2018. Envisioning the world as a neoreactive playground, she deeply believes that storytellers are the architects of the future (Buckminster Fuller).

### PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Originated as a symbiosis of skilled freelancers and former studios such as Dementor, Weareom and more recently Framebreed, Studioset is a full house production company, or better put - an innovative convergence of attitudes, skills and crafts towards highly qualitative audiovisual works.

In 10 years of activity, Studioset, constantly encouraged the young talents and has facilitated numerous innovative audiovisual, becoming one of the most competitive production houses in Romania nominated at Gopo Awards, Effie, Ad'Or and Cannes Lions.

On cinema films, Studioset coproduced a long feature awarded internationally, produced and coproduced more than 10 short films selected to international film festivals like Transilvania International Film Festival, Thessaloniki IFF, Beijing ISVFF, Palm Springs, etc. Furthermore it was partner in coproduction for awarded films like "The Shukar Collective Project", produced by HBO Romania, and "Music In My Blood", produced by Strada Film. Currently we are in postproduction with the animation short "Opinci" funded by the National Center of Cinematography.

#### **PRODUCER'S BIO-FILMOGRAPHY**

Ioana Țurcan is an interdisciplinary visual artist, graduate of the post masteral courses at the Royal Institute of Art, Sweden, department of Critical Images: Dignity and Representation, a course made under the guidance of the anonymous Syrian film collective Abounaddara. She also has a master's degree in Film and Video Production at the College of Visual and Performing Arts in New York, Syracuse, where she studied as a Fulbright scholar, and where she got to teach courses of production, script writing and visual arts.

She attended the MA courses at the Babes-Bolyai University in Cluj, Documentary Film specialization and the BA courses at the same university, Film Image and TV specialization.

Ioana Țurcan has collaborations with various visual artists and film directors and she is currently working as a film producer at Studioset, developing their young film department.

## IN BETWEEN / ENTRE2



LEYTH PRODUCTION

CHAMS APPEARS IN THE EYES OF MEN OF HER VILLAGE AS A BEAUTIFUL AND ATTRACTIVE YOUNG LADY. EVERYTHING IS DRASTICALLY CHANGED WHEN HER SECRET IS OUT.

Director: **Nada Mezni Hafaiedh**  
 Scriptwriters: **Pascal Jousse, Nada Mezni Hafaiedh, Ghalia Lacroix**  
 Production Company: **Leyth Production**  
 Producer: **Slim Hafaiedh**

Total Budget: **€933,135**  
 Secured Financing: **€733,135**  
 Percentage of Secured Financing: **78.5%**  
 Percentage of Shooting in Apulia: **15%**  
 Project type: **Feature fiction**

## SYNOPSIS

Chams is a young and pretty seamstress in appearance. In fact, she does what she can to hide the fact that she is intersex and has not been operated at birth. She has a sexual development disorder, born with 2 sexes, male and female.

Her beauty keeps her courted by both Habib, her lover, a young graduate but sinner by default, and Abdelkhalik, a garager of his state and above all a religious fundamentalist and head of a local network.

Naima, the wife of the latter, is also not insensitive to her charm.

Alas, her secret is stale. Accused of being an instrument of Satan by Abdelkhalik, rejected by Habib who feels betrayed, Chams is forced to leave the village to the capital where Taoufik, a Sufi writer, hosts her.

In the midst of a crisis of identity, luck seems finally to smile to her when Taoufik finds her a job of stylist with the great fashion designer Karim Jebran.

Hermaphroditism or, nowadays intersex, arouses discomfort and incomprehension and is often associated with transsexual people, while it has nothing to do. And yet, one in a thousand people suffer from this malformation. These prejudices have devastating effects on those affected. They increase social isolation, rejection, and lead to misunderstanding, even contempt for these people. Moreover, they lead them to withdraw into themselves, to hide, to live with depression and anger.

The film "Entre2" which means "In Between" two sexes, which is possible, symbolic unifying. It is also a vehicle for raising public awareness and pushing each one of us to introspection.

The brutal conflict between the character hermaphrodite and the extremist of the village is a reflection of our world that prefers barbarism to any other form of dialogue to make its cry heard. However the film shows us that hope is still a topical value.

I would ask you to consult this warning. You will certainly be, sensitive to its aesthetic and artistic qualities. We will make an original, strong, beautiful, sensitive and universal film with the ambition that a wider audience possible can see it.

## DIRECTOR'S STATEMENT

It is not uncommon for the subject of a film to be related to current events, or to a certain general state of mind, which causes several producers to propose the same subjects at the same time.

For no apparent reason, it seems that there are time when a film should be born. In my opinion this is the case for this film.

My first intention is to make a film conveying a message of hope to people with congenital sickness, and where these characters themselves inspire us with their energy to face the difficult daily life that they endure.

## DIRECTOR'S BIO-FILMOGRAPHY

Nada Mezni Hafaiedh, born 1984 in Saudia Arabia, was from an early aged exposed to different cultures due to her diplomatic parents. Saudia Arabia, USA, France, Canada represents a pool of developments of her passion for cinema.

At the age of ten, her hobby was already assumed; she

used to produce amateur films and video clips by putting her friends and family as actors. She goes to Montreal to finish her studies in business administration, but soon changed her curriculum to follow her passion for filmmaking. Graduated from School of Cinema in Montreal, she opened her production company to write and direct several projects as documentaries and shorts films, which will be fast appreciated by the Canadian community.

She is known for tearing down taboo, and touching on fundamental issues that are related with freedom.

She is also known for directing her films in a kind of realism by shooting them in a very spontaneous way.

On her return in her country of origin, Tunisia in 2009, she decided then to write her first feature film. What is more intense than producing a map of Tunisian society: "Hekayat Tounisia" ("Histoires Tunisiennes"), 2010, that has been the first film released after the revolution. The film made several festivals and received awards.

She also wrote and directed a series version of the film "Histoires Tunisiennes" for a Tunisian private channel of television in 2015.

Recently, she released "Upon the Shadow" ("Au-Delà de l'Ombre") a documentary that expresses how much difficult is to grow and protect your sexual freedom in a homophobic society where it is taboo or strongly disparaged.

#### FILMOGRAPHY

- 2018, IN BETWEEN, feature fiction (in production)
- 2016/2017, AU DELÀ DE L'OMBRE, documentary
- 2015, HISTOIRES TUNISIENNES, TV series
- 2010, HISTOIRES TUNISIENNES, feature fiction
- 2009, L'AVIS DES HOMES, documentary
- 2009, SINGULARITY, documentary
- 2008, CÉLIBATAIRE ET HEUREUSE, documentary
- 2008, FANTOME, short
- 2007, ILLUSIONARY, short
- 2007, PAINFUL MEMORIES, short
- 2007, SIMPLICITY, short
- 2007, HOMELESS, documentary
- 2006, POSSIBLE ISRAEL/PALESTINE, short
- 2006, UNPREDICTABLE, short
- 2006, ROAD OF LIFE, short

#### PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Leyth Production is a Tunisian-based film production company. Its involvement in the cinematic process varies from the early stages of development to providing postproduction services for short, feature films, documentaries and TV series.

#### FILMOGRAPHY

- 2019, L'AMOUR AVEUGLE, TV series
- 2019, SEED OF HOPE, documentary (in preproduction)
- 2018, IN BETWEEN, feature fiction (in production)
- 2018, LES ENFANTS DE LA LUNE, documentary
- 2016/2017, UPON THE SHADOW, documentary
- 2015, HISTOIRES TUNISIENNES, TV series
- 2014, ID&BOUZID, TV series
- 2013, IQRAA BISM RABIKA, TV series
- 2012, LA VIE APRÈS..., documentary
- 2010, HISTOIRES TUNISIENNES, feature fiction
- 2009, L'AVIS DES HOMES, documentary
- 2009, SINGULARITY, documentary
- 2009, FOLLEMENT NUIT, documentary
- 2008, CÉLIBATAIRE ET HEUREUSE, documentary
- 2008, FANTOME, short
- 2006, POSSIBLE ISRAEL/PALESTINE, short
- 2006, UNPREDICTABLE, short
- 2006, ROAD OF LIFE, short

#### PRODUCER'S BIO-FILMOGRAPHY

Mohamed Slim Hafaiadh, born 1973, is a film producer and businessman.

He is manager of AON Tunisia, CEO of Groupe Elyne Trading and cofounder of Leyth Production.

He started his film career at the beginning of 2007, producing short films such as "Impossible" (2007), "Unknown" (2008), and then in 2009 he went on to feature films and television series.

#### FILMOGRAPHY

- 2019, L'AMOUR AVEUGLE, TV series
- 2019, SEED OF HOPE, documentary (in preproduction)
- 2018, IN BETWEEN, feature fiction (in production)
- 2018, LES ENFANTS DE LA LUNE, documentary
- 2016/2017, UPON THE SHADOW, documentary
- 2015, HISTOIRES TUNISIENNES, TV series
- 2014, ID&BOUZID, TV series
- 2013, IQRAA BISM RABIKA, TV series
- 2012, LA VIE APRÈS..., documentary
- 2010, HISTOIRES TUNISIENNES, feature fiction
- 2009, L'AVIS DES HOMES, documentary
- 2009, SINGULARITY, documentary
- 2009, FOLLEMENT NUIT, documentary
- 2008, CÉLIBATAIRE ET HEUREUSE, documentary
- 2008, FANTOME, short
- 2006, POSSIBLE ISRAEL/PALESTINE, short
- 2006, UNPREDICTABLE, short
- 2006, ROAD OF LIFE, short



A SERBIAN FARMER GOES ON A JOURNEY ACROSS EUROPE WITH A SIX YEARS OLD REFUGEE GIRL IN SEARCH OF THE GIRL'S MOTHER.

Director: **Vuk Ršumović**  
 Scriptwriter: **Vuk Ršumović**  
 Production Company: **Art&Popcorn Motion Picture Company**  
 Producer: **Miroslav Mogorović**

Total Budget: **€1,002,931**  
 Secured Financing: **€320,931**  
 Percentage of Secured Financing: **32%**  
 Percentage of Shooting in Apulia: **15%**  
 Project type: **Feature fiction**

### SYNOPSIS

Radovan (42), a single Serbian farmer turned smuggler, picks up a group of migrants illegally crossing Bulgarian border on their way to Europe. Among them is Bushra (25) carrying her sick daughter Aya (6). During the night, Radovan's boss Dejan (46), a cruel and shady character, tells Radovan to take Aya away from her mother and leave her die. Radovan takes the girl to an abandoned cottage and leaves her there. A few days later, Aya starts to get better and wants to get back to her mother who already had to go away with the group. Knowing that Dejan wants to sell the girl for money, Radovan decides to leave everything and go on a journey with the girl in search of her mother. As they travel along illegal immigrant routes, Radovan and Aya experience life-and-death challenges and become the only family to each other. More than two years after they started their journey, the two of them finally reach Sweden and find Bushra, who is a changed woman now. She has a new life and a baby with her new husband who doesn't know about Aya. Bushra is torn apart. She knows that her husband would be humiliated and disgraced, and his reputation in the community would be ruined forever if he finds out about Aya, so she has a big decision to make: to abandon her new life and go with Aya or to turn back on Aya and her past forever.

### DIRECTOR'S STATEMENT

"Living" is a road movie and its plot has an inherent structure of coincidence, chance encounters and unpredictability. The main story of Aya and Radovan searching for Aya's mother across Europe is the backbone of the film and creates the main dramatic tension. But the nar-

rative spins into several side stories. The effect of having different POV's throughout the story is to create a layered view of the world. The shifting perspective towards Radovan and Aya reveals the complexity of the problem. At one point, they are our main characters and we identify and empathize with them. At another, they are presented from the point of view of the other characters in the story and immediately we feel the distance. Part of my artistic credo is for the screenplay not to be fully shaped and defined, in order for the material to remain vibrant and unpredictable until the moment of the actual shooting. This is the attitude that I want to apply consistently in the making of this film. My visual approach will be simple and unobtrusive with the constant sense of reality surrounding the characters. The idea is to juxtapose static, wider compositions with the more intense, hand-held and closer framing. Of course, the main stylistic visual attribute is the conscious use of the various POV's throughout the film.

### DIRECTOR'S BIO-FILMOGRAPHY

Vuk Ršumović is an award winning writer and director. He studied writing for film and theatre at the Faculty of Drama Arts in Belgrade and Studies of Analytical Psychology of Carl Gustav Jung in both Belgrade and Zürich.

His feature film debut "No One's Child" had world premiere at Venice FF Critic's Week where it won three awards: FIPRESCI Critics Award for Best Film (Orizzonti and International Critics' Week), Best film at Critic's Week Award and FEDEORA Award for Best Script. The film has

won over 35 awards all over the world, among them New Voices/New Visions Award at Palm Springs International FF, Best Film Award at GoEast FF in Wiesbaden and Best Director Award at Tarkovsky International FF.

#### PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Art&Popcorn was established in 2004 in Belgrade by a group of young filmmakers with the underpinning idea to produce good films. The company participated as producer, coproducer or executive producer in filming over twenty films, being one of the most productive Serbian film companies. Creative development of young directors is one of the company's primary goals, also focused on cooperating with renowned directors and working together with foreign companies in coproductions. In 2008, the company turned towards production/executive production (production service) of European films and secured financing and principle photography for films produced from the US, Germany, France, Russia, Belgium, Greece, The Netherlands, Slovenia, Croatia, Ukraine, Hungary, etc. The company developed as the largest and one of the most reliable Serbian film companies working with European partners.

##### SELECTED FILMOGRAPHY

-2018, THE ISLANDER by Zoran Lisinac and Domagoj Mažuran, feature fiction (as executive producer)  
 -2018, SUGAR KID by Igor Ivanov, animated feature fiction (as coproducer, in preproduction)  
 -2017, DOVLATOV by Aleksey German Jr, feature fiction (as coproducer); Silver Bear for Outstanding Artistic Contribution at Berlinale 2018  
 -2017, THE BASICS OF KILLING by Jan Cvitkovic, feature fiction (as coproducer)  
 -2017, REQUIEM FOR MRS. J by Bojan Vuletic, feature fiction (as executive producer)  
 -2016, HUMIDITY by Nikola Ljuca, feature fiction (as executive producer)  
 -2015, THE HIGH SUN by Dalibor Matanic, feature fiction (as coproducer); Jury Prize at Cannes Film Festival - Un Certain regard  
 -2014, NO ONE'S CHILD by Vuk Ršumović, feature fiction; FIPRESCI Critics Award for Best Film, FEDEORA Award for the Best Script  
 -2010, PRACTICAL GUIDE TO BELGRADE WITH SINGING AND CRYING by Bojan Vuletić, feature fiction  
 -2008, LOVE AND OTHER CRIMES by Stefan Arsenijević, feature fiction  
 -2007, THE HOURGLASS by Szabolcs Tolnai, feature fiction

#### PRODUCER'S BIO-FILMOGRAPHY

Miroslav Mogorović, born in Serbia in 1972, in 1998 became executive producer of Palić Film Festival, establishing its European character, changing its name to European Film Festival Palić. From 2002 to 2006 he has been executive producer of FEST - Belgrade International Film Festival, the biggest and the oldest Serbian film festival. In 2004 founded Art&Popcorn Motion Picture Company, entering film production market independently. He is program director for European Film Festival Palić; founder and director of Dead Lake Horror and Wine Festival at the oldest Serbian cinema Abazija located at Palić, Subotica; program director for KMMFF - Kosovo and Metohija International Film Festival; manager of Cinema Fontana (Belgrade) and Cinema Abazija (Palić, Subotica); member of the National Council for Culture of the Republic of Serbia; member of EAVE, ACE and voting member of EFA.

##### SELECTED FILMOGRAPHY

-2018, THE ISLANDER by Zoran Lisinac and Domagoj Mažuran, feature fiction (as executive producer)  
 -2017, DOVLATOV by Aleksey German Jr, feature fiction (as coproducer)  
 -2017, REQUIEM FOR MRS. J by Bojan Vuletic, feature fiction (as executive producer)  
 -2016, HUMIDITY by Nikola Ljuca, feature fiction (as executive producer)  
 -2015, THE HIGH SUN by Dalibor Matanic, feature fiction (as coproducer)  
 -2014, WE WILL BE WORLD CHAMPIONS by Darko Bajić, feature fiction (as executive producer)  
 -2014, NO ONE'S CHILD by Vuk Ršumović, feature fiction  
 -2013, BROTHER DEJAN by Bakur Bakuradze, feature fiction (as coproducer and executive producer)  
 -2013, ENKLAVA by Goran Radovanović, feature fiction (as executive producer)  
 -2013, CIRCUS COLUMBIA by Danis Tanović, feature fiction (as coproducer)  
 -2008, UNIVERSAL LOVE by Thomas Woschitz, feature fiction (as coproducer)

## PRINCESS GOLDENHAIR



THE STORY BASED ON THE FAMOUS EUROPEAN FAIRY TALE ABOUT PRINCESS WITH GOLDEN HAIR. COURAGEOUS GEORGE LOOKS FOR A PRINCESS WITH GOLDEN HAIR, FOR HIS CRUEL KING WHO WANTS TO MARRY HER.

