

BOOK OF
PROJECTS
CINEMA TV DOC

ROME
OCT 19 - 23
2017





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Dear friends,

Welcome to MIA 2017 Co-Production Market and Pitching Forum!

We are honoured and delighted to present you with our selection of high-end films, drama series and documentary projects and to invite you to hunt for your next big deal.

MIA presents to you 45 projects from 21 countries, offering a wide and varied collection, aiming to support co-production, financing and circulation of the most interesting upcoming premium content. For each of MIA sections – CINEMA | TV | DOC – MIA offers the selected projects the opportunity to be showcased in front of an audience of international key players and to benefit from a tailored matchmaking programme, designed to find the right co-pro and financial partners: public pitching, pre-scheduled B2Bs, speed meetings and of course networking lounges in the most astonishing locations in the heart of Rome!

On top of this, MIA 2017 Young Adult Spotlight, our focus on kids and teens content, offers you a special programme of selected graphic novels, from which to find ideas for future production.

We would like to encourage all of you to participate fully in all activities as we are sure you will find concrete opportunities for the growth of your business - new projects and partners.

We would like to thank the 300+ producers who submitted a project to MIA and, of course, our selected companies. We are thankful for the presence of numerous qualified and accredited key players attending our Co-Production Market and Pitching Forum, trusting that our success rate of more than 50% of fully financed and realized projects will continue to increase.

This year, MIA offers a total of fifty-five thousand euros in development prizes to its awarded projects. We would like to thank our partners, who make it all possible: the Council of Europe's Eurimages Fund for its "MIA | Cinema Eurimages Co-production Development Award", the Apulia Film Commission for its "MIA | TV Best Drama Series Award", and EDI – Effetti Digitali Italiani for its "MIA | EDI Visionary Award". We also congratulate the Solinas Prize and the Bixio Prize: two prestigious institutions which have chosen MIA to present their awards for the best in Italian creativity.

MIA could not have been possible without the trust and support of the institutions, which backed the project from the very beginning. We would therefore like to thank the Ministry of Economic Development and ICE - Agency for the global promotion and internationalization of Italian companies for their broad support; the Ministry for Cultural Activities and Tourism for its contribution; Lazio Region for contributing in enhancing MIA production activities; Creative Europe, first and foremost, and all the international bodies, associations and sponsors that have joined us along the way.

In the end, and as a reminder, don't miss our Pitching Forums: MIA | CINEMA on Thursday 19th from 2.30 p.m., MIA | TV on Saturday 21st from 9.30 a.m. at Cinema Barberini, MIA | DOC on Friday 20th from 2.00 p.m. NCTM Conference Hall, all and YAS-Graphic Novel Special presentation at 10 a.m. on Friday 20th at Hotel Bernini Bristol at Sala Turchese.

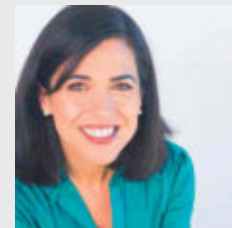
Our highly competent and qualified CINEMA | TV | DOC Teams are at your disposal to make your experience at our Co-Production Market and Pitching Forum the most efficient and worthwhile.

Enjoy the market!

Lucia Milazzotto
MIA Director

PILAR ALESSANDRA

INTERNATIONAL EXPERT PITCHING COACH AT MIA 2017



For its third edition, MIA has decided to foster all the projects selected for **MIA|Cinema Coproduction Market** and **MIA | TV Drama Series Pitching Forum**, under the coaching of international expert Pilar Alessandra. She is the director of the Los Angeles writers' studio **On the Page**, host of the **On the Page Podcast** and author of **The Coffee Break Screenwriter**. Pilar has coached pitching and led training sessions for Disney Animation, ABC/Disney, CBS and MTV. In November 2017, she will moderate the Pitch Conference for the American Film Market. Pilar's home base is the On the Page Writers' Studio in Studio City, California. There, Pilar provides an ongoing slate of writing classes and script consultations to screenwriters and television writers at all levels, helping them streamline their writing process, improve their craft and develop feature projects and television scripts for sale and staffing. Each year, Pilar witnesses dozens of On the Page success stories, with clients selling features and pitches to studios, such as Warner Bros, DreamWorks, Disney and Sony, going on to write for television shows, such as *Silicon Valley*, *Grey's Anatomy*, *The Walking Dead* and *The 100*, delivering television movies for Disney and Lifetime and winning prestigious competitions, such as The Nicholl Fellowship, the Warner Brothers Writing Fellowship and the Austin Screenwriting Competition.

MIA 2017 | VENUES



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AIR FOR ART

EURIMAGES
CO-PRODUCTION
DEVELOPMENT
AWARD

MIA | Cinema Co-Production Market 2017

MIA | CINEMA

The MIA|Cinema Co-Production Market, inheriting and including the best practices and the 11-year experience of New Cinema Network (NCN), in 2017 will present 21 international projects selected by the committee composed of Cristina Cavaliere, Finola Dwyer and Jakub Duszynski.

The MIA|Cinema Co-Production Market 2017 Selection Committee:

CRISTINA CAVALIERE

After graduating in Political Science, she specialised in Film Production at La Fémis in Paris and at Filmakademie in Ludwigsburg. She was the Head of International Sales at Film Boutique, based in Berlin, and International Sales Manager at Indie Sales, based in Paris. She currently lives in Rome, where she works as Head of International Sales for Rai Com, RAI's business department. Among the films she monitored at all the marketing and export stages, *Francofonia* by Aleksandr Sokurov, *More than Honey* by Markus Imhoof, *Rabin – The Last Day* by Amos Gitai, *My Life as a Zucchini* by Claude Barras, *Suburra* by Stefano Sollima and *Fiore* by Claudio Giovannesi.

JAKUB DUSZYNSKI

Jakub Duszynski is a film distributor, festival programmer and a former co-president of Europa Distribution, currently a board member. For the past 19 years, he's been head of acquisitions and the creative director for Gutek Film, Poland's leading art house company. He was also for many years Programme Director of Poland's major film festival New Horizons. He is a member of Lux Prize selection committee and European Film Academy.

FINOLA DWYER

Finola Dwyer is an Oscar nominated and BAFTA award winning film & television producer. She runs Wildgaze Films, one of the UK's leading independent production companies, with her producing partner Amanda Posey. Her most recent film is *Our Souls At Night*, a film for Netflix co-produced with Wildwood Enterprises, directed by Ritesh Batra, starring Robert Redford and Jane Fonda. It will have its world premiere at Venice Film Festival 2017. Wildgaze's most recent theatrical release is *Their Finest*, a comedy drama set in the 1940s, directed by Lone Scherfig, starring Gemma Arterton and Bill Nighy, it was released Spring 2017 to stellar reviews. In 2016 their film *Brooklyn* took the US box office by storm and was nominated for three Oscars (including Best Picture) and six BAFTAs, winning Outstanding British Film BAFTA. Finola's previous producer credits include multi Oscar nominated & BAFTA award winning *An Education*, directed by Lone Scherfig; Dustin Hoffman's directorial debut and box office hit *Quartet: A Long Way Down*, based on Nick Hornby's best-selling novel; BAFTA-winning *Tsunami: The Aftermath* for HBO/BBC; Emmy-nominated *The Hamburg Cell*; Sandra Goldbacher's BAFTA-nominated *Me Without You*; Iain Softley's BAFTA-winning debut *Backbeat*, and acclaimed feature documentary *My Nazi Legacy*. Finola is a former Chair of the BAFTA Film Committee & a BAFTA Trustee.

The MIA|Cinema Co-Production Market is honoured once again to have the participation of Eurimages – the Council of Europe's Film Fund – which will confer the **Eurimages Co-Production Development Award**: a cash prize of 20,000 Euro to the project most in line with the principles of collaboration and co-production that inspire Eurimages. The award will be assigned by the Eurimages jury composed of:

KARIN SCHOCKWEILER

After her studies in marketing-communication in Germany and production studies at UCLA, Karin Schockweiler started her professional career in 1989 at KirchGroup, Munich. In 1991 she changed to ProSieben TV where she handled program press & communication before being nominated head of acquisition series and international coproduction in 1996. From 2000 to 2004 she was working as an independent media consultant for development and financing of int'l coproduction. Since 2004 she is working for Film Fund Luxemburg, first as director of MEDIA Desk Luxemburg and handling coproduction. She is the Luxemburg representative at the Board of Management of Eurimages since 2010, member of the Creative Europe-Media committee and Deputy Director Film Fund Luxemburg since November 2013.

CONCHITA AIROLDI

Conchita Airoidi is an experienced Italian producer, having worked in the audiovisual industry for more than 35 years and with a filmography of 40 films. Among them, *Route Irish* by Ken Loach, in competition at Cannes Film Festival 2010, *That Summer* by Philippe Garrel, in competition at Venice Film Festival 2011, *Angel's Share* by Ken Loach, Prize of the Jury at the Cannes Film Festival 2012, and *Pasolini* by Abel Ferrara, in competition at Venice Film Festival 2014. She has been involved as producer and co-producer in many international productions. Conchita Airoidi is the consultant in Italy for Wild Bunch, she's also delegate of international affairs in ANICA (producers' and distributors' association) and member of EFA (European Film Academy).

ROMAN PAUL

Roman Paul holds a Master Degree in Theatre, Film and Media Studies from Goethe University in Frankfurt. He started his career in acquisitions working for Prokino Distribution in Munich, Senator Film Distribution in Berlin, and Celluloid Dreams World Sales in Paris. In October 2002 he founded Razor Film Produktion in Berlin along with producer Gerhard Meixner. Their films have been awarded world wide, and in 2014 they received the Eichinger Prize, the German Film Award in Gold, for outstanding achievements in production. Since October 2013 he is also the co-director of the International Production Masterclass "Atelier Ludwigsburg-Paris" at Filmakademie Ludwigsburg and La Fémis Paris.

This year MIA is particularly proud to present for the first time the **MIA|EDI Visionary Award**, a prize that aims to help those projects that wish to innovate the art of storytelling with outstanding visual effects artistry. The award will be assigned to one project chosen between one of the three sections (MIA|CINEMA, MIA|TV and MIA|DOC). EDI, a leader in the field of VFX in Italy, will provide VFX production lab opportunities in kind valued up to 15.000 Euros.

SPAIN

CORK

Mikel Gurrea

Fiction

An idealistic couple has a last chance to make money by extracting cork from the forests within their recently inherited property. But their condition of outsider landowners and the rising tension between local and immigrant cork peelers force them to make a choice: to change the environment or to adapt to it.



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Original Title
Suro
Screenplay by
Mikel Gurrea
Shooting Language
Catalan, French,
Spanish, Arab
Main Locations
Alt Empordà
(Catalonia, Spain)

Main Producer
Lastor Media
Sergi Moreno
e-mail: sergi.mcastillo@
lastormedia.com

Estimated budget
€ 1.240.000
Financing in place
€ 80.000

**Financiers/partners
already involved**
San Sebastián FF Award
(Spain):
€ 30.000
Lastor Media (Spain):
€ 50.000

SYNOPSIS

Ivan and Elena, a couple of architects expecting a baby, move to the farmhouse she has inherited in northern Catalonia seeking a different lifestyle. However, they desperately need to make money. Their plan to be sustainable is to resume the cork-extraction from the oak trees within their property. Lacking the men and the connections to extract the cork they accept the deal offered by a local middle-man: 20.000 € for a month's work during the summer. Elena encourages Ivan to join the men in the forest, but they are all aware that he is both the owner and an outsider. As the campaign progresses, the couple witnesses the tension between the local cork-peelers and the Moroccan workers. An unexpected work-inspection reveals that there is an illegal worker in the campaign and the couple decide to hide Karim in the farmhouse, so that nobody can sue them. Elena and Ivan start confronting their ideas of solidarity and ownership, of tolerance and authority, with Karim. But when Karim causes an accident injuring a local cork-peeler, the climate is set for a public lynching and Ivan and Elena will have to choose whether to subvert their new environment or to adapt to it.

DIRECTOR'S STATEMENT

Years ago, I worked as a laborer in the cork extraction campaign in north Catalonia. There I discovered a world full of rich textures and sounds. Once the cork is out, the interior of the tree is red and sweaty, due to the stress it has suffered. It can look like a red sculpture or like a skinless body in the green forest. To write this story, I have used the classic scheme of "outsiders arrive into a wild land" to explore themes like belonging, the environment's conditioning, the adaptation to a new context, tradition vs evolution and the price that needs to be paid to keep the status quo. I want to make a film that conveys a sense of urgency, from which tension grows gradually. A dynamic film with a combination of actors and non-actors. A film with characters who have an image of themselves that is not who they actually are. Characters that instead of changing, reveal their true nature, like the image of the cork-tree being peeled off.

COMPANY PROFILE

Lastor Media

Lastor Media was founded in 2008 and is headed by partners Tono Folguera and Sergi Moreno. Lastor looks to jumpstart quality film projects of artistic value that don't turn their back on the audience, and to open the door to young creative talent to work hand-in-hand with us. Over the past nine years, Lastor has produced and released 5 feature documentaries and 4 narrative features: *10.000 KM*, *The One-eyed King*, *Agatha's Friends* and *Julia Ist*, as well as two TV-movies. This fall, our new film *Anchor & Hope* by Carlos Marques-Marcet, a co-production among Spain UK and US, will be released. Lastor is currently in development on the third feature from Carlos Marques-Marcet after 2014's highly successful *10.000 KM* (nominated for the Discovery Award at the European Film Academy and winner of the Spanish Film Academy's Goya Award for Best Directing Debut, as well as the Catalan Film Academy's Gaudí Award for Best Picture, Best Direction, Best Original Screenplay, and best Male and Female Leads), on Carles Bosch's feature documentary *Petitot*, the narrative feature *Mediterráneo* by Marcel Barrena, as well as two others by the debut directors Clara Roquet and Mikel Gurrea.

www.lastormedia.com

DIRECTOR'S PROFILE

Mikel Gurrea is a Spanish writer-director based between Spain and the UK. He graduated with honors in Audiovisual Communications in Barcelona. While working as a director's assistant at the production company Agosto, he directed his first shorts. He was awarded with a LaCaixa scholarship to study direction at the London Film School. He directed the documentary *Txoria*, the commercial *Chessmates* and he wrote the dramaturgy for Rambert Dance Company's *Automatic Flesh*, which premiered at Queen Elizabeth Hall in London. His graduation film, *Foxes*, was awarded at Montreal World Film Festival and StockFish European Film Festival among others and it was chosen for the Kimuak Catalogue. His feature film project *Heldu* (Hold) has been developed at EAVE and Source2.

SELECTED FILMOGRAPHY

2015 - **Foxes**
SHORT FILM
Montreal World Film Festival: *Best Student Fiction*
2013 - **Chessmates**
COMMERCIAL
2010 - **Red in the Water**
SHORT FILM
2010 - **The Cats on the Roofs**
SHORT FILM
2008 - **Primo**
SHORT FILM

THE CRYPTOZOO DEBUT

Dash Shaw

Animation

A zoo that rescues mythological creatures in 1960's psychedelic San Francisco finds itself in a battle to save the dreams of the anti-war counter culture.

A hand-drawn, feature animated film.



Screenplay by

Dash Shaw

Speaking Language

English

Main Locations

New York (USA)

Main Producer

Electric Chinoland

USA

Kyle Martin

e-mail: kyle@

electricchinoland.com

Estimated budget

€ 1.101.00

Financing in place

€ 41.000

Financiers/partners

already involved

Cinereach (USA):

€ 25.000

Electric Chinoland

(USA):

€ 16.000

SYNOPSIS

The second hand-drawn, painted animated feature from artist/director Dash Shaw, *The Cryptozoo Debut* is about a 1960's zoo housing mythological creatures. In the film zookeepers must rescue the "cryptids" before they fall into the hands of arms dealers who sell them as weapons in the Vietnam War. The head of cryptid rescues is a Japanese woman named Satsuki Tendo, who travels the earth rescuing these creatures. A Baku (a dream-eating hybrid creature) ate her nightmares as a child, so now she vows to protect the lost and lonely cryptids of the world. She is joined by Phoebe who is a gorgon (a Medusa-like woman who wears a wig and contacts to block her stoning gaze) who works for the zoo because she believes it may be the only way to introduce cryptids to the wider world. This Cryptozoo is the only institution that acknowledges these cryptids exist. As the zookeepers struggle to rescue the Baku (who, if fallen into the wrong hands, could potentially eat the dreams of the Sixties counterculture) they begin to wonder if they should display these rare beasts, or whether they should stay hidden... This movie is a psychedelic, adventurous love letter to Winsor McCay, the early 1900s father of fantasy animation.

DIRECTOR'S STATEMENT

Pablo Picasso once said "everything you can imagine is real." From Hieronymous Bosch to Winsor McCay, painters and cartoonists devote themselves to actualizing the imaginative world. I aim to make an animated feature that celebrates imagination and treats mythological creatures, "cryptids", with respect and realism. The cryptozoo's aim is to find and protect cryptids and also introduce them to the general public.

The main characters each have conflicting ideas about how best to do this. Satsuki mothers the cryptids, protecting their "otherness." Joan, who runs the cryptozoo, loves the cryptids. At the heart of this story is Phoebe, a medusa who just wants to be accepted by the outside world. This film is playful and adventurous, while also being realistic in its questions and rendering.