Director: **Václav Vorlíček**  
 Scriptwriter: **Lucie Konášová**  
 Production Company: **Three Brothers Production**  
 Producer: **Boris Křištof**  
 Total Budget: **€2,268,763**

Secured Financing: **€1,189,922**  
 Percentage of Secured Financing: **52%**  
 Percentage of Shooting in Apulia: **20%**  
 Project type: **Feature fiction**

## SYNOPSIS

The story based on Czech fairy tale by K.J.Erben. The cruel king orders Jiřík to go and find Princess Goldenhair. Jiřík can understand the language of the animals, because he tasted magic snake's meat. On his journey Jiřík save animals, which will help him finish a tasks from Princess Goldenhair's father. Jiřík and Princess Goldenhair fall in love. The cruel king allowed to execute Jiřík, but Princess Goldenhair save him with Water of life. Royal esquire Jiřík is an uncommon hero. It so happens that he disobeys his King and faces a choice: death penalty or a dangerous, chancy journey to find Princess Goldenhair from the mysterious kingdom in the middle of a lake. Jiřík is accompanied by two friends of his, valet Štěpán, with whom he has grown up, and Lucky a spotty doggie, whose life Jiřík once saved. His journey to Princess Goldenhair is full of adventure and surprise, because Jiřík has no idea about the deep envy and grudge Štěpán feels. He envies Jiřík's courage and his ability to make friends and allies, but most of all he envies him the love of Princess Goldenhair. His grudge is so bitter that Štěpán sends his friend under the executioner's axe. Jiřík is lucky enough to have an ally who is both brave and bright, Lucky. Lucky is witty, cheerful and fun, and he always finds a way to help Jiřík. Most importantly, he is the narrator who tells the audiences the whole story of Jiřík and Princess Goldenhair.

Lucky's account is funny, entertaining and original; seeing the dramatic story of brave esquire Jiřík through the eyes of his pragmatic canine buddy is often hilariously funny. It is no surprise that it is Lucky who saves Jiřík from execution after Štěpán's betrayal. This fairy tale, where drama and romance of fateful love resembling the one in the Tristan and Isolde saga intermingles with Lucky's

humour, has a happy ending - Jiřík becomes a king with beautiful Princess Goldenhair by his side, while envious Štěpán and the cruel King are deservedly punished.

## DIRECTOR'S STATEMENT

As the future director of this film, I expect creation of such a piece that will join the ranks of classic film fairy tales of Czech film industry with dignity. On the basis of the excellent screenplay from Lucie Konášová, with which we are currently intensely working, the themes I consider the most important for this new film fairy tale are love, honesty, humbleness and chivalry battling the treachery, cruelty and foolishness.

The tale of Princess Goldenhair is a well known Czech fairy tale, which we will, however, offer to the audience in a new light and in new context. The dark fatefulness of the story is balanced by the character of the dog Lucky who becomes a loyal friend to Jiřík, and together with the knight Štěpán accompanies Jiřík on his journey. In certain cases, there is no need for newly made-up fairy tales and it is better to reach for classic themes.

The atmosphere of the story will pull the audience into fabulous fantasy world that, however, will be based on actual principles. Jiřík comes from a kingdom of dark medieval times. Unwelcoming castle of his king is in stark contrast with Princess Goldenhair's kingdom. Her country is an image of genuine Renaissance art and beauty. Goldenhair, having fallen in love with Jiřík, travels to his kingdom and suddenly finds herself in a country, where baths, silk cushions and even court entertainment are unknown.

The audience will be engulfed with the atmosphere of different era, old times and foreign regions. Lucky the dog will be the guide and through his narration the audience will be drawn closer to the genuine, authentic world of a fairy tale. He will guide us through the world seen by his eyes and will teach us to see the magical and the unique of this world.

I take it for my personal mission to shoot a next Czech fairy tale film and I already know that it is Princess Goldenhair that will -same as my Cinderella- become immortal and the only real Goldenhair.

### DIRECTOR'S BIO-FILMOGRAPHY

Václav Vorlíček has studied directing at FAMU in Prague. He joined the Barrandov film studios as an assistant director. He started directing independently at the beginning of the 1960s. His domain became surreal comedies naturally taking the audiences to thoughtfully conceived fantastic worlds clashing with everyday reality.

In the 1970s, Vorlíček started shooting fairy tales and some of the films he made are listed among the best in the history of Czech film. Vorlíček's fairy tales, such as "Three Hazel Nuts for Cinderella" are seen by millions of people every year, not only in the Czech Republic, but also across Europe. In Germany, "Three Hazel Nuts for Cinderella" is seen by 21 million people every year. In Finland, it is one of the best loved fairy tales of all times. Thanks to his unique, original style, Václav Vorlíček went on to dominate the genre of fairytale comedies and became immensely popular with several generations of young audiences.

Vorlíček has made 25 feature films, and has collected dozens of awards at film festivals both in the Czech Republic and abroad. "Three Hazel Nuts for Cinderella" and "The Girl on the Broom" are currently among the most profitable Czech films made before 1991.

### PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Boris, Igor and Viktor Křištof are the members of the family business Three Brothers, s.r.o., the film and production company established by the real brothers Vladimír, Boris and Igor Křištof in 1991 as the follow-up of the successful scenic fencing company Kadet. During the 20 years of their existence, the Three Brothers have organised dozens of artistic performances, crafts fairs, made more than 85 feature films, documentaries and docudramas for both local and international compa-

nies, such as ZDF, ARD, ARTE, Gruppe 5, BBC, History and The Discovery Channel. They have also worked on multiple shows and exhibits ("Excalibur", "Kaltenberg Ritterturnier", "The Permanent Prague Castle Exhibition", "The Prague Towers", etc.)

The Three Brothers have worked on a number of international and Hollywood films ("Dungeons and Dragons", "Joan of Arc", "Dune", "Knight's Tale", "Avalon", "Blade II", "The Children of Dune", "Van Helsing", "Hellboy", "Doom 3", "Narnia - Prince Caspian", "Henry IV", "Anonymous", "Borgias", "Black Death", "Pillars of the Earth", etc.) They have worked with e.g. Heath Ledger, Arnold Schwarzenegger, Sean Connery.

### PRODUCER'S BIO-FILMOGRAPHY

Boris Křištof, producer of the "Princess Goldenhair", aims on historical movies and fairytales production and runs the Three brothers studios facilities (7000m2), workshops, greenscreen studio and biggest European medieval prophouse.

FILMOGRAPHY:

- 2017, MUSICIANS by Dusan Rapos, feature fiction
- 2016, OSTRAVAK OSTRAVSKI by David Kocár, feature fiction
- 2016, MONTENEGRO by Petr Kubík, feature fiction
- 2015, JAN HUS by Lubomír Hlavsa, TV film
- 2013, CYRIL AND METHODIUS by Petr Nikolaev, feature fiction; Czech Lion Award nomination
- 2013, LOUČKA 1945 by David Kocar, short; Festival de Cannes 2013 Short Film Corner
- 2009, LITTLE KNIGHTS' TALE by Karel Janák, feature fiction; FF Ostrov Best Children Actors award
- 2008, IN THE NAME OF THE KING by Petr Nikolaev, feature fiction
- 1996, PEARL MAIDEN by Vladimír Drha, feature fiction
- 1995, THREE KNIGHTS, BEAUTIFUL LADY AND LINEN SARK by Vladimír Drha, feature fiction



## STRIGUNI



A BIOLOGIST DISCOVERS A CONNECTION BETWEEN A MISSING CHILD AND STRIGUNI, MYTHICAL BEINGS FROM ISTRIAN FOLK LEGENDS WHO EXTEND THEIR LIFE SPAN BY SUCKING LIFE ENERGY FROM CHILDREN.

Director: **Aldo Tardozi**  
 Scriptwriter: **Aldo Tardozi**  
 Production Company: **Produkcija Ziva**  
 Producers: **Damir Ibrahimovic, Barbara Jukopila**  
 Total Budget: **€1,250,000**

Secured Financing: **€565,000**  
 Percentage of Secured Financing: **43,7%**  
 Percentage of Shooting in Apulia: **35%**  
 Project type: **Feature fiction**

## SYNOPSIS

The old Croatian legend says there are creatures that come from the woods during the night and take the small children away. Nobody knows why they do that and nobody knows what happens with the children. The creatures are called 'Striguni'. This legend is still alive in the small town of Motovun. Motovun is transformed into a high-tech laboratory where scientists are making researches that will help people live longer. Boris (37) is a biologist obsessed with the idea of eternal life. He wants to find the cure that will make people live forever. He comes to work in Motovun. One day a little boy, Luka (9) disappears in the same area. At first Boris is indifferent, but soon he becomes suspicious that his laboratory is somehow involved. As the investigation is making progress, the facts get mixed up with local legends of Striguni - supernatural beings. Boris finds out that Striguni are the creatures that prolong their lives by taking away the life force from the children. He'll have to choose: to save one child's life or discover the secret of eternal life.

## DIRECTOR'S STATEMENT

"Striguni" take us back, deep to the core of legends that have emerged in folk tales. The fear of losing a child is a fear of vanishing from this planet. It is the encounter with complete nothingness. Simultaneously, this feeling also contains the desire to overcome the end, to overcome death - to live eternally.

Our protagonist, Boris, stands at life's crossroads. On the one hand, he is deprived of the possibility of natural continuation of his biological life through an offspring because he is infertile, while on the other hand, he has

the ability to master the secret of immortality by means of science that reveal the natural principles. Confronted by these extreme alternatives, he will have to face the question of what he is willing to sacrifice for the 'spark of life', that he carries within him, to continue existing. On his path to the answer, Boris sees the terrible things others around him are willing to do to save themselves from perishing. To what extent can moral and emotional values stand against the primal human desire to simply continue existing?

Vampire stories meet the theories of Darwinism, Dawkins' "Selfish Gene", and Harari's "Homo Deus" to point out the gap between the desire to survive and the desire to preserve 'humanity'. This very 'humanity' is put to the test. Drama is being created within the protagonist who must make the decision. Is it more important to save a child's life or to provide for eternal life for mankind? The struggle against Striguni and the willingness to sacrifice in this struggle- is the story of overcoming egocentricity and accepting death as a solution that can be more valuable than everlasting life.

These motifs have found their natural variant in the folklore tradition of the Croatian peninsula of Istria. The SF/fantasy genre will revive the motives of this tradition to answer the question of today's world: are we still people or have we become 'Striguni'?

## DIRECTOR'S BIO-FILMOGRAPHY

Aldo Tardozi is a film and television director and screenwriter. Born on August 29, 1974 in Zagreb, Croatia. In 2001 graduated in film and TV directing at the Academy

of Dramatic Art, University of Zagreb. His first feature film "Spots" premiered at Sarajevo Film Festival 2012. He is also writer and director of many short films ("Safe Flight", "Sweetie", "Snapshots") and documentaries ("Charge!", "Eddy Is Gone", "A Story From Nunic"). He has published various articles about film topics in the magazines Filmski Ljetopis and Zapis. Since 2012 he is a member of the Croatian Freelance Artists' Association. He attended numerous film workshops such as EAVE, Cinelink, MFI Script 2 Film, Pack & Pitch - Sarajevo Talent Campus, Lew Hunter's workshop at UCLA, Imaginary Academy, etc.

#### SELECTED FILMOGRAPHY

- 2017, SAFE FLIGHT, short; Official Jury Award and Young Cinephiles Award for best Croatian short at Pula film festival 2017, Audience Award for best short film at Mediterranean Film Festival Split 2018
- 2016, CHARGE!, documentary
- 2011, SPOTS, feature fiction; in official competition at Warsaw IFF, Sarajevo IFF, New York City IFF, Motovun IFF, Pula FF, Rising Star award at Canada IFF, Special Jury Mention at FEST 2012
- 2011, SWEETIE, short

#### PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Produkcija Ziva is an independent film production company based in Zagreb, Croatia. It came into existence out of the necessity for independent explorative journey through the arts. Company is building its profile by offering support to the independent author expressions via various media, from film and theatre to conceptual communication with the audience. Produkcija Ziva's position in the market has been established with the coproduction of the feature film "On the Path" (2010) which is sold in over 25 territories worldwide. That position remains strong with recently coproduced feature film "Girls" by Andrea Staka (2014) and feature film "Love Island" (2014) by Jasmila Zbanic (as main coproducer) which is picked up by one of Europe's biggest world sales agent, The Match Factory. Both films have been released to theatres and festivals from fall 2014. Also, during 2015, Ziva coproduced two documentary films: "Russian" (2015) and "One Day In Sarajevo" (2015) which have strong festival presentation. During 2017, Produkcija Ziva coproduced feature film "Men Don't Cry" by Alen Drljevic.

#### PRODUCER'S BIO-FILMOGRAPHY

Damir start producing films two decades ago and during that time he proven himself through production of more than twenty features, short and documentary films. On all of the projects, he was included as a key member of creative team contributing to development, producing and distributing of the projects with his experience and talent.

#### SELECTED FILMOGRAPHY

- 2017, MEN DON'T CRY by Alen Drljevic, feature fiction; Special Jury Prize at Karlovy Vary 2017
- 2015, ONE DAY IN SARAJEVO by Jasmila Zbanic, documentary
- 2014, LOVE ISLAND by Jasmila Zbanic, feature fiction
- 2013, FOR THOSE WHO CAN TELL NO TALES by Jasmila Zbanic, feature fiction
- 2010, ON THE PATH by Jasmila Zbanic, feature fiction
- 2008, PARTICIPATION by Jasmila Zbanic, short, part of the collective project STORIES ON HUMAN RIGHTS
- 2007, BUILDER'S DIARY by Jasmila Zbanic, documentary
- 2006, GRBAVICA by Jasmila Zbanic, feature fiction

## THE ETERNAL JOURNEY



A DOCUMENTARY THAT DEPICTS THE ILL-FATED ATTEMPTS TO FILM "EL ETERNAUTA", THE FAMOUS ARGENTINIAN COMIC BOOK. A JOURNEY THROUGH 6 DIRECTORS, 2 CONTINENTS, AND A DECADE-LONG DREAM.

Director: **Fabián Forte**

Scriptwriter: **Nicolás Britos**

Production Company: **Mil Monos**

Producer: **Maximiliano Monzon**

Total Budget: **€210,000**

Secured Financing: **€73,500**

Percentage of Secured Financing: **32%**

Percentage of Shooting in Apulia: **50%**

Project type: **Documentary**

## SYNOPSIS

Héctor Oesterheld was the author of "El Eternauta". The most famous Argentinian Comic.

But what does 'Eternauta' mean?

It's a combination of the Spanish word for astronaut, and the word for eternity. Because its main character, Juan Salvo, travels through eternity now. This documentary takes a similar journey, in the search of some untold truth. Why was there never a film about "El Eternauta"?

There have been several projects to adapt the comic book to the big screen. It just seems to be impossible. Our protagonist, in the guise of a private detective, seeks to unveil this secret. So he will come and go between Argentina and Europe. His journey takes him back and forth, as he meets the people involved in the -always unsuccessful- making of the film. In its way, he finds only fragments, pieces of the puzzle: old storyboards, camera tests, screenplays, FX footage...

But what can be learned from this failed attempts? Is there a hidden truth? A meaningful reason?

Only in the end of the journey, it will come clear that the fate of Héctor Oesterheld shares with "El Eternauta" more than we ever thought.

## DIRECTOR'S STATEMENT

This story has always been appealing to me in terms of its historical background. It's not just a film about a comic book, nor about its difficult adaptation to cinema. We use Oesterheld's work to talk about our past, just as he used it to denounce its present.

In 1976, a Military Junta took power in Argentina and initiated a state-sponsored campaign of violence known as

the Dirty War.

Soon after, Héctor Oesterheld disappeared. He was last recorded as seen alive in late 1977. His family believed he was among the tens of thousands to have been disappeared and killed by the government. In 1977 his four daughters, Diana (21), Beatriz (19), Estela (25) and Marina (18) were arrested by the Argentine armed forces in La Plata. None were seen again, and they all presumed dead. His daughters' husbands were also disappeared ('desaparecidos').

One grandson, Martín, was born in captivity.

This tragedy behind the story is also the tragedy of our country. This cautionary tale is about art, memory and resistance.

## DIRECTOR'S BIO-FILMOGRAPHY

Fabián Forte made his first feature film called "Mala Carne". After this film, he began working as an assistant director in feature films while at the same time directing independent films.

As an assistant director he has worked on 30 national feature films, some of them "The Last Entry", "Villa", "Winter Visitor", "Day of the Dead", "Andres Does Not Want to Nap", "Death Knows Your Name", "Camino a La Paz", "Dead Nature", "You Do Not Know Who You're Talking to", "Hypersomnia", "Terrified", among other movies.

As a director, he made the following feature films: "Mala Carne" (2003), "Celo" (2007), "Malditos Sean!" (2011), "The Corporation" (2012), "Partners by Accident" (2013), "Partners by Accident 2" (2014), "A Dead Man Tells His Story" (2016) and "Singers at War" (2017).

## PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Mil Monos is a Buenos Aires-based production company. Since 2015, when it was created by filmmakers Maximiliano Monzon and Nicolás Britos, it became a content factory, with the main purpose of establishing a platform to produce their own projects, while offering production and postproduction services to other companies and filmmakers.

The company's content, between those created, authored, and produced, has reached film, TV and new media. They are pioneers in Argentina in terms of transmedia projects.

Among their recent productions we could mention: "El Repetido" by Nicolás Britos, 2018 (in development), "Pugliese" by Maximiliano Monzon, 2018 (in development), "Como Si Nada" by Nicolás Britos, 2018 (in postproduction), "La Vagancia" by Ayar Blasco, 2017, "El Meteorito" a TV Series by Fabián Forte, 2017, "Old Devil" by Maximiliano Monzon and Sol Cifuentes, 2016.

## PRODUCERS' BIO-FILMOGRAPHY

Maximiliano Monzon was born in 1984. He's a filmmaker graduated from ENERC (INCAA).

He has received grants from the National Arts Fund and from PROA and TYPA Foundation.

In 2015 he created his own production company, Mil Monos, along with fellow filmmaker Nicolás Britos. Since then, he has produced film, TV and transmedia projects.

Last year he won the Transmedia Contest of UN3 TV, and the ArCiTec Award - Techno Art Contest, organized by the National Technological University.

In 2018 he specialized in Transmedia Storytelling at the London Film School.

His last feature film "Old Devil" was selected by the Iberoamerican Films Crossing Borders program organized by SGAE; and received the Script Doctor award in the International Documentary Film Festival of Buenos Aires (FIDBA). He's currently developing his project "Pugliese", already selected for the Patronage program by the Ministry of Culture of Buenos Aires, and at the Apulia Film Forum 2017.

**THE NEXT KISS**

DANY RECEIVES A GIFT – A MAGICAL KISS THAT CAN CURE ANY DISEASE AND SOLVE ANY PROBLEM. IN EXCHANGE FOR IT, HE WILL RECEIVE THE LOVE OF THE CHOSEN PERSON. THE KISS IS JUST ONE.

Director: **Yassen Grigorov**

Scriptwriters: **Yassen Grigorov, Mariana Subeva**

Production Company: **The Flying Agency**

Producer: **Yassen Grigorov**

Total Budget: **€1,435,000**

Secured Financing: **€535,000**

Percentage of Secured Financing: **37,3%**

Percentage of Shooting in Apulia: **60%**

Project type: **Feature fiction**

**SYNOPSIS**

Dany (30) is a cocky and confident young man, who is in the midst of a tensed relationship, when suddenly he has to stay the night alone and unprepared in the mountain during winter. Exhausted, Dany falls asleep in the snow and later wakes up to find out that he has been saved by a weird Hut Keeper. The stranger has gifted the young man with an unusual super power – his next kiss would cure from disease or solve any other problem of the person who receives it. In return, the receiver of the kiss would give all of his/her love to Dany.

Following the strange encounter, Dany cannot go on with his previous life. He starts drinking and his girlfriend leaves him. The young man desperately wants to give the kiss away and become free of its burden. The choice he has to make is very difficult – along the way he tries to give it to a homeless man, a sick child, an elderly woman who has been kissed only once in her life, until finally he decides to give the kiss back to the Hut Keeper.

It takes a year for Dany to find the way back to the mysterious hut, where he learns patience, understanding, trust. As a reward, Dany is reunited with his lost lover 'till death do them part'.

**DIRECTOR'S STATEMENT**

The script for "The Next Kiss" has a strong and clear message about the responsibility of love, its means of expression and why we shouldn't waste them carelessly. The script contains the major questions I try to answer as an artist – what is our attitude to the fragile and different people, to the sick and the unhappy. In the society we live in, very often and very easily we make judgments, without

much thought. So great is the need for order, that each ripple on the seemingly serene surface of everyday life makes us overreact. Despite all these and also thanks to them, I consider my role as an artist to have been more than well performed, since I've got so angry and mixed reactions. They mean that my film made people analyze their own opinion.

In "The Next Kiss" I have the ambition to develop together with my team another parallel world – beautiful and full of colors and light for the dramatic experiences of the characters. I intend to saturate with this film's beautiful vision the audience's senses and at the same time make them ask themselves the major question: 'What would I do in Dany's place?'

**DIRECTOR / PRODUCER'S BIO-FILMOGRAPHY**

Yassen Grigorov (born 16th of July 1974, Bulgaria) has three Master's degrees in visual and cinema arts in Switzerland, France and Bulgaria. He has more than 15 years of experience in advertising. Initially a designer, Yassen Grigorov landed a long-standing career as an art director, afterwards heading the team of designers and art directors at a leading international advertising agency. He has illustrated over 60 books published worldwide, some of which have been awarded highly esteemed prizes. Simultaneously he directed advertising and music videos, wrote and shot short and feature films.

Among its films:

"The Wooden Lake", 2009, 88 min. The film was described as 'experimental' by some Bulgarian film critics, and called a 'mockumentary' by others. It was distinguished

as the major film event at the Golden Rose Film Festival in Varna, Bulgaria in 2010.

"Little-Big", 2011, 90 min, awarded with Bulgarian Artists Union's Critique Award at the Golden Rose Bulgarian Film Festival 2011. "Little-Big" is a musical film mixing glam pop-folk with heavy metal, like a gipsy wedding band with underground music. This unusual combination is blended with documentary style conversation between the former trash metal band members of the 90s.

"Lily the Little Fish", 2018, 108 min, awarded with the Diploma for Special Achievements for Feature Films at Golden Rose Film Festival, 2017, Bulgaria; Best European Film at European Cinematography Awards (an IMDB official award), 2017; Grand Jury Award for Best Feature at San Diego International Kids Film Festival, August 2018. The premiere screening was in movie theatres across Bulgaria on Feb 9th, 2018. This is the first Bulgarian children's film with mass distribution in the last 27 years. The film provoked a wide public debate, and, taking over the social and political headlines, reinstated the topic of the Istanbul Convention. The film reached thousands of viewers with its message for kindness and love for children, and provoked tears and laughs in the hall.

#### **PRODUCTION COMPANY PROFILE AND FILMOGRAPHY**

The Flying Agency is a production house founded in 2007 by Yassen Grigorov. Following the success of the first two films produced by TFA, the company began focusing on feature films production. As a result TFA won a state subsidy for the production of its third film, "Lily the Little Fish".

# THE OTHER SIDE OF THE PIPE

PEOPLE FROM THE WRONG SIDE OF THE PIPE, FIGHTING AGAINST ONE OF THE BIGGEST AND MOST INFAMOUS PROJECTS IN THE HISTORY OF EUROPE.

Director: **Marko Kumer - Murč**  
 Scriptwriter: **Marko Kumer - Murč**  
 Production Company: **EnaBanda**  
 Producer: **Katja Lenarčič**  
 Total Budget: **€100,000**

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

## SYNOPSIS

In 2020 the biggest gas pipeline chain ever created in the human history will start to operate. It will stretch all the way from gas-rich Azerbaijan to Italy. It will cost approx. 40 billion dollars. The project received one of the biggest loans in the history of European investment bank with €1.5 billion EUR, however it will only provide approximately 2.5% of European yearly gas consumption.

The film is leading us through most cinematic places, where the pipeline will be built. In three countries (Italy, Greece and Azerbaijan) stories of protagonists from the region, fighting against the Pipe will be revealed. The journey will start in Italy, continue towards the south, reaching Greece and finally end in Baku, the capital of Azerbaijan, provider of the gas, where life looks like a big theatre scene.

The traveling through these places itself will open up many problematic question concerning this megalomaniac project and through the fight led by three different protagonists – from Azerbaijan, Greece and Italy, we'll get a closer insight into the lives of people from 'the other side of the pipe'.

## DIRECTOR'S STATEMENT

Ecological risks, human rights violation, corruption and abuse of local power are just few issues accompanying one of the biggest European projects ever developed - Southern Gas Corridor.

Natural resources are always being a big cause of the conflict and probably will be even more so, because of its shortage. But while the big players are thinking about geostrategic interests, local communities and individuals

have to fight for their own interests, most of the time - basic needs. Lots of times they are alone in the fight with enormous and powerful corporations which are supported by EU, governments, police and sometimes they risk the penalties, jail or even their lives. That is why story about Southern gas corridor (SGC) is one of the most representative story about today's Europe, and needs to be shared.

One of those stories is about Themis Kalpakidis, a farmer from Kavala, Greece, who was among the people, who were arrested for obstructing construction works. Local community is afraid that their highly fertile agricultural land, historical treasure - turf supply, will be destroyed if builders continue to dig their way through. They also believe that pipe infrastructure is not built for such a specific landscape, which could lead to the leakage of the gas into the ground.

In Italy, a well-organized group of environmentalists is raising their voices against the construction works, because it poses a threat to centuries-old olive tree fields. One of them is Lucy, a young activist, who in the midst of fight for a cleaner and brighter future without TAP found a role for herself, which she was missing in her life.

In Azerbaijan, professor Altay is trying to fight against the inequality - on one side there's the elite which is becoming more and more rich on the account of the gas, leading luxurious lives and on the other hand, for example, Altay's neighbours have to light up their homes with a candles because they can't afford to buy gas anymore after it was promised to European partners.

We will follow fight of each individual and through their everyday life, we will not only uncover many downsides of the Southern Gas Corridor but we'll also get insight in

their private lives, revealing who people that are leading the fight against the corporations and even their national states actually are. Why are they fighting and how? What are their goals, what is their drive? And after all, how persistent can their fight be after some time has passed? Will they succeed, or will they give up their fight for other causes?

#### **DIRECTOR'S BIO-FILMOGRAPHY**

Born in 1980 in Slovenia, Marko Kumer works as a screenwriter, director and producer of short and feature documentary films, theatre, TV plays and shows. In 2012 he worked at European Capital of Culture project in Maribor, where he was one of residential filmmakers and the leader of department for art interventions in public space. In 2014 he codirected documentary film "Utopia in Green" and he recently finished his feature length documentary film "City of Light" (2017). He is currently developing his new documentary on Southern Gas Corridor.

#### **PRODUCTION COMPANY PROFILE AND FILMOGRAPHY**

EnaBanda production started off in 2010. In the last couple of years, its main activity has been devoted to producing documentaries and short films. In the past years, the company produced several documentary films, among others documentary film "Utopia in Green" (2014). With support of RTV Slovenia (the national broadcaster) company produced short fiction film "Jašek" (Urban Zorko, 2015), and with support of Slovenian Film Centre a feature documentary film "Mesto Svetlobe" ("City of Light" by Marko Kumer, 2017) and short documentary film "Fundaments" ("Fundamenti" by Peter Cerovšek, 2018). At the moment EnaBanda finished shooting short film "Mountain Flood" (Euro-Connection Pitch 2018), which has been supported by National broadcaster RTV and is developing feature documentary film "Sunday Lunch" (selected for ZagrebDoxPro workshop, developed at BDC Discoveries workshop) and feature documentary film "The Other Side of the Pipe" (Doc Thessaloniki - Pitching Forum 2018).

EnaBanda is also one of the organizers of Kratka Scena, scriptwriting workshop for short films, based in Ljubljana, Slovenia.

#### **PRODUCER'S BIO-FILMOGRAPHY**

Born in 1988 in Ljubljana, Katja Lenarčič graduated from University of Ljubljana, Faculty of Arts (department of Comparative Literature and Sociology of Culture). Katja was a festival manager at world sales team M-appeal, based in Berlin, from March 2012 until December 2014. She joined EnaBanda production in August 2015. She was a producer on documentary film "City of Light" ("Mesto Svetlobe", 2017), producer of short documentary film "Fundaments" ("Fundamenti", 2018), short fiction film "Mountain Flood" (in postproduction) and is currently developing two documentary films ("Sunday Lunch" and "The Other side of the Pipe") and few short fiction films. Since 2016, she's a project manager of Kratka Scena, scriptwriting workshop for short films, based in Ljubljana, Slovenia.



# WHAT HAVE WE DONE WRONG?

M A T R I U S K A

LILI HAS BEEN IN A STABLE RELATIONSHIP FOR SOME YEARS. THOUGH EVERYTHING SEEMS TO BE WORKING BETWEEN HER PARTNER AND HER, THERE IS AN UNDERLYING UNHAPPINESS THAT KEEPS HER AWAY FROM BEING HAPPY.

Director: **Liliana Torres**

Scriptwriter: **Liliana Torres**

Production Companies: **Matriuska Producciones, Miss**

**Wasabi, Avalon Pc, Pina Films, Raised By Wolves**

Producer: **Daniel Froiz**

Total Budget: **€905,200**

Secured Financing: **€339,977.88**

Percentage of Secured Financing: **37,5%**

Percentage of Shooting in Apulia: **20%**

Project type: **Feature fiction**

## SYNOPSIS

A comedy about 36-years-old Lili who decides to interview all the important men in her life and try to understand what have they done wrong, while considering breaking her current relationship. A film about the mistakes we make in our own life's screenplays.

even know or can't even tell if the new couples are the result of a real emotional and economic emancipation or are a by-product of the neoliberal consumer society.

## DIRECTOR'S STATEMENT

"What Have We Done Wrong?" is a movie about a relationship. Not a special one, no. Just one regular, normal, common relationship. Indeed it won't probably last forever and the lovers won't die in the attempt to maintain their love. Does it sound familiar to you?

No one goes unnoticed that today's couples are not like the ones they used to be, they don't last a lifetime, at best, a decade or two, better? This constant breaking of the couple's commitment brings with it many questions: do we know if a lifetime commitment is better or a short-to-medium term commitment? Is it possible to know? One of the fundamental differences between the families with a non-classical structure, the progeny continues, but not the family model. As a result of this generalized break-up, the institution of the couple also changed: a home for the father and one for the mother, parents of second and third relationships (stepfathers and stepparents), etc.

This is a phenomenon that determines our existence, not only as individuals or society but also as a species. Among the theories wielded there are those who claim that we are the hinge generation between the lifelong commitment that we are secretly obliged to dream of and the itinerant commitments. We are educated in models that no longer correspond to what we live in, but we don't

## DIRECTOR'S BIO-FILMOGRAPHY

Liliana Torres was born in Vic in 1980. She graduated in film directing in ESCAC. She directs works that transcend the boundaries of academia: the documentary "Viviendo En la Piedra", a short film on 35mm, "Anteayer", selected in many festivals. After her studies, she received her first commissioned documentary, "The Work Done by Women" which followed the lives of women in rural areas. Soon after that she received a scholarship of documentary specialization in Mexico. She directs the short "Quince Años", winner of the Postproduction award from the Mexican Film Institute.

At the end of 2012, she returns to Spain and rolled her first fiction film called "Family Tour": an intimate particular dramedy where the characters are played by her own real family. Premiered at San Sebastian International Film Festival in 2013 and followed by numerous festivals selections, it won the Critic's Prize at the Rec Festival in Tarragona, a Special Mention at the Atlantis Film Festival and the Best European Film Award in European Crossing the Borders. She recently received the award for Best New Director by the Directors of Catalonia. In 2018 she codirects "Hayati: My Life", a documentary premiered in Malaga Film Festival (awarded with a special mention) and DocsBarcelona. "What Have We Done Wrong?" will be her second feature.

## PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Matriuska Producciones (February 2005) works with a clear commitment by the talent of new artists and new technologies.

Relevants titles are: "Madres" by Mario Iglesias, 2006 (First Prize 7º SGAE/Versión Española, Best European Shortfilm at Festival delle Culture Giovani-Salerno, Jury Prize at Festival de Málaga); "De Bares" by Mario Iglesias, 2006 (Jury Prize at OUFF-Ourense, Seminci Official Section, Competition at Montpellier Festival of Mediterranean); "Relatos" by Mario Iglesias, 2009-2010 (Official Section at Tokyo Film Festival, Honor Mention at Viña del Mar International Film Festival-Chile); "Dos Fragmentos/Eva" by Ángel Santos, 2012 (Young Jury Prize at Festival de Cine Español de Annecy); "Las Altas Presiones" by Ángel Santos, 2013 (World Premiere in Busan International Film Festival, First Prize at Spanish Premiere in SEFF-Sevilla); "A Estación Violenta", 2017, by novel director Anxos Fazáns and based in the first Manuel Jabois' novel "La Estación Violenta" (Spanish premiere in SEFF-Sevilla, world premiere in BAFICI-Buenos Aires).