COMPANY PROFILE

Electric Chinoland

Kyle Martin is the founder of Electric Chinoland. His latest films are The Orchard's 2017 release *Donald Cried*, by Director Kris Avedisian (Winner AFI Audience Award, NewDirectors/NewFilms 2016), and the GKids 2017 release *My Entire High School Sinking Into the Sea*, by comic book writer Dash Shaw. His previous films include Margaret Brown's *The Great Invisible*; Lance Edmands' *Bluebird*; Matt Wolf's *Teenage*; and Lena Dunham's *Tiny Furniture*. He is a film professor at NYU's Tisch School of the Arts, a recipient of the Sundance Mark Silverman Producing Fellowship, the San Francisco Film Society's KRF Fellowship, the IFP/Cannes Marche Du Film Producer's Network Fellowship, the Sundance/Rotterdam Cinema.

www.electricchinoland.com

DIRECTOR'S PROFILE

Dash Shaw is a cartoonist and animator whose first feature film *My Entire High School Sinking Into the Sea* starred the voice talents of Jason Schwartzman, Lena Dunham, Reggie Watts, Maya Rudolph and Susan Sarandon. The film was released in the U.S. by GKids after playing the New York Film Festival, TIFF, and Berlinale. His book *New School* was named one of the best books of the year by NPR. His other recent books include *Doctors*, *BodyWorld* and *Bottomless Belly Button*. His animated works include *Wheel of Fortune*, *Blind Date 4*, the Sigur Ros video and Sundance selection *Seraph* (co-written with John Cameron Mitchell), and the 2009 IFC webseries *The Unclothed Man in the 35th Century AD*.

SELECTED FILMOGRAPHY

2017 - **My Entire High School Sinking Into the Sea**
FEATURE ANIMATION
2012 - **Seraph**
VIDEO ANIMATION
2011 - **Wheel of Fortune**
SHORT ANIMATION
2009 - **The Unclothed Man in the 35th Century AD**
WEBSERIES

SPAIN

DÚO

Meritxel Colell Aparicio

Fiction

Dúo narrates the journey of a couple of choreographers who tour the northwest of Argentina. Located on the border between fiction and documentary, *Dúo* is a film about uprooting, distance, separation and the quest for the identity, crisis, recognition and liberation.



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Screenplay by
Meritxel Colell Aparicio
Shooting Language
Spanish
Main Locations
Salta and Jujuy (Argentina), Atacama (Chile), La Quiaca (Bolivia)

Main Producers
Pensilvania Films
Argentina
Nicolás Münzel Camaño
e-mail: nicolas@pensilvaniafilms.com

Paraíso Production Diffusion
France
Nathalie Trafford
e-mail: info@paraisoproduction.fr

Estimated budget
€ 440.000
Financing in place
€ 133.000

Financiers/partners already involved
Pensilvania Films (Argentina):
€ 97.300

SYNOPSIS

A couple of choreographers, Mónica (49) and Nico Colate (63) are touring around the northeast of Argentina following a stretch of Route 40. They are performing a duo they created together 20 years ago and are now bringing it back to stage in squares and old theatres of isolated towns. After 24 years, their relationship doesn't work, so they embark on this journey trying to rebuild it. After the initial euphoria and adrenalin rush, the trip opens up a gap between them. Silence becomes oppressive. So does immensity. The trip is a catalyst that pushes the characters to change. Dance is the place where they find pure emotion and maximum expression. The more they perform the duo they have created together, the more evident the distance becomes between who they are now and who they were when they conceived it. Colate is feeling sharp aches. Mónica cannot find the connection with what she performs. The journey confronts them with realities, people and landscapes that are not only unrelated to them but that are also incredibly moving. *Dúo* is a physical and emotional journey in the desert to dive into the deepest states of that search – a search that we all share.

DIRECTOR'S STATEMENT

I needed to talk about the experience of a year of transformation: I got separated after ten years and I was rediscovering myself, trying to understand and be aware of my feelings, and then move on to a new stage. Moreover, the questioning of what my obsession with cinema means, makes me conscious of the fear that overwhelms us when we stop and ponder on how creation can be so absorbing that it does not allow us to build anything else. *Dúo* is based on real emotions and explores the borders between documentary and fiction. This defines my approach to cinema and is also what turns a movie into something true and lively. Furthermore, I desire to continue working with Mónica García (the choreographer), the performer of *Con el viento*. I know that we can go further, both at an interpretative level and in connection with the character. I want to deepen into all that is at stake after a transformation like the one the character suffers in my opera prima, a transformation I went myself through as a director. The film, as well as the characters, is open to the transforming power of the journey.

COMPANY PROFILE

Pensilvania Films

Pensilvania Films is a film production company based in Buenos Aires, Argentina, founded in 2013. Some of its produced and released films are: *The Last Adventure* by Facundo Escudero Salinas (International Competition Buenos Aires Rojo Sangre 2015, Tlanchana Film Fest México), *The Apartment* by Magalí Bayón (BAFICI), *Fausto* Also by Juan Manuel Repetto (released theatrically in more than 20 cinemas; Official Competition FESAALP 2016, Ventana Sur, Miradas Doc Tenerife, I.N.C.A.A., TecTV, 360TV, www.Cine.ar and www.vorterix.com VOD Service) and *Drought Season* by Nicolás Stefanazzi (BAFICI, Brief Stories Winner 2016, I.N.C.A.A., Official Selection FAPRA Porto Alegre).

www.pensilvaniafilms.com

Paraíso Production Diffusion

Created by Nathalie Trafford (ACE producers since 2012), Paraíso Production Diffusion, based in Paris, produces independent films since 1996. In 2016, Paraíso has released Jihane Chouaib's debut fictional feature, *Go Home*, shot in Lebanon and starring Golshifteh Farahani. *Isola* by Fabianny Deschamps was also premiered at ACID selection, Cannes Festival. In 2017, *Belle dormant* by cult filmmaker Ado Arrietta, with Mathieu Amalric, Niels Schneider, Ingrid Caven will be released in theaters. Paraíso has contributed to the emergence of talented directors like Andrés Wood, Matias Bize, Jihane Chouaib, Camila

Guzmán Urzúa, Alicia Scherson, Katell Quillév-
éré, Fabianny Deschamps and Véronique Aubo.

www.paraisoproduction.fr

DIRECTOR'S PROFILE

Graduated in Audiovisual Communication at Pompeu Fabra University in 2006. In 2005 she received a scholarship to study at the Universidad del Cine (FUC) in Buenos Aires, where she lived for two years. There, she made her first documentary film *Manuscrit a la ciutat* and she began her professional career as an editor, working on two feature films. In 2008 she returned to Barcelona. Since then, she combines cinema pedagogy (www.cinemaencurs.org/en) with her work as an editor (she has realized eight full-length films) and filmmaker.

SELECTED FILMOGRAPHY

- 2017 - **Con el viento**
FEATURE FILM
- 2014 - **Arquitecturas en silencio. Diálogo entre Antoni Bonet y Le Corbusier**
SHORT DOCUMENTARY
- 2007 - **Manuscrito en la ciudad**
FEATURE DOCUMENTARY
- 2004 - **Barcelona-París-Barcelona**
FEATURE DOCUMENTARY

ITALY

DURENDAL

Egidio Eronico

Animation

June 1967. Nine Israeli soldiers traveling in the Sinai somehow find themselves cast back in 1942 interfering heavily with historical events that occurred before they were born. The result is cataclysmic.



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Screenplay by
Egidio Eronico,
Pierfrancesco Prosperi
Shooting Language
English

Main Producer
Partner Media
Investment
Italy
Andrea Stucovitz
e-mail: stucovitz@
icloud.com

Estimated budget
€ 2.185.000
Financing in place
€ 330.000

**Financiers/partners
already involved**
MiBACT Development
Fund (Italy):
€ 25.000
Italy/Germany
Development Fund
(Italy/Germany):
€ 25.000
Tax Credit (Italy):
€ 280.000

SYNOPSIS

June 1967. Nine Israeli soldiers traveling in the Sinai on three light tanks during the Six Days War somehow find themselves cast back 25 years in the past, facing the Panzers of Feldmarschal Rommel on the sands of the Egyptian desert. Possibly a “wormhole” or a tear in the fabric of spacetime has brought them back to October 1942, where the men of the Afrika Korps are withdrawing after the defeat of El Alamein. But the tankmen are not content with their role of observers. With the help of two Israeli pilots also arrived from 1967 along with their supersonic Mirage jets they heavily interfere with historical events that occurred before they were born. The result is cataclysmic. When a specular accident brings them back to 1967, they discover that everything has changed, that the world is no longer the one they left. Israel no longer exists, or rather never existed. The balance of power on Earth has changed, power relations among nations are completely different from the ones they remember. But it is the changes to their personal situation that is the greatest nightmare. They have unwittingly cut their own roots; it is as if they no longer existed, as if they had never existed.

DIRECTOR'S STATEMENT

Durendal is a transmedia project which envisages an animation feature film, a graphic-novel, a novel, a webseries and a videogame. As per *Matrix*'s storytelling, to fully understand the “Durendal universe” it is necessary to cover all the entry-points, because it does not exist just one primary source: each one is needed to give information necessary to a global reading of the narrative text. Concerning the animation, to realize the movie we will use different techniques of animation, which will mix bidimensional images and tridimensional elements, treated with advanced animation softwares. This will be joined to an attentive work on the backgrounds to mix creative invention and history accuracy, using archive video and images which will be both a reference for the movie and will be directly inserted in the animation, through an accurate digital processing which will uniform the style of the images and the animation.

COMPANY PROFILE

Partner Media Investment

Partner Media Investment was funded 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 co-productions.

www.pmisrl.eu

DIRECTOR'S PROFILE

Egidio Eronico is an Italian director born in 1955 in Rome. In 2004 he wrote and directed the feature film *My Father – Rua Alguem, 5555*. In 2009 he graduated at the Winter School in Production Design and workshop from the Università della Svizzera italiana, Accademia di architettura in Mendrisio. In 2012 he directed the documentary *The Syrian War Notebook* and in 2011 *Michel Petrucciani Body and Soul Tribute Live Concert*, also a documentary film. In 2015 he served as a screenwriter and director for the documentary *Nessuno mi troverà – Majorana Memorandum*.

SELECTED FILMOGRAPHY

2015 - **Nessuno mi troverà – Majorana memorandum**
FEATURE DOCUMENTARY
2012 - **The Syrian War Notebook**
FEATURE DOCUMENTARY
2011 - **Michel Petrucciani Live Tribute**
MUSICAL CONCERT
2008 - **Cineson All-Stars Andy Garcia in concert**
FEATURE DOCUMENTARY
2004 **My father – Rua Alguem, 5555**
FEATURE FILM

ACE PRODUCERS.

ACE PRODUCERS IS AN EXCLUSIVE NETWORK OF EXPERIENCED INDEPENDENT FILM PRODUCERS FROM EUROPE AND BEYOND.

ACE Producers is present at the MIA|Mercato Interazionale del Audiovisivo from 19 to 21 October 2017.

Contact Al Williams
alwilliams@ace-producers.com
+31 6 15 16 35 59

www.ace-producers.com

COME FOR MORE DISCOVERIES
APRIL 2018

Meetings on the Bridge introduces new filmmakers, films and projects from Turkey and from the neighboring countries at Film Development and Work in Progress workshops.



Co-funded by the
European Union  Creative
Europe
MEDIA

We would like to thank all the institutions and corporations whose contributions have made the Meetings on the Bridge possible.



SLOVAK REPUBLIC

EMIL

Peter Bebjak

Fiction

The daily routine of a grumpy funeral reciter suddenly changes after he is diagnosed with cancer, as he realises there are some changes in his life he would like to make before his own funeral.



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Screenplay by

Peter Gašparík,
Peter Bebjak

Shooting Language

Slovakian, Czech

Main Locations

Bratislava

Main Producers

D.N.A. Production
Slovak Republic
Rastislav Šesták
rs@dnaproducton.sk

Estimated budget

€ 696.000

Financing in place

€ 186.000

Financiers/partners already involved

D.N.A. Production
(Slovak Republic):
€ 107.000
Studio 727
(Slovak Republic):
€ 40.000
Miloš Hanzély
(Slovak Republic):
€ 20.000
Development funds
(Slovak Republic):
€ 19.000

SYNOPSIS

Emil tells the story of an employee of a crematory, middle-aged bachelor man, living with his immobilized mother and secretly being in love with his female colleague. Emil is a grumpy character caught in between his work and his lonely private life after he had failed his career as an actor years ago. The sudden change in his life comes when he is diagnosed with cancer and Emil's safety of daily routines and selfish motivations are confronted with something bigger. Bigger than life, to be exact. Death. After a series of explosions of anger, he slowly starts to look for his way to accept the truth, with a little help from his paranoid neighbor, who you can never tell if he is really trying to help or just proving that you are wrong at all costs. Paradoxically, as his health becomes weaker, Emil starts to realize there might be some things to live for he might have never thought of before.

DIRECTOR'S STATEMENT

We decided to write a comedy, although the main topic of Emil's story could seem quite sad. Of course, it is sad, but some experiences in our own families as well as our brief visit to the crematory during the shooting of our previous film, *The Cleaner*, proved that the proximity to death is not necessarily a thing to be scared of. Our protagonist is about to find out that there is always some time left to enjoy life, even in this kind of circumstances. We also like the paradox in our story: Emil is confronted with Death on a daily basis in his work, but now that it's his "diagnosis" as well, for the first time in his life he is scared and insecure. Could it be funny in a way? We think so and we are doing our best to prove it.

COMPANY PROFILE

D.N.A. Production

D.N.A. Production is a Slovak creative production company which focuses on film and TV projects. Founded in Bratislava in 2001, it has become one of the most prestigious and renowned companies on the audiovisual market both in Slovakia and in the Czech Republic. The company was founded by Rastislav Šesták, producer, and Peter Bebjak, in-house director of the company. In the almost 16 years of the company's existence, Bebjak has directed 3 full-length feature films, 3 documentaries and many episodic series and shows. Šesták is in charge of production and ensures all the company's audiovisual projects production-wise.

www.dnaproduction.sk/en

DIRECTOR'S PROFILE

Peter Bebjak started his work as a director by working on Slovak television projects such as *The Greatest Criminal Cases of Slovakia*, the crime series *City of Shadows* and *Convicted*, later followed by similar projects in Czech Republic. In 2011 he debuted as a feature film director with the drama *Apricot Island*, followed by the found-footage horror *Evil* in 2012. His third feature film, *The Cleaner* premiered in the main competition of Warsaw IFF in 2015 and his latest piece, *The Line* won him a prize for the Best Director at this year's edition of Karlovy Vary IFF.

SELECTED FILMOGRAPHY

2017 - **The Line**

FEATURE FILM

2017 Karlovy Vary IFF: *Best Director*

2017 - **Specialists**

TV SERIES

2015 - **The Cleaner**

FEATURE FILM

Warsaw IFF: *In Competition*

2012 - **Evil**

FEATURE FILM

2011 - **Apricot Island**

FEATURE FILM

ROMANIA

I HATE BERLIN

Valentin Hotea

Fiction

Bucharest or Berlin. Andra or Giulia. It's difficult for Ducu to choose. With his mind frequently wandering away - escaping reality and plunging into bittersweet memories and fantasies - can this Romanian film director finally make a decision to transcend his midlife crisis and go on with his film project?



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Screenplay by

Ileana Muntean,
Valentin Hotea

Shooting Language

Romanian, German,
English

Main Locations

Berlin, Sieben Linden
(Germany), Bucharest
(Romania)

Main Producer

Hi Film Productions
Romania
Ada Solomon
Diana Paroiu
production@hifilm.ro

Estimated budget

€ 1.350.000

Financing in place

€ 644.000

Financiers/partners already involved

Creative Europe Media
Development grant
(EU): € 25.000
CNC Selective Support
(Romania): € 444.000
CNC Automatic
Support for Director
(Romania): € 143.000
Micro Film - Distribu-
tion MG (Romania):
€ 1.000
Hi Film (Romania):
€ 30.000

SYNOPSIS

Ducu is shaken by the news that Andra wants to divorce him. His pride bruised, Ducu leaves for Berlin on a two-month scriptwriting scholarship to start afresh. In Berlin, Ducu encounters his first love Giulia who is now a widow living with her seven-year-old son, a difficult boy, in an eco-village in the countryside. The two timidly rekindle their relationship and Ducu starts spending his weekends in the eco-village. Struggling to fit in in Berlin and the eco-village, whose rules he cannot understand, Ducu makes a short escape trip to Bucharest to sign his divorce papers. To Ducu's surprise, Andra has arranged a big family reunion. She wants to reconcile. Affronted by Andra's manipulation, Ducu immediately returns to Berlin with a stronger desire to be with Giulia. But Andra is hot on his heels, willing to do anything to win Ducu back. Finding Ducu in his apartment in what appears to be an after-party orgy, Andra returns to Bucharest heartbroken. But her visit, the problems with his script, the end of the scholarship and an unpredictable future with Giulia in the eco-village have made Ducu think about saving his marriage. Though Giulia now wants to return to Bucharest for a new life with him, Ducu is frightened and not at all prepared to start a new family with all the responsibilities implied. He goes back to Andra in Bucharest, only to be rejected aggressively. Ducu ends up trapped in a difficult equation: his new life with Giulia and the start of his film project.

DIRECTOR'S STATEMENT

People who have gone through a divorce know this is an unpleasant, sometimes quite traumatic experience. This story borrows bits and pieces from my personal experience from home, Berlin and the eco-village. I am treating this chapter of Ducu's life with gentle irony. I imagine it as a bittersweet dark comedy about emotional immaturity, indecision and taking responsibility for your own actions. The protagonist of this film is his own antagonist: instead of blaming himself, he is blaming the world for his problems. At the same time, this film is a love story. The mood of the film and the relationships between Ducu, Andra and Giulia can remind us of films like *Lost in Translation* by Sofia Coppola, or *Eight and a Half* by Federico Fellini. The film is also an observation of the present worldwide social context seen on the streets of cosmopolitan Berlin or through television news. Like Ducu, today's world is bursting, trying to redefine itself.