In development and preproduction are the hybrid documentary "A Media Voz" by Heidi Hassan and Patricia Pérez (Spain-Cuba, 2018), the TV miniserie "As Crisálidas" by Samuel Lema and the feature film "¿Qué Hicimos Mal?" by Liliana Torres (Galicia-Cataluña-México-Belgium, 2018).

We made documentaries and short films too.

## PRODUCER'S BIO-FILMOGRAPHY

Daniel Froiz is an Advanced Audiovisual Production Technician and Master in Business Administration at the Instituto de Formación Empresaria (IFEM, 2005).

In 1999 he works at Productora Faro for "Chambo TV" for TVG and in the documentary "A Aldea, o Antigo e o Novo" (2000), coproduction of Via Láctea Filmes and TVG. He is director of production of the documentary series for TVG "Pintores da Vangarda Histórica Galega" (2001-2002), and delegated producer of the film "Illegal" (2003) by Ignacio Vilar and for TVG too.

In 2005 he creates Matriuska Producciones and works as executive producer on the feature films by Mario Iglesias: "De Bares"; "Cartas Italianas" (2006); "Relatos" (2008) which won the Rizoma Award obtaining the distribution in DVD and Internet (Cameo and Filmin) and "Catalina". He produced the feature film "Dos Fragmentos/Eva" (2009) by Ángel Santos. These projects are completed with the executive production of real fiction and ani-

mation shortfilms: "O Ladrón de Bonecas" by Fernando Cortizo, "Don Señor y el Hombre del Sueño" by Nacho Abia, "Letras" and "Madres" by Mario Iglesias (2006), "O Cazador" and "Sara y Juan" by Ángel Santos (2009), "Caracolas" by Miguel Caruncho (2008) and "Cribba, el Vampiro" by Daniel Montero (2010) between other works. In 2011 he takes over the executive production of the film "Vilamor", directed by Ignacio Vilar and produced by Via Láctea Filmes.

In the field of documentary he develops "En Busca de Forró" (2005), "Babilónicos" (2008) and runs the executive production of "Jazz En Liberdade" (2009) recorded in six languages and with international projection, and "Milímetros" (2011) by Xes Chapelá.

In 2013, he produced the second film of Ángel Santos, "Las Altas Presiones", which participated in festivals like San Sebastián, Busan International Film Festival, Cineuropa, Márgenes, REC Tarragona, Seminci, Toulouse, Filmfest München, Festival de Cine Europeo de Sevilla, when the film won the First Prize in the Nuevas Olas section.

In 2014, he produced "Os Minifilmes", TV mini-serie and in 2015 and 2016, he takes over the distribution of "Las Altas Presiones".

In 2017, he produced "La Estación Violenta", which is being shoot in festivals and it has just released in cinemas. He carries out the development of the TV serie "As Crisálidas", by Samuel Lema and the preproduction of "A Media Voz", a documentary directed by Heidi Hassan and Patricia Pérez (coproduction with Cuba) and "¿Qué Hicimos Mal?", a feature film directed by Liliana Torres (coproduction with Belgium, México and Spain).

## DUETTO

DUETTO TAKES PLACE IN PUGLIA DURING A MUSIC FESTIVAL IN THE '60S AND TELLS THE IMAGINARY MEETING BETWEEN CORA, BRAZILIAN, AND THE ITALIAN SINGER-SONGWRITER MARCELLO BIANCHINI.

Director: **Vicente Amorim**

Scriptwriter: **Rita Buzzar**

Production Companies: **Arteon Produzioni & Eventi,**

**Nexus Cinema**

Producer: **Erica Bernardini**

Total Budget: **€1,620,000**

Secured Financing: **€970,000**

Percentage of Secured Financing: **60%**

Percentage of Shooting in Apulia: **40%**

Project type: **Feature fiction**

## SYNOPSIS

"Duetto" takes place in Italy during a music festival in the '60s and tells the story of an imaginary and human encounter between Cora, a 16 years old Brazilian girl and the talented Italian singer-songwriter Marcello Bianchini, just hours before his death. The story begins in Sao Paulo. After the tragic death of his father in a car accident, Cora travels with his grandmother Lucia, in his hometown of Italy. Lucia will meet Sofia, her younger sister, to decide if they will sell their old family land. They have not seen each other for forty years, because Sofia got married to Gino, Lucia's ex-boyfriend. Between her family past and the current drama, Cora will try to find her path to maturity, and Sofia and Lucia will find the possibility of a pardon, and a love.

## DIRECTOR'S STATEMENT

"Duetto" is a necessary film for what is unexpected at our present time. Now the dramatic stories, produced lately, addressed to adults have lost space for violent movies full of trivial information. We have lost the habit of discussing, reflecting on family relationships and those built with others. We have little time available for the exercise of deepening our existence, the meaning of life, love and even death. The time in which, at the moment, our life flows there is the crushing due to the excess of digital interaction and the exposure that leads us to the emptying of the goals. "Duetto" works inversely, from a family incident, from a terrible betrayal we discover the wounds that must heal through understanding among family members. With the help of the poetic way we discover the reasons and motives of every daily gesture. Lucia

and Sofia, the sisters, in their 80s, still try to forgive themselves, through the hard truth, to reach reconciliation after the past. Cora, a teenager, and her mother Isabel have their conflicts that require a reconciliation now with the present because we cannot change anymore. They are existences in shock, mother and daughter, widow and orphan. "Duetto" is a perfect, contemporary melodrama. Set in the musical and feminine scene that tries to connect the desires of women from different generations and cultures to a surprising context that is completed between their choices. The old wounds faced according to their culture (Brazilian and Italian), looking for a way to treat themselves. The way they deal with the past and the wounds will teach us a lot about the cyclic nature of existence that is only treated through forgiveness and love. The period chosen to talk, the 60s, brings an avoidance that serves as a parallel to the world that we live in today, but the excess is filtered, allowing the film center in the essential: family drama, the comparison of generations, the passions that dilate the daily life. The small, ancient, bucolic city, where history takes place, amid the musical festival that contrasts with the traditional songs of the rebel singer-songwriters who serve as distractions from family comparisons. The city has its role in the plot of "Duetto". We would see the city and Italy from the eyes of a young Brazilian woman, Cora. We would have available his curiosity, the enchantment at each time discovered. The mysterious death of the singer-songwriter Marcello Bianchini, Colo's idol, during the festival, finds the city together with Guido, the adopted son of Sofia, who has a passion for Cora. And so we find ourselves with two columns: the family melodrama and the mystery, suspense together in the film.

Stirring to reach the point where life wins, is renewed, and in spite of death or for that, through love and forgiveness. "Duetto" flue in the time of analogic creation. From the look. From life. I decided to make films because I met during my adolescence the important works produced by directors like De Sica, Visconti, Scola, the Taviani brothers and many others. And so I chose my career, my passion. Films and directors have taught me that cinema is the art that can reconcile drama, stories, politics and emotion. My intent is always to tell stories as they did, with the same passion, vigor and intensity.

So, making a film in Italy with a casting of Brazilian and Italian actors so important, is the realization of a goal that I had never dared to achieve.

### DIRECTOR'S BIO-FILMOGRAPHY

Vicente Amorim is an Austrian-Brazilian producer and director.

#### FILMOGRAPHY

- 2017, MOTORRAD, feature fiction; nominated Best Contemporary Film at the Toronto Film Festival
- 2015, AS CANALHA, TV film
- 2015, ESPINOSA - ROMANCE POLICIAL, TV film
- 2013, RIO, EU TE AMO, feature fiction
- 2013, IRMÃ DULCE, feature fiction
- 2013, COPA HOTEL, TV film
- 2011, CORAÇÕES SUJOS, feature fiction; nominated Best Film at the Montereale Festival
- 2008, UM BOM HOMEM, feature fiction
- 2003, O CAMINHO DAS NUUVENS, feature fiction; Best Film at San Sebastián Festival
- 2000, 2000 NORDESTE, documentary; Best Documentary Feature Film of Brazilian Cinema
- 1997, A JUSTICEIRA, TV series
- 1990, VAIDADE, short; Best Short Film at the Gramado Festival

### PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Arteon Produzioni & Eventi Srl was established in 2014, by the Italian-Brazilian Carla Luzzati and Erica Bernardini, who after a solid experience in the Brazilian market with the Arteon Inteligência Cultural Ltda, have decided to expand their business.

From the beginning, ARTEON has found its market niche in relations between Brazil and Italy. At its creation, it produced a Brazilian feature film in Veneto, thanks to the local contributions that have sponsored the production

(Veneto Region, Ceccato, Barilla, Olitalia, Centrale del Latte di Vicenza, etc.). This film, titled "Diminuta", has the special participation of Giancarlo Giannini among the Italian actors, and the protagonist is the Brazilian Reynaldo Gianecchini, who won the Starlight OFF and the Best Actor Intercultural Award, during the International Film Festival of Venice in 2015.

Later on, Arteon made another major project in Veneto, entering into production associated in the film "Una Nobile Causa" by Emilio Briguglia, launched in spring 2016 in the European territory.

Continuing his niche career in Italy-Brazil, Arteon has made the casting of Brazilian actors for the "Di Padre In Figlia" miniseries by Riccardo Milani, produced by Bibi Film for RaiUno between the end of 2015 and the beginning of 2016.

It has still performed the service in Brazil for the same "Di Padre in Figlia" miniseries in March 2016. Another Italian-Brazil coproduction, "Duetto", is working, which will have the participation of important names in Italian cinema.

### PRODUCER'S BIO-FILMOGRAPHY

Erica Bernardini is an Italian-Brazilian producer.

#### FILMOGRAPHY

- 2016, UNA NOBILE CAUSA by Emilio Briguglio, feature fiction (as associate producer)
- DIMINUTA by Bruno Saglia, feature fiction
- DUETTO by Vicente Amorim, feature fiction (in production)

## LENTO PIEDE

SUNFILM  
GROUP

THE VIA FRANCIGENA, OR BETTER ITS EXTENSION FROM DAUNIA TO CAPO DI LEUCA, AS A PROPOSAL FOR AN ITINERARY TO DISCOVER AN ORIGINAL PUGLIA.

Director: **Luca Loreto**  
 Scriptwriters: **Andrea Di Consoli, Gian Marco Mori, Flavia Piccinni**  
 Production Company: **Sun Film Group**  
 Producer: **Patrizia Fersurella**

Total Budget: **€432,000**  
 Secured Financing: **€172,800**  
 Percentage of Secured Financing: **40%**  
 Percentage of Shooting in Apulia: **80%**  
 Project type: **Documentary**

## SYNOPSIS

The Via Francigena, or better its extension from Daunia to Capo di Leuca, as a proposal for an itinerary to discover an original Puglia, landscape like surprising, fascinating from the point of view of historical discoveries and embracing by the spiritual one: a path to be completed entirely on foot, with the spirit of the ancient pilgrims and with the curiosity of the contemporary traveler, in a region where the hidden of the region treasures 'unmask' in an unprecedented path between the sea and the hills.

## DIRECTOR'S STATEMENT

"Lento Piede - Along the Via Francigena" is a docufilm designed and directed by Luca Loreto and written by Andrea Di Consoli, Gian Marco Mori, with the collaboration of Flavia Piccinni. The work is to base its intuition to reconnect the threads of history, literally transporting to the present days, if not the main, one of the means of transport of old times: the strength of the feet.

The walk.

The effort to reach the desired destination. The sacrifice as a natural precipitate of curiosity. Walking -its interpreter, the walker- evokes a type of travel and a way of enjoying the territories and landscapes, which lead to slowness, reflection, concentration, silence, to the immediate relationship with things, exactly at the antipodes of fast and touch and go travelling, of the contemporary tourist. Thus, it seems natural that even Puglia, a land inhabited by man since the primitive age, a region which includes on the inside a natural biodiversity and an anthropological richness among the richest in the world, becomes the open set of this narrative experiment that

conceives the docufilm as a real travel novel, divided by chapters, catching -that's to say- the works of authors like Bruce Chatwin, Che Guevara, without forgetting the Italians Paolo Rumiz or Enrico Brizzi.

The Via Francigena.

Starting from 1994 it was declared Cultural Itinerary of the Council of Europe up to Rome. Among the different purposes of the docufilm there is also the one to sensitise the institutions to the extension of this itinerary up to the extreme South of the Cape of Leuca. Therefore, dealing with a path that ideally unites the Canterbury of the tenth century and its Bishop Sigerio to the places of the Holy Land, and Jerusalem in particular, the idea of "Lento Piede" is to offer to the viewer, and then to the walkers, a path that explores Puglia in the same way that a pilgrim would have made one thousand years ago.

## DIRECTOR'S BIO-FILMOGRAPHY

Luca Loreto, born in Bari on 12/06/1979, dedicated his life policy/professional for the development of the Apulian culture, strengthened by love for the culture of its territory, he has dealt with the conception of such work.

## PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Sun Film Group was born in 2017, collecting the experience of Sun Film s.r.l., born in 2014, and working immediately and successfully in the production and distribution of international film and audiovisual projects.

After the release in 2016 of "Mine", an international co-

production with the United States and Spain and which achieved 1.500.000 euros at the box office in Italy, in 2016 it coproduced "Lola+Jeremy" in France (already "Blockbuster") by July Hygreck, in 2017 "Anche Senza di Te" by Francesco Bonelli, "Patrick" by Mandie Fletcher (and distributed for the UK by Walt Disney), and "The Tracker" by Giorgio Serafini, starring Dolph Lundgren. In the same year it joined a coproduction with Barry Navidi and Al Pacino, for the upcoming film with the temporary title "Modigliani".

In the course of 2018, the Sun Film Group takes over the ownership of the historical Teatro Cinema Quirinetta and the management of the RistoArt Quirinetta restaurant in the heart of Rome. It is also the year of the participation as distributors at the Cinè Riccione professional trade fair, in which the first catalogue was presented and subsequent proclamation with the winning of the Best Distributor Award at the Taormina Film Festival.

The company has reinforced until arriving at one of the most important events of international cinema such as the 75th Venice International Film Festival, as distributors of the film "The Anarchist Banker" by Giulio Base, based on the Portuguese writer's book Pessoa, world premiere in the Sconfini section, and as official sponsor of the 33° SIC - International Film Critics' Week.

The strength of the Sun Film Group s.p.a. is represented by both the professional team and the business strategy that allows the company to gather financial resources to better plan the purchasing and production of content, as well as investment in general, since the copyright ownership represents a successful critical element.

A circular business model that goes from training with the Sun Film Academy, passing through the production, distribution, the Quirinetta Theater/Cinema/Music and its restaurant. The entry into the production of television series will represent the next step in the growth of the model of business. In order to make the Sun Film Group system more and more desirable to investors, we work every day to tighten and improve multiyear agreements with the traditional film channels, with all the major television broadcasters and with the big digital media operators, both Italian and international. Furthermore, to consolidate more and more the relationship with our investors, the issuance of participatory instruments and the future listing on the market will be imminent.

mic-financial path, and strong training acquired, in 2010 she reaches the film industry where she successfully applies her know-how. In 2014 she coproduces with the United States and Spain the film "Mine", in 2016 together with France "Lola+Jeremy" (original title "Blockbuster") by July Hygreck, in 2017 "Anche Senza di Te" by Francesco Bonelli, "Patrick" by Mandie Fletcher (and distributed for the UK by Walt Disney), and "The Tracker" by Giorgio Serafini, starring Dolph Lundgren. In the same year she enters into the coproduction in the next movie by Al Pacino, with the temporary title "Modigliani" and, collecting the experience of the Sun Film, born in 2014, she founds the Sun Film Group, so to become one of the reference points in Italian production and distribution for films and documentaries aimed for all entertainment channels.

## PRODUCER'S BIO-FILMOGRAPHY

Patrizia Fersurella, born in 1973, graduated in Economics at the University La Sapienza in Rome, after an econo-

# NELLA PERFIDA TERRA DI DIO



A FATHER AND TWO SONS, A SAD PAST SURFACING, A LAND WITH NO GOD WHICH DOES NOT FORGET.

Director: **Bruno Buzzi**  
 Scriptwriter: **TBC**  
 Production Company: **Partner Media Investment**  
 Producer: **Andrea Stucovitz**  
 Total Budget: **€1,615,463**

Secured Financing: **€485,500**  
 Percentage of Secured Financing: **30%**  
 Percentage of Shooting in Apulia: **100%**  
 Project type: **Feature fiction**

## SYNOPSIS

The rancid smell of the disease did not want to abandon the room where the old Nuzzo had died three days ago. The living room was hot as hell filled with buzzing flies all over. An old capuccino Wolkswagen Pick-Up popped up beyond the limit of the gate, made his way slowly into the driveway, blowing black puffs of gas and spilling mud. Gimmo seating under the porch, did not immediately recognize that the driver was his father. Neither Michele could do it. He was just a baby crouched on a lying chairs, the night that the cops showed up by the house with flashing lights and sirens and took away the man.

## DIRECTOR'S STATEMENT

"Nella Perfida Terra di Dio", the novel written by Omar Di Monopoli, besides being written with a prose full of metaphors and dialecticisms, offers a plot a screenplayer catches at a very first reading. A plot and a description of the places which allow a cinematographic transposition (actually a single place, the mysterious Rocca Bardata and its surroundings) in a magical and unreal dimension, almost cut off from reality.

A film surely to be set in Puglia, but in a reinvented, imagined and amplified atmosphere, with a synthesis of places and characters, already well described by the novel.

Lastly, the unusual power of all characters. A description which is a pleasure for the screenplayer who has to shape them. Each character we meet along the novel is complete, beautifully told. From the beginning, it seems the reader knows each character, but each of them has originality and a unique profile, provoking fascination and attracting curiosity, but perfect to be told in a film.

The jumble the elements of the novel created such as plot, characters, description of the places, atmosphere seduce who loves writing screenplays, since from the very beginning it is clear how such a jumble is perfect to be shaped in a film.

## DIRECTOR'S BIO-FILMOGRAPHY

Bruno Buzzi has worked as first assistant director in Spain and Italy.

### FILMOGRAPHY

2012, L'ULTIMO GIRO by Bruno Buzzi, feature fiction (as screenplayer)

2011, ALFARO EN LA HISTORIA by Bruno Buzzi, documentary

2010, L'ONORE E IL RISPETTO 2 by Luigi Parisi, TV series

2009, PAURA DI AMARE by Vincenzo Terracciano, TV series

2008, TRIS DI DONNE E ABITI NUZIALI by Vincenzo Terracciano, TV series

2008, L'ONORE E IL RISPETTO by Salvatore Samperi, TV series

2007, MOGLI A PEZZI by Vincenzo Terracciano, TV series

2006, NOTTURNO BUS by Davide Marengo, feature fiction

2006, CATERINA E LE SUE FIGLIE 2 by Vincenzo Terracciano, TV series

2005, RACCONTAMI UNA STORIA by Francesca Elia, feature fiction

2003, GRANDI DOMANI by Vincenzo Terracciano, feature fiction

2002, PATER FAMILIAS by Francesco Patierno, feature fiction

2001, UN ALDO QUALUNQUE by Dario Migliardi, feature fiction  
 2001, IL MARE NON C'È PARAGONE by Eduardo Tartaglia, feature fiction  
 2000, SENZA FILTRO by Mimmo Raimondi, feature fiction  
 2000, RIBELLI PER CASO by Vincenzo Terracciano, feature fiction  
 2000, L'AMORE IMPERFETTO by Giovanni Davide Maderna, feature fiction  
 1999, LEZIONE DI GUAI by Stefano Bambini, TV series  
 1999, NON LO SAPPIAMO ANCORA by Stefano Bambini, feature fiction  
 1998, PESADILLA PARA UN RICO by Fernando Fernan Gomez, feature fiction  
 1998, AGUJETAS EN EL ALMA by Fernando Merinero, feature fiction  
 1998, EL EDIFICIO SALAS by Gerardo Gormezano, feature fiction  
 1997, PINTADAS by Juan Estelrich, feature fiction

#### PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Partner Media Investment was founded in 2006 by Andrea Stucovitz, who had a long experience in the cinema industry. Since then, it has produced theatrical films and documentaries, all international coproductions: "Hannah" by Andrea Pallaoro, an Italian-Belgian-French coproduction, supported by MEDIA - Creative Europe, Eurimages and MIBACT; "Unfindable" by Egidio Eronico, with Cut&Editing and More and Istituto Luce Cinecittà, with the support of MIBACT; "Bota" by Iris Elezi and Thomas Logoreci, with Era Film (Albania), with the support of Eurimages and MIBACT; "ADHD - Rush Hour" by Stella Savino, with PropellerFilm (Berlin) with the support of MEDIA Development and the MIBACT; "Michel Petrucciani" by Michael Radford (selected Out of Competition at the 64th Cannes Film Festival) a coproduction with Les Films d'Ici (France) and Looks Film and TV (Berlin), supported by MEDIA Development, cofinanced by Eurimages and the Berlin Brandebourg, and MIBACT; "Ju Tarramutu" by Paolo Pisanelli, coproduced by ARTE France Cinéma.

In 2017, PMI participated in the 74th Venice Film Festival with the feature film "Hannah" directed by Andrea Pallaoro, starring Charlotte Rampling, awarded with Coppa Volpi for Best Actress. Currently PMI is in postproduction with the feature film "Stay Still" by Elisa Mishto in coproduction with Cala film (Germany), supported by Media - Creative Europe and MIBACT.

#### FILMOGRAPHY

-2017, HANNAH by Andrea Pallaoro, feature fiction;

Coppa Volpi for Best Actress (Charlotte Rampling) at 74th Venice Competition

-2015, NESSUNO MI TROVERÀ - MAJORANA MEMORANDUM by Egidio Eronico, documentary  
 -2014, BOTA by Iris Elezi and Thomas Logoreci, feature fiction; Karlovy Vary 2014 Competition  
 -2011, MICHEL PETRUCCIANI by Michael Radford; Cannes 70th Official Selection  
 -NELLA PERFIDA TERRA DI DIO by Bruno Buzzi, feature fiction (in development)  
 -STAY STILL by Elisa Mishto, feature fiction (in postproduction)

#### PRODUCER'S BIO-FILMOGRAPHY

Andrea Stucovitz, has a long time experience in the cinema industry, he started working for SC Entertainment (already Cinemavault), in the 1992. After some years of experience in the international sales and production, he founded in 2006 Partner Media Investment, an independent company with the aim to produce quality films, from features to documentaries.

His education includes studies of architecture at the University of Rome. He is a member of EFA European Film Academy, EPC European Production Companies and Anica.

Andrea Stucovitz credits and PMI filmography includes: "Nella Perfida Terra di Dio" (in development), a feature film provisionally entitled, adaptation of the novel by Omar Di Monopoli published by Adephi; "Stay Still" by Elisa Mishto (in postproduction), a German-Italian coproduction developed with the support of MEDIA programme; "The Order of Things" (2017) by Andrea Segre, an Italian-French coproduction developed with the support of MIBACT/CNC development film fund and financed by MIBACT-CNC, Official Selection at Venice 74th; "Hannah" by Andrea Pallaoro (2017), an Italian-Belgian production financed by MIBACT, MEDIA programme, Eurimages, Federation Wallonie-Bruxelles, Coppa Volpi for Best Actress (Charlotte Rampling) at Venice 74th, "Nessuno Mi Troverà - Majorana Memorandum" (2015) by Egidio Eronico, a coproduction with Cut&Edit&More financed by MIBACT-Luce Cinecittà; "Bota" (2014) by Iris Elezi and Thomas Logoreci, an Albanian-Italian coproduction financed by MIBACT, Eurimages, in competition at Karlovy Vary 2014; "Michel Petrucciani" (2011) by Michael Radford, a French-German-Italian coproduction financed by MIBACT, MEDIA programme, Official Selection at Cannes 70th.



## NIENTE È COME TE



THE STORY OF MARGHERITA, FRANCESCO, AND ENRICA IS AS UNIVERSAL AS LOVE: WE ALL KNOW WHAT LOSING SOMEONE WE LOVE MEANS, BUT WE DON'T ALWAYS KNOW WHAT TO DO TO GET THEM BACK.

Director: **Paolo Giacomo Marino**  
 Scriptwriters: **Alessandra Magnaghi, Paolo G. Marino**  
 Production Companies: **Lume, Nepenthe Film**  
 Producers: **Adriano Bassi, Lara Calligaro, Eva Juel Hammerich**

Total Budget: **€2,300,000**  
 Secured Financing: **€690,000**  
 Percentage of Secured Financing: **30%**  
 Percentage of Shooting in Apulia: **80%**  
 Project type: **Feature fiction**

## SYNOPSIS

Margherita is fourteen and she lives in Denmark when her mother dies in a car crash. Her life changes once again: her father Francesco goes there to get her back and take her to Italy, where she was born. Francesco spent years trying to take his daughter back home, but he never could. Margherita is with him again now, but she doesn't feel anything for her father. He's just a stranger to her.

This is the beginning of three real love stories, whose protagonists will try to find their feelings before everything falls apart. How? They don't know that at first, but they will realize they can give themselves a challenge, all of them.

Through her music, Margherita will speak a new language; they will have no choice but to be able to listen to her.

colors act as a counterbalance to cold, white Denmark. Day after day, this warmth will end up entering into Margherita's veins, and that world, which looks hostile at first, will eventually get more and more beautiful.

She will become trusting and start feeling normal and accepted; nevertheless, it won't be easy, maybe just like in a modern fairytale.

The spirit of this film is inspired to contemporary musicals, where sounds and colors act as a counterbalance to the characters' drama until the final climax.

## DIRECTOR'S BIO-FILMOGRAPHY

Paolo Giacomo Marino was born in Milan and raised in Rome, his adopted city.

He starts loving photography by following his parents' footsteps - they both work in advertising.

After graduating in History of Cinema in Rome, he starts working as an assistant director.

To this day, he has worked as an assistant director to more than forty films, both Italian and foreign.

As a director, he made a short film, "Bingo!", finalist at Paris Festival in 2008, several commercials, the documentary "Mali d'Amore", and worked as a second unit director to four TV series produced by RAI. Besides cinema and photography, he loves all kinds of sports.

He's married and has two wonderful daughters.

## DIRECTOR'S STATEMENT

This project gave me constant, strong vertigo at first; I was afraid something would go wrong, that the happy ending wouldn't be sure. I felt too close to the characters. I felt sympathy for them, for in my life I've been and still am a bit like each of them: Francesco, because I have two daughters I love and without whom I couldn't imagine my life; Margherita, because I went through my parents' separation; Enrica and Angelica, because they're people who love, and Mattia, for I've been a kid, too.

Then I decided to let myself go and follow Margherita's music, so it was clear to me: I had to tell this story, for it's a part of me.

I started talking to the characters, understanding their real stories, and I chose Sicily as one of the settings, where everything actually happened, where its warmth and

## PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Lume was born in 2014 from the experience of Adriano Bassi as director of production and freelance producer in the film industry. Lume is a production company based in Turin that is growing alongside many professionals as a service for foreign production and executive production. Over the last few years, Lume's team has built a solid and productive relationship with Italian film commissions, Regions and all institutional systems. The result is a good knowledge and understanding of the Italian film fund system and tax credit and, above all, the best way to apply it to each project. The Lume team has worked for national and international films, for production companies that deal with advertising, for photographers, directors and producers from all over the world.

A few months after its establishment, Lume followed its first film executive production with the feature film "I Tempi Felici Verranno Presto" by Alessandro Comodin presented in 2016 with a special screening at the Cannes Film Festival's Semaine de la Critique.

Despite only three years of activity, Lume currently supports the constant executive production activity for foreign clients, with the development of some film projects for the cinema, always seeking a cultural and artistic interest that naturally favors the interest and development of co-European and international productions.

### FILMOGRAPHY

- 2015, I TEMPI FELICI VERRANNO PRESTO by Alessandro Comodin, feature fiction (as executive producer); special presentation at 55° Semaine de la Critique, Cannes 2016
- 2015, AN AFTERTHOUGHT by Matteo Bernardini, short (as executive producer)
- NIENTE È COME TE by Paolo Giacomo Marino, feature fiction (in development)
- NERO SU BIANCO by G. Costantino, feature fiction (in development)
- C'ERA UNA VOLTA LULÙ by Daniel Daquino, feature fiction (in development)
- BE STRONG by G. Costantino, feature fiction (in development)
- DI FAME NON SI MUORE by Umberto Spinozzola, feature fiction (as executive producer, in preproduction)

## PRODUCER'S BIO-FILMOGRAPHY

Adriano Bassi was born in Turin, where he began working for cinema and advertising in 1994. For twenty years he has worked throughout Italy and for brief periods in other countries, initially as a location manager and later as

production manager and line producer. During this span of time he has met many directors worth mentioning, namely Greenaway, Sorrentino, Apte, Salvatores. In September 2014 he returns to Turin and opens his own production company: Lume, concentrating mainly on international coproductions and executive Italian productions for foreign projects. At present Adriano is expanding for Lume some interesting works as executive producer or as coproducer with an international team.

### SELECTED FILMOGRAPHY

- 2014, LAST SUMMER by Leonardo Guerra Seragnoli, feature fiction (as production manager)
- 2014, QUALUNQUE COSA SUCCEDA by Alberto Negrin, TV film (as production manager and line producer)
- 2014, BORSALINO by Enrica Viola, documentary (as production manager)
- 2010, TUTTA COLPA DELLA MUSICA by Ricky Tognazzi, feature fiction (as production manager)
- 2010, FUORICLASSE by Riccardo Donna, TV series (as production manager)



THE TORMENTED RELATIONSHIP BETWEEN A YOUNG MOTHER WITHOUT A STEADY JOB AND WHOSE LIFE IS PARTICULARLY MESSY AND HER 15 YEARS OLD SON WITH A HOT TEMPER AND AN APPETITE FOR PETTY THIEF.

Director: **Federico Cruciani**  
 Scriptwriters: **Federico Cruciani, Josella Porto, Paolo Pintacuda**  
 Production Company: **Eurofilm**  
 Producer: **Simonetta Amenta**

Total Budget: **€890,000**  
 Secured Financing: **€285,500**  
 Percentage of Secured Financing: **32%**  
 Percentage of Shooting in Apulia: **90%**  
 Project type: **Feature fiction**

### SYNOPSIS

Rocco, 15 years old, and his mother Sara live in the suburban area. Their relationship is difficult. Sara is a woman without a steady job, untrustworthy and always willing to leave her son on the side for her occasional flings, while Rocco does all he can to protect her and keep her close. Their life together is further complicated when a new man comes into Sara's life, Daniel, a fascinating and shady man with whom the woman seems to be establishing a more stable relationship than usual.

After many arguments, fights followed by as many reconciliations, Rocco finally seems to find the right distance in his relationship to his mother thanks to the chance encounter with Greta, a young French woman of his age who is rehearsing for a theatre play and will enable him to meet a different reality from the one he is used to. Sara's anxiety and the problems caused by her new relationship, will however force him to dedicate himself only to her again, carrying him in a whirlwind of betrayal and lies that will lead to dramatic consequences.

### DIRECTOR'S STATEMENT

"Rocco" is a love story as much as it is as a coming-of-age narrative. The movie tells of the difficult and passionate relationship between a 15 years old boy and his young mother, who has a hard time fitting in society. The environment will be a popular, suburban one, a frontier area located between the metropolis and the wildness of nature. Despite the difficult conditions in which we will see our protagonists, the film does not have the ambition to be a social story, but rather, more simply, a realistic, wild and cruel one. The directing choices will focus on

recording life, with the objective of making a film that will tell the effects of time passing on the story and, on the characters, that would render the idea that things happen according to their natural evolution and not on the basis of a pre-imagined plan. The intention is to create the smallest distance between the characters and the audience, through an extensive use of handheld camera and long focal length. The tone, the style, and immediacy of the bodies displayed on screen, the truth of the characters put in front of the camera, of their movements, their words, the way they move and talk, all of this will be functional and at the service of the narrative and the depiction of the moral choices and the feeling of the characters.

### DIRECTOR'S BIO-FILMOGRAPHY

A director and screenwriter who works alternatively in theater and film, Federico Cruciani also teaches theater workshops, working mainly with young people from difficult backgrounds.

In 2015, he directs his first feature film, "Il Bambino di Vetro". The film premiered at the Rome Film Festival. It went on to be screened in numerous festivals, both in Italy and internationally, and won many awards.

In theater, among his most recent success we can mention "Roberto Zucco" by Bernard-Marie Koltès, a show produced by the City of Rome, or "Antonio Veneziano è Morto", in collaboration with Franco Scaldati, a cultural project produced by the City of Palermo and cofinanced by the European Commission.

## PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Eurofilm is a production and distribution company based in Rome and Palermo. Eurofilm strongly believes in a film that has a strong international vocation by type of production structure, quality standards and stylistic language. We have always produced all our films in a European coproduction market.