COMPANY PROFILE

Hi Film Productions

Hi Film Productions is an independent Romanian company that deals with local films, international co-productions and production services for features, documentaries, short films and television films. Its projects have been released in over 40 territories and were presented & awarded in the most prestigious festivals, the latest achievement being the Silver Bear for Best Director for *Aferim!* by Radu Jude. Recent features include: in 2017 *Soldiers: Story From Ferentari* by Ivana Mladenovic, that Premiered in Toronto IFF; and *Marita* by Cristi Iftime, whose Premiere was in Karlovy Vary IFF; in 2016 *Scarred Hearts* by Radu Jude, that Premiered in Locarno IFF winning the Special Jury Prize & Don Quijote Award offered by the International Federation of Film Societies. In 2017 Hi Film also produced the documentaries: *Tarzan's Testicles* by Alexandru Solomon, that Premiered in Karlovy Vary IFF; and *The Dead Nation* by Radu Jude, whose Premiere was in Locarno IFF.

www.hifilm.ro

DIRECTOR'S PROFILE

Valentin Hotea directed several award-winning short films such as *The Big Adventure* (1994) and *The Lesson* (1997). He also directed, supervised and co-wrote a variety of music videos and commercials as well as TV documentaries and TV series such as *Roberta* (2000), *Dream Trip* (2004) and *Sailor's Daughters* (2009). In 2013 he released his first feature *Roxanne*, which premiered in Locarno and then went into an international festival circuit (Cottbus, Prague, Luxor and 10 more). He has been invited to partake as a jury member in different competitions including as Delegate for TV Fiction Section for Prix Europa Festival, Berlin 2005 and Juror at Prix Italia, Catania 2004, for TV Drama, Series & Mini-Series. He is currently Teaching Assistant at UNATC.

SELECTED FILMOGRAPHY

2013 - **Roxanne**
FEATURE FILM
2009 - **Sailor's Daughters**
TV SERIES
2007 - **Homicide Squad**
TV SERIES
2004 - **Dream Trip**
TV DRAMA
2000 - **Roberta**
TV DRAMA
1994 - **The Big Adventure**
SHORT FILM

SWEDEN

MADAME LUNA

Binyam Berhane

Fiction

Based on true events, *Madame Luna* is a thrilling drama about an Eritrean girl who tries to escape to Europe but who is washed ashore in Libya. With time she becomes one of the most notorious human smugglers with deep ties to the Sicilian Mafia.



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Screenplay by

Suha Arraf

Shooting Language

English, Arabic, Italian

Main Locations

Italy, Morocco/Tunisia

Main Producer

Momento Film

Sweden

David Herdies

david@momentofilm.se

Vicky Miha

vicky@momentofilm.se

Estimated budget

€ 2.005.000

Financing in place

€ 131.000

Financiers/partners already involved

Swedish Film Institute

Development Fund

(Sweden):

€ 22.000

Swedish Film Institute

Independent Producers

Support (Sweden):

€ 60.000

Creative Europe (EU):

€ 40.000

Momento Film (Sweden):

€ 9.000

SYNOPSIS

A young woman tries to escape from war-torn Eritrea to Europe. The boat capsizes and she ends up on the shores of Libya. In order to survive she is drawn into the refugee smuggling business, and starts sending refugees on cranking boats to Italy. With time, she becomes one of the most infamous refugee smugglers with deep ties to the Sicilian mafia, and gains the epithet Madame Luna.

However, the political situation in Libya changes. Madame Luna is forced to blend in among the refugees and make the dangerous journey to Italy herself. On the way, she meets her alter ego, Eli, who reminds Madame Luna of her younger self. Compassionate and caring, Eli left a brother behind, whom she tries to bring to Italy. Through Eli, Luna is slowly changing. But Eli's brother finds a wet grave in the Mediterranean sea like thousands of other immigrants. Eli accuses Madame Luna for his death. The events break Madame Luna's cold surface.

Luna breaks with the mafia, and the two women have no other choice but to run away. Together. For the first time, Luna is forced to face herself and her history. And the fact that she herself is a refugee.

DIRECTOR'S STATEMENT

This film started with a newspaper article that caught my attention. A woman had been seized by the Libyan authorities and deported to Italy where she was to face trial. At only 25 years old she was one of East Africa's biggest human traffickers, arrested as an accomplice to the death of over a thousand people in the Mediterranean Sea. I was shocked and my own memories from my flight were brought to life. How had this woman ended up as a trafficker in Libya? I needed to know more. Who exactly are the traffickers? The media image is one-sided and stereotypical: simple stories about concealed beings who hide in the dark. Europe's borders are becoming increasingly closed. To tell the story of smuggling means telling the story of the refugees' way in behind Europe's walls, about how smuggling sometimes becomes the only alternative that remains. This is a film about the victims and the perpetrators, and in the end, about hope for a better life, where sometimes the prize is life itself.

COMPANY PROFILE

Momento Film

Since its start in 2011, Momento Film has established itself as one of the most vibrant independent documentary production companies in Sweden, producing numerous short and feature documentaries and establishing strong networks internationally.

With 20 films already produced and premiered in some of the most important international film festivals (IDFA, HOT DOCS, CPH:DOX, etc), Momento Film has successfully moved into fiction film with Simón Mesa Soto's *Madre*, premiering in the Official Short Film Competition in Cannes 2016.

The company has continuously worked with many international directors with the focus to showcase the most interesting new voices who push the borders of filmmaking. Among Momento's prior films can be mentioned *Fragility* (National cinema award Guldbagge for Best Newcomer and nomination for Best Feature 2017), *Ouaga Girls* (Dragon Award nominee at GIFF 2017), *Winter Buoy* (Best International Documentary NIFF 2015) and *Give Us The Money* (Peabody award 2013).

www.momentofilm.se

DIRECTOR'S PROFILE

Binyam Berhane is an Eritrean-born director who is now based in Stockholm, Sweden.

He started working in advertising, television and with music videos in 2005 as a director and an editor. In 2011 he graduated with a bachelor degree from Stockholm's Academy of Dramatic Arts, SADA. He has directed films such as *Yes We Can*, depicting the everyday life of an afro barber shop in Stockholm, *Radio Samjah*, following a radio host in Burkina Faso and, his graduation film, *Kiipa Papa*, about a father's strive to reunite with his family after they have been deported. The films have all been screened at film festivals internationally.

Binyam Berhane approaches his subjects with a deep curiosity and has a unique talent to blend the visual of cinematography with an eye for strong stories from reality.

SELECTED FILMOGRAPHY

2011 - **Kiipa Papa**
FEATURE DOCUMENTARY
2010 - **Radio Samjah**
FEATURE DOCUMENTARY
2009 - **Yes We Can**
FEATURE DOCUMENTARY

NOAH'S ARK

Sérgio Machado

Animation

With songs by Vinicius de Moraes, the animation tells the story of two bohemian mice separated by the Ark.



Original Title

Arca de Noé

Screenplay by

Sérgio Machado

Shooting Language

Portuguese

Main Producers

Gullane

Brazil

Fabiano Gullane

e-mail: fabiano@

gullane.com

VideoFilmes

Brazil

Walter Salles

Estimated budget

€ 6.500.000

Financing in place

€ 820.000

SYNOPSIS

Vini and Tito are two bohemian mice inspired by Vinicius de Moraes and Tom Jobim respectively. After witnessing the moment when God imposes on Noah the task of sheltering only one pair of each animal in his ark, the two partners find a way to embark on this adventure together. Amidst the chaos of the flood, the film turns out to be a fun political fable, where art and poetry are the counterpoint to the barbarism and individualism of the strongest.

DIRECTOR'S STATEMENT

The idea behind *Noah's Ark* is to rediscover a classic story in a fun new way, with a narrative full of action and humor and at the same time transforming it into a political fable. The Ark represents our planet that it is being threatened by scarcity, egoistic ventures, power disputes and by ridiculous and persistent tyrants. The characters are based on known figures: the Lion is a mix of Trump with Ivan the Terrible, the cockroach is inspired by Groucho Marx, and the two flies are based on Keith Richards and Amy Winehouse. Humor will be stamped on the design of all the characters and so we are working to anthropomorphize the faces of the animals so that they have uniquely human features like long moustaches and big eyebrows. Their traits will be distortable and very expressive. In contrast to them, the scenery will be more discrete, assimilating realistic elements with correct light and texture, giving the scenery certain tactility. Because our project is directed at a wide audience, in *Noah's Ark* we will use 3D computer graphic resources to bring the films visuals to an accessible aesthetic. Despite this, we want to differentiate our work from most other 3D animated films by borrowing esthetics from typical 2D design. More specifically, we want to borrow from political caricatures, and the biting humour of the work of Vinicius de Moraes. The idea is to make a film that transposes the essence of Vinicius and Tom, who were characterized by exaggerated passion for humor and the pleasures of life, to the protagonists in order to make the viewer leave the cinema tired from laughing so hard. This will not be a strictly commercial project, but an auteurist project with a more universal language, avoiding elements that would potentially alienate or restrict a potential public.

COMPANY PROFILE

Gullane

Acclaimed Brazilian company, known for *The Second Mother* (Brazilian Entry for the Oscar 2016, winner at Sundance and Berlinale 2015), *The Violin Teacher* (closing film at Locarno 2015), *Amazonia* (closing film at Venice 2013), *A Wolf at the Door* (winner of Horizontes Latinos - San Sebastian 2013), *Tabu* (in Competition at Berlin 2012), *Birdwatchers* (in Competition at Venice 2008) and *The Year My Parents went on Vacation* (in Competition at Berlinale 2007). Gullane has also produced *Até Que A Sorte Nos Separe* and the sequel *Até Que A Sorte Nos Separe 2*, the top Brazilian box office in 2012 and 2014.

www.gullane.com

VideoFilmes

Founded in 1987 by Walter Salles and his brother João Moreira Salles.