### FILMOGRAPHY

-2017, MAGIC ISLAND by Marco Amenta, documentary; nominated Best Documentary Film at David di Donatello and Nastri d'Argento, selected at Hot Docs, Salina Doc Fest and Bellaria Film Festival

-2014, BERLUSCONI, LE ROI SILVIO by Marco Amenta, documentary

-2014, MIRAFIORI LUNA PARK by Stefano Di Polito, feature fiction; selected at Torino Film Festival

-2010, THE SICILIAN GIRL by Marco Amenta, feature fiction; in competition at Rome International Film Festival, nominated Best Director at David di Donatello and Nastri d'Argento

-2008, FUORI ROTTA by Salvo Cuccia, documentary; Special Jury Prize at Tetouan International FF and Bastia Film festival

-2006, THE GHOST OF CORLEONE by Marco Amenta, documentary; nominated Best Documentary at Globi d'Oro and Nastri d'Argento

-1998, ONE GIRL AGAINST THE MAFIA by Marco Amenta, documentary

-2008, FUORI ROTTA by Salvo Cuccia, documentary; Special Jury Prize at Tetouan International FF and Bastia Film Festival

-2006, THE GHOST OF CORLEONE by Marco Amenta, documentary; nominated Best Documentary at Globi d'Oro and Nastri d'Argento, awarded with the Libero Bizzarri Audience Award, in competition at Chicago International Film Festival

## PRODUCER'S BIO-FILMOGRAPHY

Simonetta Amenta is an Italian producer.

### FILMOGRAPHY

-2017, MAGIC ISLAND by Marco Amenta, documentary; nominated Best Documentary Film at David di Donatello and Nastri d'Argento, selected at Hot Docs, Salina Doc Fest and Bellaria Film Festival

-2014, BERLUSCONI, LE ROI SILVIO by Marco Amenta, documentary; out of competition at FIGRA - Festival International du Grand Reportage d'Actualité

-2014, MIRAFIORI LUNA PARK by Stefano Di Polito, feature fiction; in competition at Torino Film Festival

-2010, THE SICILIAN GIRL by Marco Amenta, feature fiction; in competition at Rome International Film Festival, Portland Film Festival, Palm Springs Film Festival, Norwegian International Film Festival, Durban International FF and Ischia Film Festival, nominated Best Director at David di Donatello and Nastri d'Argento, Audience Award at Bastia Film Festival

## SEA SISTERS

OFFICINEMA DOC  
PRODUZIONI AUDIOVISIVE

A BEAUTIFUL JOURNEY ACROSS THREE DIFFERENT SEAS OF EUROPE, SEEN THROUGH THE EYES OF WOMEN ATTRACTED BY THE SEA, AS A WAY TO CATCH THEIR FREEDOM IN THE 'ALL MALE' COMMUNITY OF FISHERMEN.

Director: **Brunella Fili**  
 Scriptwriter: **Brunella Fili**  
 Production Company: **Officinema Doc**  
 Producer: **Brunella Fili**  
 Total Budget: **€76,000**

Secured Financing: **€30,000**  
 Percentage of Secured Financing: **26%**  
 Percentage of Shooting in Apulia: **50%**  
 Project type: **Documentary**

## SYNOPSIS

"Sea Sisters" is intended to be a journey across three different seas surrounding Europe, seen through the eyes of women inevitably attracted by the sea, as a way to catch up their freedom in the 'all-male community' of fishermen.

The Mediterranean Sea, with Antonia, a 25 years old woman born in Gallipoli, little town in the south of Italy, a popular tourist destination during summer and beaten by winds and frequent storms in winter. Antonia lost her father in a terrible shipwreck: being near the sea is also a way to keep his memory close to her. In fact, she strongly desires to work as a fisherwoman aboard her family's boat. Maybe Antonia will never fulfill her desire and, while the sea continues to call her, only her brother Franco is allowed to work on the family boat because 'this is not a job for women': in the patriarchal society of this Mediterranean culture, all the members, especially women, are subjected to their family's decision. At the opposite pole of Europe, in the Arctic Ocean, Sandra fulfilled her desire. She is a Sami woman (an ethnic minorance from Nordic Lands) who, after a conflict with her family, has reached her dream to lead her own boat and become a fisherwoman. She is a combination of feminine grace and wild force. We will witness her life between whales and ice storms, discovering how she confronts this rough profession and the great loneliness of being the only fisherwoman there. In the Atlantic Ocean, someone isn't alone anymore: a group of women, led by Clarisse, founded the first network of fisherwomen in Europe, UMAR, an association to raise awareness about women empowerment and the right to fulfill one's ambitions. The voices of the three women will alternate with the rough present of sea increasingly impoverished of fishes, in

danger of disappear. Will they be able to cooperate and realize their ambitions? Or will they have to give up? We'll discover through their eyes how far a passion can lead, drawing a pure cinematographic portrait of an invisible feminine Europe fading away, like waves on the sea.

## DIRECTOR'S STATEMENT

Like my previous effort, "Sea Sisters" stems from my desire to tell stories of extraordinary characters, with strong motivations to explore, whose stories could create a dialogue and be inspiring for society and for other women, as it has been for me, since the first time I entered into this world. My idea -in development- is trying to make Antonia travel to Norway and Portugal to meet the other 'Sea Sisters', becoming aware that women can fish. Then, she'll decide if oppose her family to fulfill her dream or not. In any case, she stands for all those who have the right to achieve their ambitions, despite prejudices. In particular, in view of their personal and family background, Antonia, Sandra, Clarisse soon became key-figures for me, not only to access and understand a closed world like that of fisheries, seen through a distinctly feminine lens, but also to treat the theme of the 'women empowerment', which is important to me as a female director. Actually, this is not a film about fishing, but about freedom and fulfillment of one's dreams. The question is: 'why do these fishermen live a life of sacrifice, low remuneration, often in danger of life?' Simply because 'they don't want to do anything else'. So mainly, our focus is pointed on the right of everyone's self-determination, a universal issue, seen through three different approaches:

is it possible to imagine a future of equal opportunities for both, men and women? Our intention is therefore to bring to light also the most symbolic side of history, linked to the myths of the ancient world of fishing and the sacredness of the sea, as a natural force and metaphor for a 'training path' towards self-determination. In fact, if the world of the sea is not for everyone, the search for an identity is a universal theme, shared by all of us, not just women and men of the sea.

#### **DIRECTOR / PRODUCER'S BIO-FILMOGRAPHY**

Brunella Fili is a director, born in Apulia, and based between Bari and Milan, where she works also as a producer. Bachelor's Degree in Communication studies and Master's Degree in Cinema, with a maximum score, at University of Bologna. The urge to portray the present situation of her own generation encouraged her to make her first feature documentary film about young Italians, who emigrated to different parts of the world, searching for happiness and self-realization, interviewing them during a trip across six different countries: "Emergency Exit - Young Italians Abroad" won numerous awards at international festivals, reaching Bbc World and The Guardian. The documentary was screened also at European Parliament and in more than 100 world venues. "Emergency Exit" has been distributed on Netflix, and it's currently on iTunes and Google Play. After winning the Principi Attivi competition in 2013, Brunella founded an independent production company based in Apulia named Officinema Doc. In 2015, she won the Apulia Film Commission's Regional Film Fund and subsequently directed and produced "Emergency Exit - The Web Series", based on the namesake film, consisting of five episodes. Her second documentary "Alla Salute" was premiered at the Biografilm Festival 2018, in competition, and won the Lifetales Award for Best Film and the Audience Award 2018. Today, she is working on her next documentary, "Sea Sisters", selected at LisbonDocs, Medimed Antipitch, Italian Doc Screenings 2018 and MIA Market 2018.

#### **FILMOGRAPHY**

-2018, ALLA SALUTE, documentary; Audience Award and Lifetales Award at Biografilm International Festival 2018  
 -2014, EMERGENCY EXIT - YOUNG ITALIANS ABROAD, documentary; Festival del Cinema Europeo 2014, Ischia Film Festival 2014, Best Foreign Language Documentary Award at Madrid International Film Festival 2014, Best Documentary Award at Social World Film Festival 2015, Best Documentary Award at Salento Finibus Terrae 2015

-2014, CORPI DI GLORIA, short; Best Italian Booktrailer Award

#### **PRODUCTION COMPANY PROFILE AND FILMOGRAPHY**

Officinema Doc is an independent production company. Our first project was the multi award-winning feature documentary "Emergency Exit - Young Italians Abroad" by Brunella Fili: after international awards, it has been distributed by Netflix, Itunes and Google and screened in more than 100 venues (including European Parliament, BBC World, Rai World). Officinema won Apulia Regional Film Fund and produced "Emergency Exit - The Web Series". Our 2nd feature doc "Alla Salute" won the Audience Award and the Lifetales Award at Biografilm Festival 2018. Today, we produce creative documentaries, interactive project, booktrailers and commercials.

## SHAPES OF AFRICA

EMMA AND NURI, TWO DIFFERENT WOMEN, TWO IRRECONCILABLE EXISTENCES MEETS AGAINST THE BACKDROP OF AFRICA TO BECOME CREATORS OF THEIR OWN DESTINY.

Director: **Francesca Muci**

Scriptwriters: **Luigi Dimitri, Francesca Muci, Corrado Azzollini, Carolina Boco**

Production Company: **Draka Production**

Producer: **Corrado Azzollini**

Total Budget: **€1,500,000**

Secured Financing: **€884,959.10**

Percentage of Secured Financing: **59%**

Percentage of Shooting in Apulia: **25%**

Project type: **Feature fiction**

## SYNOPSIS

The life-paths of Emma and Nuri meet in the charm and contradictions of the sub-Saharan Africa.

Emma is an Italian lawyer -stuck in between the end of a love story and a job that is draining her last drop of energy- she cannot handle it anymore. She decides to leave her life behind and chooses to travel to Africa.

Nuri is a young African girl who wants to escape from the life that her family has chosen for her, made of rules, obligations and prohibitions. Her growing hunger to discover the world, is increased by myth of the European way of life, secretly spread among the girls of her age. African dazzling beauty made of uncontaminated nature and a complex social reality affects the pathways of Emma and Nuri. The growing desire of these two women for adventure and freedom will bring them towards the crucial choice: which life is worth living.

Based on the book "Questa Notte Parlami dell'Africa" by Alessandra Soresina (Ed. Piemme).

nable scenery that astonishes and enhances the viewer. "Shapes of Africa" is the story of these two souls and a land with a devastating beauty.

## DIRECTOR'S BIO-FILMOGRAPHY

Francesca Muci is an Italian filmmaker and director. She wrote and directed several documentaries, all produced by Rai Cinema, many of them shot abroad ("L'Oro di Cuba" - "The Gold of Cuba", written by Muci, has been screened at the 66th Venice Film Festival In 2008). She is author and filmmaker for RAI's programs such as "La Razza Umana", RAI2, and "Top - Quando Tutto Fa Differenza", RAI1.

Francesca Muci's first feature film is "L'Amore Imperfetto", 2012 (in competition at the Festival des Films du Monde in Montréal, 2013) starring Anna Foglietta, Bruno Wolkowitch, Giulio Berruti.

The movie, written by Francesca Muci with Gianni Romoli and produced by Romoli and Tilde Corsi, was distributed by 01 Distribution.

## DIRECTOR'S STATEMENT

"Shapes of Africa" is a story set on the backdrop of a unique and special place which is the African continent.

It's the story of friendship between two different women coming from very different lifestyles who will meet in growing desire of breaking the rules and changing their destiny.

From the sparkling and comfortable European life, Emma dives herself into an unknown adventure that, like a siren, will bring her closer to know her true heart and soul.

This movie will plumb the thousands colors of women, in a wonderful and tough land, that offers new and unimagi-

## PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Draka Production is a film production company directed by the producer Corrado Azzollini. The editorial line of the company is increasingly focusing on film products for children and families, with a strong interest in the fantasy and adventure genre. Draka has obtained on several occasions the contribution and funds from national and international institutions related to cinema, including

Eurimages (European Cinema Support Fund), MIBACT, Apulia Film Commission, Fondo Lazio, SIAE-copia privata. Draka Production offers Italian and foreign producers all services related to executive and service production for film and audiovisual projects. As executive and service production Draka guarantees the management of administrative procedures at the MIBACT and the administration of the tax benefits provided. Draka Production works in synergy with Draka Distribution, a film distribution company active nationally and internationally, which commercializes the Draka products but also works purchased from other productions, for a rich catalog of Italian and foreign titles. Media partner of Draka is the communication agency Amra, media center that takes care of the creative and advertising aspects of communication, offering added value in the launch and promotion of films.

#### PRODUCER'S BIO-FILMOGRAPHY

Corrado Azzollini, with many years experience in the film industry, is the founder of Draka Production and Draka Distribution; is the national representative of the Italian Distributors, on the board of directors of AGICI; lover and great expert of the ritual traditions of the African continent.

Among his latest work: the international coproduction "Tulip - Love, Honor and a Bicycle" directed by the Oscar winner Mike Van Diem (with Ksenia Solo, Gijs Naber, Donatella Finocchiaro, Lidia Vitale, Mingo De Pasquale, Giorgio Pasotti and Giancarlo Giannini). The film, which received the contribution of Eurimages (European Audiovisual Fund), MIBACT, Apulia Film Commission, Dutch Film Fund (Holland) and Telefilm Fund (Canada), has been selected in numerous international festivals including TIFF (Toronto International Film Festival), Chicago Film Festival, Rio Du Janeiro Film Festival and Nederland Film Festival. The recent production of the TV series "L'Arca di Legno", with Maria Grazia Cucinotta, Mingo De Pasquale and an exceptional protagonist, the writer and mountaineer Mauro Corona, has paved the way for Azzollini and Draka to produce projects with destinations different from the cinema but increasingly requested by the public. Another feature produced by Azzollini is the urban fantasy "The Girl of My Dreams" (world premiere at the Bif&st Bari International Film Fest, winner of the Gold Remi Award at the WorldFest of Houston Worldfest) written by Francesco Dimitri (based on his novel of the same name, reprinted at the release of the film). Directed by Saverio Di Biagio, with this movie

Azzollini started an editorial line linked to genre films with contaminations from the world of comics. Among the major collaborations with high level artist, should be remembered the one with the great Giorgio Albertazzi, who gave the public his latest intense interpretation with "The Syndrome of Antonio" (Best Film at the Video Festival of Imperia; in the Kino Alice in the City section, as part of the Rome Film Festival, selected at NICE - News Italian Cinema and at the OIFF Turin CineFest), coproduced by Azzollini with Imago Film and directed by Claudio Rossi Massimi.



## STABAT MATER



HE IS A KID, HE IS BECOMING A GANGSTER, HE DREAMS OF A NORMAL LIFE.

Director: **Gianni Cardillo**

Scriptwriters: **Gianni Cardillo, Moseh Melliti**

Production Company: **OneManDoingThings**

Producer: **Edoardo Rossi**

Total Budget: **€1,500,000**

Secured Financing: **€500,000**

Percentage of Secured Financing: **35%**

Percentage of Shooting in Apulia: **95%**

Project type: **Feature fiction**

## SYNOPSIS

Stabat Mater narrates how a kid who dreamt of a normal life becomes a young gangster.

It's a hard story, essential, dramatic, yet full of funny, ironic and sweet moments. Timeless, like a fairy tale, but in a fully realistic set. It takes place in the beautiful, sneaky and chaotic town of Bari Vecchia (old Bari), but it's a universal tale.

The 13-years old Riccardo is absorbed by a drug-addicted mother (Maja) and a 9-months old brother (Giulio), to whom he must act like a father. He is prisoner of his own destiny, on the path of crime, in spite of him dreaming of a normal life. To fulfill this dream, Riccardo takes a tough and painful decision, but in the end the only beneficiary is the person chosen as the 'sacrificial lamb': baby Giulio. On the contrary, Riccardo will end up being victim of himself, defeated by his own destiny.

A bittersweet portrait. A multi-ethnic and welcoming Bari from the 90's, full of folklore but not folkloristic at all. A Bari Vecchia where drugs are not a social problem, but a dramatically individual one, and so are unemployment, shattered dreams, frustration and subjection. A Bari where light can conceal and darkness can reveal. A Bari inhabited by characters that, frail as a goldfish in a bowl, see the chance of an elsewhere but don't dare to dream it could be just where they were born.

The camera will be a moving eye, but not hectic, leading the audience inside the characters' fishbowl without any smugness. The film will have a light taste, almost fairytale-like, even contrasting the harsh reality it portrays. Also colour-wise: that is why I think of a Bari that is a palette of crepuscular, saturated colours and contrast lights.