VideoFilmes produced *Linha de Passe*, *Central do Brasil*, *Meia-noite/O primeiro dia*, co-directed by Daniela Thomas, *Abril despedaçado*, and most recently the documentary *JianZhang-ke, a man from Fenyang*. The production company focuses mainly on the production of films by new directors such as *Madame Satã* by Karim Ainouz, *Cidade de Deus*, co-directed by Kátia Lund and Fernando Meirelles, and documentaries *Onde a terra acaba* by Sérgio Machado, *Contratempo* by Malu Mader and Mini Kerti, *No Meu Lugar* directed by Eduardo Valente and *Quincas Berro D'água*, directed by Sérgio Machado.

DIRECTOR'S PROFILE

Sérgio worked with Walter Salles as an Assistant Director of Academy Award nominated *Central do Brasil* (1995), *O Primeiro Dia* and *Abril Despedaçado*, writing the script for the last. Sérgio also cowrote the script of Karim Ainouz's *Madame Satã*. In 2001, he directed the documentary *Onde a terra acaba*, about the filmmaker Mario Peixoto, which was awarded in 15 Festivals. He has won over 30 awards with his first feature *Cidade baixa*, including the Youth Award in Cannes. In 2007, directed and cowrote Karim's TV series *Alice* for HBO. In 2009, adapted and directed Jorge Amado's novel *Quincas Berro d'água*. Directed, with Fernando Coimbra, the documentary *Aqui deste lugar*. His last release was *The Violin Teacher*, which premiered as the closing film at Locarno 2015.

SELECTED FILMOGRAPHY

2015 - **The Violin Teacher**
FEATURE FILM
2012 - **The Invisible Collection**
FEATURE FILM
2010 - **Alice: O Primeiro Dia do Resto da Minha Vida**
TV MOVIE
2010 - **Quincas Berro D'Água**
FEATURE FILM
2009 - **Alice: A Última Noite**
TV MOVIE



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PORTUGAL

NOWHERE

Marco Leão, André Santos

Fiction

João, a physical education teacher, skips work to meet a man he knew online. After spending one day together at an inhospitable place, he wakes up alone in the middle of nowhere. Unable to understand what happened, João stays at the place indefinitely, waiting for the other man to return.



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Original Title
Em Parte Alguma
Screenplay by
Marco Leão,
André Santos
Shooting Language
Portuguese
Main Locations
Portugal

Main Producer
Blackmaria
Portugal
João Figueiras
e-mail: blackmaria@
blackmaria.pt

Estimated budget
€ 950.000
Financing in place
€ 150.000

**Financiers/partners
already involved**
KinoSoundStudio
(Portugal):
€ 50.000
Cinelab
(Romania):
€ 100.000

SYNOPSIS

Nowhere is centered on the solitary existence of João, a 35-year-old physical education high school teacher, following his journey from the moment he, sitting on his red van outside his job, decides to skip work to meet an older man with whom he keeps an online relationship.

João and Xavier spend the day together in an inhospitable place, an old cabin in the woods. Despite the deep connection that João feels, Xavier doesn't seem to be equally committed. The morning after, João wakes up alone in the empty cabin. Confused, he wanders through the woods searching for his companion. Xavier is nowhere to be found.

Unable to immediately process his situation, João lingers in the place indefinitely, waiting for Xavier to return, developing new and unexpected routines. *Nowhere* grows around the impossibility of a life without love.

DIRECTOR'S STATEMENT

Nowhere is a movie that emerges from the enormous curiosity we have for the world, as a result of a continuous work of discovery and expansion of our personal and intimate sphere.

With this movie, we intend to compose a beautiful and delicate abstraction of an empty life through this character, wandering through a forest. The image of a grown man, an eternity away from innocence.

Through this character, we ask ourselves: what are the limits of love and what lies are we ready to live? Or, what is solitude able to do?

This way, we want to create what we believe to be an emotional and existentialist thriller, with a touch of dark comedy, due to the continuous angst of its main character.

To us, *Nowhere* is a frontal look at the fear of emptiness. The fear of becoming what we most fear to be. It is a movie developed around expectations and daily routines, with everything and nothing of heroic but loaded with the fundamentals of our existence – the need for affection.

COMPANY PROFILE

Blackmaria

Blackmaria's first production, *China, China* by João Pedro Rodrigues and João Rui Guerra da Mata, was selected at the Directors' Fortnight (2007). João Figueiras' *Urban Landscape with Girl and Plane*, won Best Short Film at IndieLisboa (2008). *Guerra Civil* by Pedro Caldas, was awarded Best Portuguese Feature at IndieLisboa in 2010. In 2012, Locarno showed *The Last Time I Saw Macao*, by João Pedro Rodrigues and João Rui Guerra da Mata. In 2014, Carlos Conceição's *Goodnight Cinderella* was selected at Semaine de la Critique.

In 2016, João Pedro Rodrigues' *The Ornithologist* won best direction award at Locarno. *Pedro*, by André Santos and Marco Leão, was selected for the 2017 Sundance Film Festival.

www.blackmaria.pt

DIRECTOR'S PROFILE

Both born in 1984 in Lisbon. Between 2008 and 2017, André and Marco have developed six short-films that have been screened and awarded in several film festivals around the world. At the time, they're working on their first feature film script *Nowhere*, one of the projects chosen for the 2017 Faliro House | Sundance Mediterranean Screenwriters Workshop. Simultaneously, they're in pre-production for a feature experimental documentary, set in the Aokigahara forest in Japan, with the support of the Portuguese Cinema Institute. Their latest film *Pedro* was the first Portuguese short-film to be part of the International Narrative Short Films competition at the 2017 Sundance Film Festival.

SELECTED FILMOGRAPHY

- 2016 - **Pedro**
SHORT FILM
- 2015 - **Driving Lesson**
SHORT FILM
- 2013 - **Bad Blood**
SHORT FILM
- 2011 - **Infinite**
SHORT FILM
- 2010 - **Wild Horses**
SHORT FILM
- 2008 - **Our Necessity For Comfort**
SHORT DOCUMENTARY

THE OUTPOST

Edoardo Morabito

Documentary

Chris Clark has a crazy dream: bringing Pink Floyd to play in the middle of the virgin forest in order to sensitize the whole humanity to the destiny of the area, so as to persuade the government to establish it as a reserve. Will the 'show business' change the future of this place? Or will the event destroy this fragile ecosystem as in a disaster movie?



Original Title

L'avamposto

Screenplay by

Edoardo Morabito

Shooting Language

English, Portuguese, Italian

Main Locations

Brazil, England, Italy

Main Producer

Dugong Films

Italy

Marco Alessi

marcoalessi@gmail.com

Estimated budget

€ 626.000

Financing in place

€ 161.000

Financiers/partners already involved

Tax Credit (Italy):

€ 86.000

Dugong Films (Italy):

€ 50.000

National Development Fund MIBACT

- ANCINE (Italy/Brazil):

€ 25.000

Solinas Award Documentary Special Mention (Italy):

€ 1.000

SYNOPSIS

In Brazil, 500 miles north of Manaus, is Xixuau Xiparina in the Amazon. Here, an extraordinary Scot and a native community of Caboclos have found a way to live in harmony with nature for over 30 years, supporting themselves with eco-tourism. Today, this outpost is at risk of deforestation and exploitation. The only way to preserve it, in Chris Clark's crazy mind, is to organize an earth-shaking concert with the Pink Floyd playing in the Xixuau, to attract the attention of the whole world and persuade the government to finally establish the reserve. Music will succeed where environmental struggles have always failed. This is the story of this phantasmagorical event. A *Fitzcarraldo* of our times.

DIRECTOR'S STATEMENT

The Outpost started with my almost abstract need, imbued with rancour, to tell an insoluble contradiction of our times: if you want to save the forest, you have to sell the tourists the jungle dream for a weekend or even organize a rock concert in it. The narration follows the attempts to make this concert happen, and at the same time explores the dynamics of the small village inside the reserve and its relationship with the Show Business, with millionaires investing in environmental causes while the President of the United States denies climate change.

We don't know what will happen and whether Chris will succeed in bringing the Pink Floyd or some other legend in the forest or not. But following the battle of this modern hero, we will ask ourselves: is this man crazy? Despite the criticism, is watching this unstoppable dreamer in his sixties an opportunity to regain faith in humanity?

COMPANY PROFILE

Dugong Films

Dugong Films is a Rome production company focused on the blurred line between documentary, fiction and experimental cinema. Among their co-productions are Stefano Savona's *Tahrir, Liberation Square* (premiered at Locarno, winner of David di Donatello); the short *In attesa dell'Avvento* (winner of the Orizzonti Award in Venice), R  di Martino's *Controfigura* (Venice FF), Yuri Ancarani's *The Challenge* (winner of the Special Jury Prize at Locarno) Adriano Valerio's short *Mon Amour Mon Ami* (Venice FF, Toronto FF 2017).

www.dugong.it

DIRECTOR'S PROFILE

Edoardo studied editing with Roberto Perpignani (*The postman, Last Tango in Paris*). In 2013 he wrote, directed and edited *The Ghosts of San Berillo*, awarded Best Film at 2013 Turin FF, in the italiana.doc section. The film also got a Special Mention at the prestigious Solinas Prize. As an editor, to his credits are some of Franco Maresco's films, among which *Belluscione*, winner of the Orizzonti Special Jury Prize at 2014 Venice FF; and Federica Di Giacomo's *Liberami*, again winner of the Orizzonti prize in Venice in 2016.