## DIRECTOR'S STATEMENT

Bari still is and always be the Greek pànormos: a great harbour. It's in the people, the contrasts, the sounds, the colours, the decadent alleys, the «landscape that ignores the middle ground between lascivious softness and cursed harshness, that is never wretched, plain, conciliatory, human, as a land made to host rational beings is supposed to be» (Tomasi di Lampedusa, "The Leopard").

What I feel I can voice in this film is that world of losers over which lingers a dusty sense of life, defeating everyday's death with a very humane and serene vitality. That world where there is no escape from destiny, as intended in Greek tragedy.

Bari Vecchia is the backdrop and the setting of this

## DIRECTOR AND PRODUCER'S BIO-FILMOGRAPHY

Gianni Cardillo, as a screenwriter, has written the scripts for the movies: "In Carne e Ossa" (directed by Christian Angeli), "Il Sole Nero" (directed by Krzysztof Zanussi), "Fate Come Noi" and "La Verità, Vi Prego, sull'Amore!" (directed by Francesco Apolloni), "Il Silenzio Intorno" (directed by Dodo Fiori), "Intolerance" (episode "Roma Ovest 153", directed by Paolo Virzi).

He has written various TV series, including: "Medico in Famiglia", "Distretto di Polizia", "Il Commissario Nardone". As a director, he has worked for several years in the theatre field, then he has directed the short films "Un Viaggio", "Love Song", "Gabbie", and the feature film "Ristabbanna".

## PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

OneManDoingThings is a brand new production company, which aims to discover and develop exciting and outstanding projects (all types of content) from both Latin America and Europe, bringing them to the attention of a broadcaster/bigger audience.

Leveraging upon its extensive experience in line production and competence in 'soft-money' financing, OMDT is capable of putting together complete and attractive film packages, from screenplay development to talent recruitment, adding extra value to every single project. We engage in daring projects, with a specific interest for international coproductions.

OMDT is a branch of CWA which is a network of international production service companies that operates in the main strategic hubs: Latin America, Mediterranean area and Southeast Asia. This is the key that allows us to be flexible and dynamic in finding the optimum location and productive solution for every project with the best price/quality. Our job is to take your scripts, analyse them and thanks to our unique information sources and experience, provide you with the best range of effective solutions that will suit your needs and requirements.

CWA philosophy is to be strongly committed at every stage of the production process ensuring the success of the project. CWA offers its knowledge as consultant as well as line producer, depending availability and client request. CWA has expertise and extensive knowledge in terms of incentives and tax rebate in the regions it covers.

## PRODUCER'S BIO-FILMOGRAPHY:

From his beginnings in the production industry, as a first assistant director in Europe and Latin America, Edoardo Rossi embraced a hands-on approach that has endeared him with the many international and local professionals that have worked alongside him over the years. Always raising the bar by adopting best practice methods, he has been able to train and also inspire local crews to increase their proficiency and develop their skills. At present, he covers the roles of line producer and consultant with Cross Wind Advertising, a creative and specialist production service network operating mainly in Latin America and the Mediterranean area. He is an accomplished senior executive and incentives advisor with established production success across film, animation, documentaries, TV and advertising industries as well as international incentives and logistics planning.

## THE SECOND CHILD



SOME BROTHERS ARE GHOSTS HAUNTING YOU FOREVER.

Director: **Igor Borghi**  
 Scriptwriters: **Isabella Aguilar, Davide Orsini**  
 Production Companies: **EDI Effetti Digitali Italiani, Indiana Production**  
 Producers: **Francesco Grisi, Giorgia Priolo**

Total Budget: **€1,665,000**  
 Secured Financing: **€770,000**  
 Percentage of Secured Financing: **46%**  
 Percentage of Shooting in Apulia: **80%**  
 Project type: **Feature fiction**

## SYNOPSIS

After a collapse due to drug abuse, the American croupier Jen flies to Venice to take a break at the home of her older sister Maddie, who lives on a private island with her rich husband Stefano and their two children: the lively Roby (12) and little Leo (10), who suffers from muscular dystrophy. One evening, Jen recklessly leaves the children who had been entrusted to her to reach a date found on Tinder. On her return, she finds Leo dead due to a cardiac arrest. The sense of guilt gets a grip of Jen, who in the following days begins to feel strange signs of the child's presence at home. It's not just a suggestion: Leo's soul is really trying to communicate with her. Through growingly disturbing paranormal phenomena, Jen will discover the most atrocious of truths: Leo didn't die because of his illness. He was killed, and now he wants revenge...

## DIRECTOR'S STATEMENT

"The Second Child" tells, through the style of the ghost story genre, the progressive explosion of an unresolved family conflict. This conflict is twofold, it concerns two adult sisters and two brothers that are still children, and in both cases it puts in theme the relationship of archetypal competition between second-born and first-born. The film ends with a surprising ending that sanctions the revenge of the two second-born children, finally paired in their need for redemption and realization of their most powerful unconscious desire: to get rid of the older brothers who had dominated them psychologically throughout their lives.

"The Second Child" is a film with a strong atmosphere, set entirely on a small, claustrophobic and spooky island in

the Venice lagoon. The dominant symbolic and dramatic element in all the paranormal manifestations of the film is the water. It is through water -where the second child Leo was killed- that his ghost is able to manifest itself.

Needless to say, the water is the subconscious: that 'underworld' that firstly Freud then later Hillmann explored and whose impulses within the film become devastating. The horror dimension is the viaticum that allows us to represent what we do not normally see: we will mix the cards between perception, visions, delirium and supernatural presence. As in a kubrickian carousel, we will not be entirely sure if the ghosts are real presences or the representation of the unconscious of the characters, until the end. For me genre cinema is an exciting universe to be explored because it continually plays between the certainty of an expectation and its reversal. For me, genre is the springboard for a contemporary cinema that combines entertainment with a personal and authorial vision. Mine wants to be a late romantic approach that sees in darkest style the possibility of a journey at the end of our unconscious. The supernatural, the unusual, are revealed to us without grandguignoleschi effects but with the precise evocation of a dip to the heart.

Visual effects are of fundamental importance for the realization of "The Second Child". Thanks to EDI's production we will succeed in having a film that will have nothing to envy for packaging and care to an international product.

## DIRECTOR'S BIO-FILMOGRAPHY

After studying at Centro Sperimentale in Rome, Igor Borghi worked as first assistant director for, among

others, Marco Tullio Giordana, the Italian master of horror Michele Soavi and Paolo Sorrentino. He has directed 2 short movies and since 2010 he has been directing commercials. He was awarded with the Silver Young Director Award at Cannes Festival. In 2015 the British magazine Best Ads put Igor Borghi among the top 10 advertisement directors in the world. Among his recent works the new TIM's advertising campaign with Marvel superheroes. Actually he is internationally considered the best Italian advertising director but he is eager to go back to his first love: cinema.

### PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

EDI Effetti Digitali Italiani is the leading Italian visual effects company operating at an international level. Six times nominated for the Best VFX at the David di Donatello Award, EDI collaborates with the main Italian directors (Paolo Virzi, Gabriele Salvatores, Gabriele Mainetti, Matteo Rovere, Fabio&Fabio, Stefano Lodovichi, Gabriele Muccino) and with US and UK productions ("American Gods", "A Series of Unfortunate Events"), realizing visual effects for feature films, TV series and commercials.

Since 2016, EDI has started to develop and produce in house shorts, feature films and TV series. EDI production activity is focused on international coproductions. The first film produced by EDI is "Se Ti Abbraccio Non Aver Paura" by Gabriele Salvatores (in coproduction with Indiana, currently in shooting stage).

### PRODUCERS' BIO-FILMOGRAPHY

Francesco Grisi starts working in 1994 as a VFX artist for the French company BUF. He acted as supervisor on the realization of visual effects on motion pictures the size of "Fight Club" by David Fincher, "Batman & Robin" by Joel Schumacher and "L'Anglaise et le Duc" by Eric Rohmer. In 2001 he moved back to Italy and founded EDI Effetti Digitali Italiani, which quickly established itself as the leading company of visual effects for cinema and advertising in territory. In 18 years of activity he has crafted the visual effects of more than 90 films with directors such as Gabriele Muccino, Gabriele Salvatores, Paolo Virzi, and international series such as Amazon's "American Gods" and Netflix's "A Series of Unfortunate Events". He is currently working on the latest films by Matteo Rovere, Gabriele Mainetti and Fabio&Fabio. In 2017, he decided to expand the company's business focus by opening a department dedicated to the development of motion

pictures and television projects with high visual effects content. "The Second Child" is the second child of this project.

Giorgia Priolo is delegate producer and head of cinema and TV development within EDI Effetti Digitali Italiani. She also teaches production at the Civic School of Cinema in Milan. In 2009, she was nominated Producer On the Move by the European Film Promotion. Previously she worked as delegate producer and head of acquisitions and projects development for Kairòs Film. Amongst the films produced stand out: "As the Shadow" by Marina Spada (Giornate degli Autori 2006), "Black Sea" by Federico Bondi (Locarno Film Festival 2008), "My Tomorrow" by Marina Spada (Rome Film Festival 2011) and the Italian-Irish coproduction "Accabadora" by Enrico Pau. Together with the producer Francesco Pamphili, she founded the production company Manigolda Film, with which she coproduced "The Unknown" by Oscar winning director Giuseppe Tornatore.

# UPSIDE-DOWN



THE STORY OF A GUY WITH DOWN SYNDROME, HIS EFFORTS TO HAVE A 'NORMAL' LIFE, HIS TRAINING FOR HIS DEBUT AS AMATEUR BOXER. INSPIRED BY A TRUE STORY.

Director: **Luca Tornatore**  
 Scriptwriter: **Luca Tornatore**  
 Production Company: **DM Communication**  
 Producer: **Luca Tornatore**  
 Total Budget: **€1,200,000**

Secured Financing: **€388,000**  
 Percentage of Secured Financing: **33%**  
 Percentage of Shooting in Apulia: **65%**  
 Project type: **Feature fiction**

## SYNOPSIS

Paolo, 19, is a guy with Down syndrome, which tries to have a 'normal' life. He works in a school canteen where he makes jokes with his co-workers, and twice per week he goes early in the morning with his scooter to buy with his own money the fish for him and his family.

Anyway sometimes he also acts like a child: we see him play with a dog, bursting soap bubbles, getting angry when his father forbids him for using the inflatable slides reserved to kids. The way he talks and how he understands concepts like money and time show us his mild cognitive impairment.

Instead in the sport activities he's sometimes better than 'normal' people. He's a decent skier, and during his snow holidays he teaches his mother how to ski, and she eventually falls, laughing with his son, at that moment 'more normal' than her. He also competes with some guys on the slopes.

The mother, Veronica, 45, is an architect who used to work as an interior designer but quit to take care of Paolo. She doesn't regret her choice, and now she works as location manager, especially for weddings. She's a sunny person, who has accepted his son's disability, and now she can deal with it, often with irony.

Unfortunately it's not the same for her husband, Lorenzo, 50, an engineer who closed his studio to work in a company, so to be able to help his wife with Paolo. He's not grumpy: he's suffering. He's not sure how to handle his relationship with Paolo. During the snow holidays we see him spying on a man with Down syndrome, not for voyeurism but just because he cannot imagine his son's life in the future. He will even slap Paolo, not for educational purpose but because he's just too worried about him, almost with complacency.

While Paolo exercises in a gym to improve his posture, he meets Armando, 55, a tough and lonely box trainer, whose young son, a very good amateur boxer, died in a car accident short before with the mother.

Paolo and Armando like each other at first glance and the guy starts to train at the fitboxe class, enjoying it very much. Little by little the guy asks Armando to train with amateurs boxers, becoming friend with them. Paolo is treated like the other guys, even because he doesn't have a significance lack of strength or speed, and we even see Armando shout at him during the training. Paolo eventually, although the initial opposition of his father, will make his debut as amateur boxer.

## DIRECTOR'S STATEMENT

The film is inspired to a true story of an amateur MMA fighter with Down syndrome who as of January 2018 has a record of three matches with two wins and one defeat. The irony will be the leitmotiv: there's no mercy for Paolo. He's not a mournful person to comprehend. He's not waiting for an aide laying in a suffering state. Paolo will be described as a brave guy. But of course he won't seem a tough man. There's no doubt: the face (and the whole body) of Paolo recalls at once what was before called a 'mongoloid'; but all his redemption efforts (the fatigue, the sweat, the apnea, the fists on the face) will try to nullify the small chin, the flat nasal bridge, the single crease of the palm, the protruding and relatively large tongue. If slanted eyes means Down syndrome, box means redemption.

## DIRECTOR'S BIO-FILMOGRAPHY

Luca Tornatore started working twenty years ago as cam operator in the ENG troupe with the heavy Beta SP camera. The advent of mini DV and low cost non-linear editing allowed him to be among the first video makers, and in 2000 he shot his first short film. In 2006 he was one of the first filmmakers to move to high definition, founding his production company, DM Communication, at the beginning focused on production and postproduction service.

In 2008 he made the first direct-to-video feature, "Hikikomori". Inspired by the well-known pathology of Japanese boys, it has a very sharp style, with silences, fixed shots and jump cuts, with the hand-held camera bursting suddenly; the protagonist is often shot in half-darkness, and is the only person with the color of the skin desaturated.

Again in 2008 he was among the first in Italy to shift to 4K technology, and he worked also as a colorist.

In 2014 he produced his first feature film, "St@lker", with Anna Foglietta, Ignazio Oliva and Francesco Salvi: the effort to explore alternatives forms to traditional narratives is pushed even further than the previous film: the photography changes continuously with the evolution of the characters, the editing alternates long, fixed frames with rapid cuts, with an extensive use of graphics.

In 2018 he directed "Gaspar": the experimentations shift from photography and editing to narration, in an anomalous detective fiction where the focus is not on the 'whodunit' plot but on the psychological introspection of the protagonist. He's currently developing other projects, varying genres and themes, always trying to use an innovative language.

## PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

DM Communication was founded in 2006 as a postproduction facility (it's one of the few laboratories accredited by Istituto Luce) and service company, working for the main broadcaster and production companies; among its clients there are Rai, Sky, Turner Broadcasting System, Fremantle, Filmmaster Productions, Zodiak, Gruppo Editoriale L'Espresso, Messaggero, Edizioni Condé Nast, Trussardi, Mattel. Afterward it combines this activity with production and executive production, especially for foreign companies, included SRF (SRG SSR), SAFrance Television S.A. and Boomerang TV S.A. As film production company it produced or coproduced "Tilt" by Marek Beles in 2018; "Gaspar" by Luca Tornatore, 2018,

"La Terra dei Santi" by Fernando Muraca, 2015, "St@lker" by Luca Tornatore, 2014.

## PRODUCER'S BIO-FILMOGRAPHY

Luca Tornatore, founder and CEO of DM Communication, work mostly in his company and he was the producer or coproducer of all the films DM produced.

## THE GREAT FORGOTTEN



“THE GREAT FORGOTTEN” IS A DOCUMENTARY SERIES ABOUT THE STORIES OF GEMS OF THE ITALIAN AND EUROPEAN ARTISTIC AND CULTURAL HERITAGE THAT HAVE BEEN ABANDONED OR SIMPLY FORGOTTEN.

Director: **Matteo Bruno**  
 Scriptwriters: **L. Parenti, F. Mezzano, P. Festuccia**  
 Production Company: **Pepito Produzioni**  
 Producer: **Giuseppe Saccà**  
 Creative Producer: **Luca Parenti**

Total Budget: **€316,000**  
 Secured Financing: **€188,000**  
 Percentage of Secured Financing: **60%**  
 Project type: **Documentary series**

## SYNOPSIS

Many masterpieces of the Italian and European artistic heritage are abandoned or simply forgotten, sometimes consumed by time and neglect. But they still shine, they carry stories of men, of events. And they hide secrets, legends, memories told by the old people, like distant voices that time has already confused with the noise of the past. “The Great Forgotten” is a series of documentaries that tell the stories of forgotten masterpieces and the stories that have intertwined around these treasures over the centuries. Each episode, shot in high definition, with a cinematic look, is focused on a marvel of architecture, art and human ingenuity. We’ll use voice over and interviews with witnesses, experts or even with those who by chance have touched their beauty. We’ll provide an high quality producing structure with professionals that master advanced equipment and production methods in order to give the documentary an innovative language: new rhythms and aesthetics that can reach even the young public.

## DIRECTOR'S STATEMENT

“The Great Forgotten” is a project that bases its narrative on rediscovery. When a place is abandoned to itself, its true essence is revealed in the contrast between the majesty of the whole and the melancholy of the details. From afar everything may seem unchanged. A drone flying over the building captures its intact architectural power. The distance gives us an overall view, to understand the ancient splendor that the place must have lived. The detail, a close up, instead allow us to grasp the change linked to the abandonment. The reflection

of dawn on a broken window, the ivy that made its way through the bricks. The life that those walls continued to live even after the escape of those who lived there. The same dichotomy applies to the people we’ll interview, to those who will help us, with their stories, to relive those places. An elderly woman’s half-bust may present her to us, but it is in the details of her wrinkled eyes that we can grasp its true essence.

## DIRECTOR'S BIO-FILMOGRAPHY

Matteo Bruno was born in Rome on 09/11/1990. Passionate about videomaking since he was a child, Matteo finds in YouTube the occasion to experiment and explore the world of video, being able to involve a large number of users. In a short time, he will become one of the reference figures on the web for the video industry. In 2011 he’s one of the creators of the web series event “Freaks! The Series”, a national phenomenon reaching 8 millions views in just 2 months. Since 2014 he is one of the founders of Slim Dogs Production, a video production company, involved in various projects as a director, of music videos and digital spots.

## PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Pepito Produzioni is a TV and film production company founded by Agostino Saccà in 2011. Pepito Produzioni has always been committed to making carefully crafted products with a typically popular vocation. Whether we are producing films, TV series or documentaries, our

aim is always to satisfy even the most demanding audiences and to export Italian culture worldwide. Pepito Produzioni's film productions include "L'Arrivo di Wang" (2011) and "Paura" (2012) by the Manetti Brothers; "Sei Mai Stata sulla Luna?" (2015) by Paolo Genovese; "Dove Non Ho Mai Abitato" (2017) by Paolo Franchi; and "La Terra dell'Abbastanza" (2018) by the D'Innocenzo Brothers. Gianni Amelio's "La Tenerezza" ("Holding Hands") was Nastri d'Argento's most successful art film of 2017, garnering four awards (Best Film, Best Direction, Best Actor and Best Photography) as well as the David di Donatello and the Globo d'Oro awards for Best Actor (Renato Carpentieri). Pepito Produzioni's television productions include the series "Baciato dal Sole" (starring Guglielmo Scilla, Giuseppe Zeno and Barbora Bobulova) and the collection of TV comedies "Purché Finisca Bene".

#### **PRODUCERS' BIO-FILMOGRAPHY**

Giuseppe Saccà was born in Rome in 1982. At 19, he begins to work as an actor, but when he is 28 years old, he realizes that his real goal is to be a producer. He's the founder of Pepito Produzioni with Maria Grazia and Agostino Saccà.

Luca Parenti, author and TV project leader, has signed programs such as "Dancing with the Stars", "Tale e Quale", "Telethon", "Reazione a Catena"; or even "David di Donatello", "Zecchino d'Oro", "Festival di Castrocaro", "The Voice", "Stasera CasaMika" and the "Festival of Sanremo".



A YOUNG WIDOW TRAVELS TO GREECE TO SPREAD HER HUSBAND'S ASHES; LEARNING THE TRUTH OF WHAT MAY HAVE CLAIMED HIS LIFE, SHE IS TEMPTED BY A DARK CHOICE THAT COULD BRING HIM BACK.

Director: **Daphne Schmon**

Scriptwriter: **Emily Carlton**

Production Companies: **Handsome Films, Seek Films**

Producer: **Melanie Dicks**

Total Budget: **€1,750,000**

Secured Financing: **€300,000**

Percentage of Secured Financing: **17%**

Project type: **Feature fiction**

### SYNOPSIS

When Diana's husband Felix is tragically and unexpectedly killed, she travels back to the Greek island of Corfu to scatter his ashes. Heavy rainfall beats against the rocky coastline as Diana makes her way to the village where Felix was born, an omen of the dark and otherworldly things to come.

Soon after arriving, Diana helps an elderly widow who calls herself 'Yiayia' (grandmother) to catch and slaughter a runaway lamb, and something shifts inside of her. Yiayia practices the Greek black magic 'Kako Mati' (evil eye). Recognising Diana's pain, Yiayia offers her a heartbreaking choice - bring back her husband, in exchange for someone else's life. At first Diana is sceptical, but when she discovers that the family she's staying with cast Kako Mati onto Felix shortly before he died -to save their sick child- she becomes convinced they are responsible for his death. As her mental state deteriorates and the world around her seems to grow stranger, Diana becomes bent on revenge. But her attempts to kill the woman she holds responsible goes terribly wrong and she inadvertently puts a child's life in danger. Diana watches the child fight for his life as the Kako Mati takes its price. Ashamed and scared she tries to reverse her choice but there is only one way to end the Kako Mati: she must gouge out her own eye.

Distraught, Diana is no longer sure what is real and what is not. In an epic and excruciating finale she commits this act of visceral personal sacrifice to undo what she's done. She's left haunted by the experience, but able to accept Felix's death.

### DIRECTOR'S STATEMENT

The sudden loss of a loved one is unfathomable at any age, but when it occurs early on in life, you lament not what was but what could have been. There is a particular sense that the future has been ripped away. Anyone in this tragic position has a choice: continue to live under the shadow of the one who died, or find a way to let go and move on. "Mati" uses a magical conceit to explore this very real dilemma.

Kako Mati -meaning the 'evil eye'- is an ancient form of folk magic which is still practiced in parts of Greece today, particularly in the more remote villages, it is also recognised globally in other cultures and by other names. It is through this lens that our lead character's moral dilemma is intensified. Diana's opportunity to reverse her husband's death sets her down a dark spiral symbolic of the deterioration one may actually experience in the wake of a lost one. Ultimately, the viewer questions along with Diana whether the mystical elements are a delusion or reality.

The film will lie on the border between realism and surrealism, presenting a recognizable but mysterious world. Setting our story in the stunning unexplored corners of a Greek island will open the imagination and ignite the curiosity of an audience. However, the characters will present their own small, authentic stories with relatable dilemmas that play in contrast to that scale. The cinematography will mimic this opposition; at times we capture the island's unusual landscapes on a grand scale through a wide distant lens, as if a carefully crafted painting; then at other times we highlight the intimacy of a moment with very tight hand-held framing. At the most intense moments in the film, the camera will remain close to Diana's eye line, pulling the viewer into her increasingly

disturbed psyche.

The natural sounds of the island will be exaggerated when Diana is alone. The rain on the car, the waves crashing on the cliffs. It will feel as if the island is speaking to her, warning her.

The elements that make up "Mati" are immensely personal to both me and my cowriter, Emily Carlton. Emily lost a partner in a horrific and unexpected incident whilst both were in their 20s. This experience and the hurricane of emotions it came with very much informed the film's story. My family is from a village in Corfu, a place she knows intimately. Many of the locals still believe in Kako Mati, and my aunt is thought to be a healer, with the rare ability to cure people of the curse. Though the circumstances of our film are greatly exaggerated, these core aspects are grounded in reality. This film draws not only on our experiences, but our relationship as lifelong friends. We want to captivate viewers on both ends of the spectrum, and create a story that will speak to a shared experience.

#### **DIRECTOR'S BIO-FILMOGRAPHY**

Daphne is an award-winning Greek-American director. She founded Seek Films in 2009 and her first feature doc "Children of the Wind" won eight festival awards and was nominated for the CNN Best Documentary Award at the American Black Film Festival. Her next doc "Down To Earth" (2012) aired on CNN Latin America. From the slums of Kenya to sub-Saharan deserts, she has filmed in over nine countries, leading teams of all sizes. Her first narrative short "All of Me" was made with an all-female crew and played at over 20 international film festivals, receiving 6 nominations and 3 awards, including Best Drama at the London Independent Film Awards.

#### **PRODUCTION COMPANY PROFILE AND FILMOGRAPHY**

Seek Films is a ten-time award winning production company working across documentary, narrative and branded content. Founded in 2009 by Daphne Schmon the company has produced two feature documentaries, a short film, and countless music videos and corporate content. They are now developing their first feature film "Mati" with producer Melanie Dicks. Seek Films is dedicated to gender and racial equality in front of and behind the camera. On screen, they seek to foreground the experience of minority, underrepresented or marginalised characters. They believe that a range of perspectives are

essential to telling universal stories, and that an inclusive, empowered team is not just a social responsibility, but a creative asset.

#### **FILMOGRAPHY**

- 2017, ALL OF ME by Daphne Schmon, short
- 2015, DOWN TO EARTH by Daphne Schmon, documentary
- 2013, CHILDREN OF THE WIND by Daphne Schmon, documentary

#### **PRODUCER'S BIO-FILMOGRAPHY:**

Melanie is an award winning producer, collaborating on over 40 feature films in a 25 year career from 1st assistant director to producer. In 2015 she was brought in as producer to manage the day to day operations and development slate for The Bridge Films. In 2017 she produced "The Dark Mile", nominated Best UK feature at Raindance 2017, Best of Fest at the Edinburgh International Film Festival 2017 and won in the Best Actress category at BAFTA Scotland for Deirdre Mullins performance. In 2010 she cofounded Greenshoot, a sustainability and environmental consultancy firm, the first of its kind. Melanie also works internationally as a production consultant.

## GUESTS ATTENDING LIST BY COUNTRY

Albania **ALBANIAN NATIONAL CENTER OF CINEMATOGRAPHY** Ilir Butka  
Argentina **MIL MONOS** Maximiliano Monzon  
Belgium **ENTRE CHIEN ET LOUP** Raquel Morte  
Brasil **GLOOB | GLOOBINHO** Gustavo Branco  
Bulgaria **SOFIA MEETINGS** Mira Staleva  
Bulgaria **THE FLYING AGENCY PRODUCTION COMPANY** Yassen Grigorov, Violeta Radkova  
China **HENDIAN BY CREATIONS FILM MEDIA** Ran Chen  
Croatia **PRODUKCIJA ZIVA** Damir Ibrahimovic, Aldo Tardozi  
Czech Republic **THREE BROTHERS PRODUCTION** Kristýna Kamenická  
France **ARIZONA PRODUCTIONS** Guillaume De Seille  
France **EURIMAGES** Anton Calleja  
France **KANZAMAN** Lucette Legott  
France **STUDIOCANAL** Michelangelo Fano  
Georgia **ARTIZM** Lasha Khalvashi  
Georgia **GEMINI** Tinatin Kajrishvili  
Germany **MK FILM CONSULTING** Milada Kolberg  
Germany **TANDEM PRODUCTION** Anna Katchko  
Ireland **FILM & MUSIC ENTERTAINMENT** Sam Taylor  
Israel **ISRAEL FILM FUND** Katriel Schory  
Italy **ARTEON PRODUZIONI & EVENTI** Erica Bernardini  
Italy **BIBI FILM TV** Giulia Verde  
Italy **CATTLEYA** Emma Esposito  
Italy **CINEMAUNDICI** Emilia Bandel  
Italy **COLORADO FILM PRODUCTION** Gaia Antifora  
Italy **CREATIVE EUROPE MEDIA DESK ITALY** Andrea Coluccia  
Italy **DESK CULTURA CONFINDUSTRIA PUGLIA** Leonardo Paulillo  
Italy **DGC/MIBACT** Stefano Bisignano  
Italy **DIBIDI WORLD** Arianna Tota  
Italy **DINAMO FILM** Marco Spinetti  
Italy **DM COMMUNICATION** Luca Tornatore  
Italy **DOC SERVICE** Paolo De Cesare  
Italy **DRAKA PRODUCTION** Corrado Azzollini, Alessandra Rossi  
Italy **EAGLE PICTURES** Roberto Proia  
Italy **EDI EFFETTI DIGITALI ITALIANI** Francesco Grisi, Giorgia Priolo  
Italy **EUROFILM** Simonetta Amenta  
Italy **FABULA PICTURES** Nicola De Angelis  
Italy **FANDANGO** Ivan Fiorini  
Italy **FAUST** Fausto Romano  
Italy **FLUID PRODUZIONI** Davide Barletti  
Italy **INDIANA PRODUCTION** Manuela Casà  
Italy **INDIGO FILM** Ilaria Avanzi  
Italy **INTERGEEA PRODUCTIONS** Nannette Del Carmen Castillo Morros  
Italy **ISMAELE FILM** Vito Caggianelli  
Italy **ISOLE NELLA CORRENTE** Davide Scalia  
Italy **ITALIAN INTERNATIONAL FILM** Giulio Steve  
Italy **KIMERAFILM** Simone Isola

Italy **LA LUNA** Amedeo Pagani  
Italy **LA SARRAZ PICTURES** Alessandro Borrelli  
Italy **LUME** Adriano Bassi, Lara Calligaro  
Italy **MINERVA PICTURES GROUP** Francesca Moino  
Italy **MULTIF** Stefano Lamanna  
Italy **NOTORIOUS PICTURES** Federico Sperindei  
Italy **NOURA** Mario Nuzzo, Alessandra Cardone  
Italy **OCTOPOST** Francesca Valentini  
Italy **OFFICINEMA DOC** Brunella Fili  
Italy **ONEMANDOINGTHINGS** Edoardo Rossi  
Italy **OZ FILM** Gabriella Mola  
Italy **P.F.A. FILMS** Pier Francesco Aiello  
Italy **PALOMAR** Davide Nardini  
Italy **PARTNER MEDIA INVESTMENT** Andrea Stucovitz  
Italy **PASSO UNO CINEMA** Salvatore Caracuta  
Italy **PEPITO PRODUZIONI** Giuseppe Saccà, Salvatore Pecoraro, Luca Parenti  
Italy **PHAROS FILM COMPANY** Leo Angelini, Domenico Magno, Rosita d'Oria  
Italy **RABID FILM** Lucia Ferrante  
Italy **RAI CINEMA** Fulvio Firrito  
Italy **REVOLVER** Paolo Spina  
Italy **SATINE FILM DISTRIBUZIONE** Chiara Napoleoni  
Italy **SUN FILM GROUP** Corrado Parigi  
Italy **THE PIRANESI EXPERIENCE** Claudio Esposito  
Italy **TRUE COLOURS GLORIOUS FILMS** Catia Rossi  
Italy **VERDEORO** Daniele Mazzocca  
Italy **WILDSIDE** Mirella Cheeseman  
Kazakhstan **KAZAKHFILM** Diana Ashimova  
Poland **WARSAW MOVIE HOME** Piotr Dziubak  
Romania **STUDIOSET PRODUCTION** Ioana Țurcan  
Russia **ZORI FILM** Uliana Kovaleva  
Serbia **ART&POPCORN MOTION PICTURE COMPANY** Miroslav Mogorović  
Slovenia **ENABANDA** Katja Lenarčič  
Spain **BABIEKA FILMS** Denise O'Dell  
Spain **MATRIUSKA PRODUCCIONES** Carla Sospedra Salvadó  
Sweden **HOBAB** Peter Krupenin  
Tunisia **LEYTH PRODUCTION** Slim Hafaiedh, Nada Mezni Hafaiedh  
UK **2020 PRODUCTIONS** Chris Villiers  
UK **FREE@LAST TV** Barry Ryan  
UK **PISTACHIO PICTURES** Karen Tenkhoff  
UK **PREMIERE PICTURE** Shelly Bancroft  
UK **SEEK FILMS** Melanie Dicks  
UK **WARP FILMS** Mark Herbert  
USA **CITY NATIONAL BANK** David Acosta  
USA **ENTERTAINMENT LAW PARTNERS** Tifanie Jodeh  
USA **PLDC** Pierluca De Carlo  
USA **SERIAL CINEMA CORPORATION** Ilene Landress



Produced by:

**Apulia Film Commission Foundation**

With the support of:

**Pact for Puglia - Fund for Development and Cohesion (FSC) 2014-2020**

**European Union**

Project co-financed by **E.U.**

**Puglia Region**

With the patronage of:

**Eurimages**

In cooperation with:

**City of Monopoli**

**City of Alberobello**

**City of Castellana Grotte**

**Puglia Promozione**

**Aeroporti di Puglia**

**[www.forum.apuliafilmcommission.it](http://www.forum.apuliafilmcommission.it)**

# APULIA FILM FORUM

9<sup>th</sup> edition



APULIA  
FILM  
COMMISSION

CO-FINANCED BY



UNIONE EUROPEA



REGIONE PUGLIA

FSC

Fondo per lo Sviluppo  
e la Coesione

WITH THE PATRONAGE OF



COUNCIL OF EUROPE



CONSEIL DE L'EUROPE

IN PARTNERSHIP WITH



COMUNE DI MONOPOLI



COMUNE DI ALBEROBELLO



COMUNE DI CASTELLANA GROTTE

GROTTE di CASTELLANA  
Meraviglia di Puglia

AEROPORTI DI PUGLIA  
SARINBOSCO LOGGIA MARANO

#WEAREINPUGLIA

[forum.apuliafilmcommission.it](http://forum.apuliafilmcommission.it) [forum@apuliafilmcommission.it](mailto:forum@apuliafilmcommission.it)