SELECTED FILMOGRAPHY

2013 - **The Ghosts of San Berillo**

FEATURE DOCUMENTARY

Turin Film Festival, italiana.doc: Best Film

Solinas Prize: Special Mention

2008 - **Lo stretto obbligato**

FEATURE DOCUMENTARY

2006 - **Bic **

SHORT FILM

ITALY

PABLO

Enrico Maria Artale

Fiction

The beloved son of a former cocaine mule has no other chance but smuggling his mother's ashes to return her home in Colombia, in a desperate attempt to overcome the grief.



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Screenplay by
Enrico Maria Artale
Shooting Language
Italian
Main Locations
Italy, South America

Main Producer
Young Films
Italy
Roberto De Paolis
roberto@youngfilms.eu
Carla Altieri
carla@youngfilms.eu

Estimated budget
€ 1.980.000

SYNOPSIS

Pablo is 35 and he still lives with his mother, a former cocaine mule who fled from Colombia when he was just a baby. They share a passion for salsa and a little house in the outskirts of Rome, where they host mules and hide drugs for a local drug dealer. They have an intense, but also demanding and oppressive relationship. When a young Colombian mule seduces Pablo, his mother goes back to using drugs heavily and as a result dies of a heart attack. Pablo is devastated by guilt, and he decides to take her ashes back to Colombia. But his mother's passport seems to be counterfeit, her identity fake, and the embassy denies the authorization. The only solution he has is to fill some ovals with her ashes and ingest them as if they were drugs. Pablo flies to Colombia for the first time in a desperate search for redemption, hoping to find his mother's house on the River Magdalena, and a final possibility to overcome his grief.

DIRECTOR'S STATEMENT

This journey across his motherland will take Pablo through the world that his mother escaped, discovering the cruel recent history of Colombia. Despite all the symbols, the story refers to a real situation. The cocaine traffic is not only the one managed by fierce criminals who make billions out of it. It is also something that affects the life of ordinary people, quietly affecting their personal situations. The style of the film has to be realistic, following the physical odyssey of the protagonist. There should be a subtle tension though, an attempt to force reality into a daily epic dimension, a contemporary myth. The movie proceeds in a non-linear way, so that we slowly understand what Pablo is hiding into his belly. This reverted symbolism of pregnancy is both a label of love and a dysfunctional way to keep his mother with him, to refuse to accept her death. The conflicting metaphor develops through the whole film and embodies the theme: how could you draw a line between love and madness?

COMPANY PROFILE

Young Films

Young Films is a film production company founded in 2013 by Roberto De Paolis, director and photographer and Carla Altieri, line producer and production manager for different production companies. In 2013 Young Films produced *Fuoristrada* directed by Elisa Amoruso, Special Mention at Prospettive at the 8th Rome Film Festival. *Fuoristrada* was quite successful at the box office. In 2016 Young Films co-produced *Saro*, a documentary directed by Enrico Maria Artale, Best Film at Italiana.doc at the 34th Torino Film Festival. In 2017 *Cuori Puri*, the first feature film produced by Young Films, has been presented at la Quinzaine des Réalistes at the Cannes Film Festival.

www.youngfilms.eu

DIRECTOR'S PROFILE

Enrico Maria Artale was born in Rome in 1984. He graduated in Philosophy at La Sapienza University and Film Direction at Centro Sperimentale di Cinematografia. He wrote and directed several short films. His last one, *My Bow Breathing*, premiered at Locarno Film Festival and has won many international awards. His first feature film, *The Third Half*, premiered at the 70th Venice Film Festival, in Orizzonti Competition. It was awarded with the Pasinetti Award for First Feature Films and then distributed by Universal Pictures Italy. He recently completed an autobiographical documentary feature called *Saro*, that he personally wrote, produced and directed. The movie premiered at the 34th Turin Film Festival, where it won the Best Film Award in the documentary competition. He's currently working on his second feature film and a TV series project.

SELECTED FILMOGRAPHY

2016 - **Saro**
FEATURE DOCUMENTARY
2015/16 - **Sei in un paese meraviglioso**
TV DOC SERIES
2013 - **The Third Half**
FEATURE FILM
2011 - **My Bow Breathing**
SHORT FILM
2011 - **Future in your hands!**
SHORT FILM
2010 - **Giants of L'Aquila**
TV DOCUMENTARY
2009 - **Allegro Included**
SHORT FILM

POLAND

PATAGONIA

Agnieszka Zwiefka

Fiction

In the totalitarian Europe of the near future, where there is no place for sadness or weakness and suicide attempts are severely punished, two women find strength in their friendship and learn how to fight for themselves.



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Screenplay by
Agnieszka Zwiefka
Shooting Language
Polish
Main Locations
Poland

Main Producer
Harine Film
Poland
Iza Igel
iza.igel@harinefilms.pl

Estimated budget
€ 807.000
Financing in place
€ 155.000

**Financiers/partners
already involved**
Harine Films (Poland):
€ 36.000
CETA (Poland):
€ 119.000

SYNOPSIS

Europe, 2027. Ultraconservative governments decided to send all those who attempt suicide to obligatory therapies and tattoo them with a semi-colon - just like the moment in the sentence where it could end but still continues. Helena and Anna, both after suicide attempts, meet by accident. Helena (41) is a famous pianist hiding from the world and her husband, a politician from the ultraconservative Party of Light. Anna (27) leads a chaotic, yet colorful life. She is a daydreamer, planning an unrealistic journey to mysterious Patagonia - a land with free, wild horses that come back to her in dreamy fantasies. When her parole officer threatens Helena to send her back to therapy for violating release rules, the two friends run away to a motel hidden in the woods. Together with motel's residents including Professor, the mysterious leader of the rebel movement, they create a bizarre community and finally find freedom and happiness. When the paramedics from the Suicide Center surround the motel, Anna kills herself jumping from a cliff, finally free as a wild horse. Months later Helena goes back on stage and performs a forbidden music piece. Now she is strong enough to break free from her husband and resist.

DIRECTOR'S STATEMENT

Why tell a dystopian story set in the near future? Because sometimes from the distance we can see more. Rules and processes that drive the world are more visible and so is the direction in which we are heading. For me it's also a way to address our contemporary fears that so often become realities. Dystopia is like a mirror that slightly distorts images, but only to point to the most important issues and the biggest problems. *Patagonia* is a story about looking for freedom in a world that is far from being free, a world of pretended happiness and superficial values. A world driven by only one rule: to control each sphere of citizens' lives. As recent political changes in Europe prove - this topic is now more relevant than ever. I come from a documentary background and I'd like to take with me this "documentary" sensitivity (reading between the lines, decoding the meaning of little gestures) into the fiction world and create a film that balances between the real and the surreal.

COMPANY PROFILE

Harine Films

Harine Films is a Polish production company established by Iza Igel - EAVE and Wajda School graduated film producer. Before she started Harine Films, Iza produced *Floating Skyscrapers* by Tomasz Wasilewski and *Wild Roses* by Anna Jadowska. Harine Films' first feature is the Romanian-Polish film *Dog* by Florin Serban and Polish-Italian film *The Man with the Magic Box*, where she also serves as a producer. Her scope of interest covers arthouse cinema; she likes to work with first- and second-time directors. She is focusing on international co-productions.

DIRECTOR'S PROFILE

Agnieszka Zwiefka is an awarded documentary film director, winner of the Silver Horn at Krakow Film Festival, the Big Golden Nanook at Flahertiana Festival, Urania Award at Let's Cee Festival, Zoom Award at MFF T-Mobile New Horizons and many others. Her latest film *The Queen of Silence* (2014) premiered at IDFA Festival in Amsterdam in the main competition and was screened at over 50 festivals worldwide, awarded 15 times and coproduced by such TV stations as HBO Europe, ZDF/ARTE, SVT, YLE and RAI. In her films she balances between reality and fantasy, creating hybrids that cross the border between documentary and fiction. Agnieszka Zwiefka also holds a PhD degree in media studies and works as a lecturer at the Institute of Journalism and Social Communication at the University of Wroclaw.

SELECTED FILMOGRAPHY

2014 - **The Queen of Silence**
FEATURE DOCUMENTARY
Amsterdam's IDFA Festival: *In Competition*
2013 - **Albert Cinema**
FEATURE DOCUMENTARY

CZECH REPUBLIC

SAVING ONE WHO WAS DEAD

Václav Kadrnka

Fiction

The father falls into a coma. The mother and son silently concentrate all their efforts on him. They meekly accept the diagnosis but resist the verdict. Yet they reject an open conflict because the life thread is so taut that conflict could inadvertently break it.



40



Original Title

Zpráva o záchraně mrtvého

Screenplay by

Václav Kadrnka,
Jiří Soukup

Shooting Language

Czech

Main Locations

Czech Republic, Poland,
Slovakia

Main Producer

Sirius Films
Czech Republic
Václav Kadrnka
e.mail:info@
vaclavkadrnka.com

Estimated budget

€ 671.000

Financing in place

€ 42.000

Financiers/partners already involved

Sirius Film (Czech Rep.):
€ 37.000
Czech Film Fund - Script
Development
(Czech Rep.):
€ 5.000

SYNOPSIS

An intimate family drama of guilt and self-forgiveness is portrayed in day-by-day linear episodes from the lives of a forty-year-old son and his seventy-year-old mother at the time of the father's illness – a severe stroke – and the resultant coma from which they both try to wake him. The awakening and the father's healing require them to overcome fear together, to refuse a senseless sacrifice and acquire absolute belief in a miracle that simply needs not to be impeded. In his choice of dealing with autobiographical material, the filmmaker Václav Kadrnka reacts to a concurrence of circumstances, to a resonance of this fundamental experience and its cinematographic depiction.

DIRECTOR'S STATEMENT

The project evolves from the diary entries I made during the summer and autumn of 2016, when my father suffered a severe stroke. They are a day-by-day record of the time when he was fighting for his life. The main focus of the film is the subjective view of the son, who, for the first time, sees his aging parents in a situation that he would previously not have associated them with. A situation in which the expectation would be suffering and despair, turns out to be full of life, a shared experience of happiness.

Eliminating the past guilt and removing the fear of the future becomes the defensive strategy of the mother and son in coping with grief and doubt. They will not attack each other or accept any attack, but refuse and reject any kind of conflict in order to save the father. The film will depict a resurrection, shared by all the main characters of the story.

COMPANY PROFILE

Sirius Films

Being a film director I established my own production company in order to protect my vision and sustain my creative freedom. The projects of Sirius Films should always strive towards two essences: to look and to wonder.

www.siriusfilms.cz

DIRECTOR'S PROFILE

Václav Kadrnka was born in September 1973 in Zlín, Czechoslovakia. In 1988, he emigrated with his family to the United Kingdom, where he studied theatre. From 1999 till 2008 he studied feature film directing at the Film and TV School of the Academy of Performing Arts (FAMU) in Prague. His full-length feature *Eighty Letters* premiered at the Berlinale 2011; the film was part of the official selection and was acclaimed internationally. It has been presented at many other international festivals and received major awards. In 2012, Václav Kadrnka was awarded the Czech film critics' Discovery of the Year prize. Since 2014 he has been teaching at FAMU in Prague. In 2017 he completed his second feature film *Little Crusader*, winner of the Karlovy Vary Film Festival.

SELECTED FILMOGRAPHY

2017 - **Little Crusader**

FEATURE FILM

Karlovy Vary Film Festival: *Crystal Ball for Best Film*

2011 - **Eighty Letters**

FEATURE FILM

Berlinale 2011: *Premiere*

Thessaloniki International Film Festival 2011:

Grand Jury Award, FIPRESCI Award

International Film Festival Cinedays 2011:

Best Feature Film

Finale Pilsen 2011: *Best Feature Film*

Czech Film Critics Award 2011:

Discovery of the Year

AUSTRIA

THE SEARCHERS

Andreas Prochaska

Fiction

Sarah is on a mission to put an end to the tyranny of ruthless warlord Omar. The survivors are oppressed. Knowledge, education, laughter and music are forbidden. Her aim is bringing about a new Renaissance, the light back in the dark. But is her opponent really Omar, though, or is he just a puppet?



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Screenplay by
Martin Ambrosch,
Andreas Prochaska
Shooting Language
German, Italian,
Croatian

Main Locations
Germany, Austria, Italy,
Croatia

Main Producer
Temper Films
Germany
Daniel Hetzer
daniel.hetzer@me.com

Estimated budget
€ 15.621.000

SYNOPSIS

In a not too distant future: Europe is ravaged by religious civil wars, epidemic plagues have decimated the survivors. Omar, a powerful warlord reigns with an iron fist. All books are burnt. Music is outlawed and prohibited. Most of the people cannot write nor read. Only a few, like Jakob and his band, dare to stand up against Omar and his Henchmen. But even them get ambushed and slaughtered. Only a young woman is able to escape the inferno. Sarah. Jakob's daughter. Sarah has one goal: finding Omar and killing him. She teams up with Iva, a true Amazon, and her gang of desperados. Soon they are mercilessly hunted by Omar's ruthless mercenaries, because Sarah has the key to the power. She knows how to find Omar. The search for Omar will be a journey into the heart of darkness. The quest will lead them from the karstlands to the Adriatic coast/sea, on to a city of slaves. They travel on horses, on a boat and in an old tank. Many will die; others will be saved and liberated, until Sarah and Iva finally reach the Alps, where Omar is hiding. Omar, the ruler of their world. Master of numerous refugees, oppressed subjects and slaves. But nothing is what it seemed, when Sarah and Iva meet Omar.

DIRECTOR'S STATEMENT

The Searchers is a western, an action flic, a thriller, a tender love story and unsettling dystopic vision of the future. It walks a fine line between gritty realism and stylization. Our frame of reference is reality and our vision of how the world may change in coming decades. Set and costume design combine elements from visual references such as *Children of Men* to *Elysium* and *Apocalypse Now* – while finding our own original voice. The cinematography uses all available devices, from the classic tableau of lonely heroes amid a dangerous, but magnificent natural panorama, to the very fast, hand-held camera that we find in all current action films. We will shoot on location wherever possible – this film has to have that analogue feel – we will create images you'll never forget.

COMPANY PROFILE

Temper Films

As in every story, the beginning is crucial. The creation of Temper Films is not due to chance. In 2014 all conditions were right for director Andreas Prochaska, writer Martin Ambrosch and producer Daniel Hetzer to create Temper Films – a company that could produce German and English-language shows for global distribution. Our knowledge of world cinema and television, our past commercial and critical successes as well as our network of contacts make us credible as creators and producers. Temper Films is managed by Daniel Hetzer. Daniel is a film and television entrepreneur and an international producer, combining US major studio executive experience with European film making skills.

DIRECTOR'S PROFILE

Until Andreas Prochaska became a director, he used to work as an editor for acclaimed directors. His work as a director covers a large range of genres - comedy, drama, thriller and criminal films. In Austria, Andreas has created the horror thriller *Dead in 3 Days*, as well as his multiple award winning comedy *The Unintentional Kidnapping of Mrs. Elfriede Ott*. Also, he got raving reviews and top-ratings for his drama *The Miracle of Carinthia* - a German/Austrian co-production for both national networks - for which Andreas received the Bavarian Television Award in 2012 for best directing and the International Emmy in 2013. His feature film *The Dark Valley* - the Austrian entry for the Academy Awards - has been awarded with 26 awards around the world including 8 German Film awards.

SELECTED FILMOGRAPHY

2014 - **The Dark Valley**
FEATURE FILM
German Film Awards: *Winner in 8 categories*
2010 - **The Unintentional Kidnapping of Mrs. Elfriede Ott**
FEATURE FILM
2008 - **Dead in 3 Days, part 2**
FEATURE FILM
2006 **Dead in 3 Days**
FEATURE FILM

ITALY

LO SPIETATO

Renato De Maria

Fiction

Lo spietato narrates the rise and fall of Saverio Morabito, criminal by calling and boss-turned-informant for convenience during the golden years of the Calabrian mafia – the 'ndrangheta - in Milan. A dark comedy portraying the adventures of a yuppie gangster, willing to do anything to conquer the world. His way.



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English Title

Ruthless

Screenplay by

Renato De Maria,
Valentina Strada,
Federico Gnesini

Shooting Language

Italian

Main Locations

Milan, Sicily (Italy)

Main Producer

BiBi Film Tv Srl

Italy

Angelo Barbagallo

e-mail: giulia.bibifilm@
gmail.com

Estimated budget

€ 4.500.000

SYNOPSIS

We are in the midst of a dizzying economic and criminal boom in Milan. Saverio Morabito is Calabrese and grows up in the city's hinterland. After his first suburban robberies and visits to juvenile detention centers, he pursues a life of crime. In a few years, Saverio becomes the mind and armed right-hand man of a Southern Italian gang, launching into increasingly dirty yet lucrative enterprises: armed robbery, kidnappings, drug trafficking, money laundering and cold-blooded executions. In his unbridled rise towards wealth and social satisfaction, Morabito is torn between two women: his wife, remissive and devout, and his lover, hailing from Milan's upper class, beautiful and unattainable. Morabito's criminal path is paved with inevitable choices and painful trajectories: life or death, amour fou or family, the bourgeois dream or a ruthless life, up until the crucial moment of his arrest. In jail, Morabito understands the benefits of repentance, unleashing the investigators' offensive against his own clan. Today, Morabito lives under the cover of secrecy in an unknown location. Aware of the fact that they'll never stop hunting him down.

DIRECTOR'S STATEMENT

Lo spietato delves into the universe of the Italian mob through the eyes of a mafia defector and leading member of the 'ndrangheta (the Calabrian mafia). He is a gangster with a yuppie mentality, who moves through the dizzying world of Milan during the Eighties but also a dreamer who discovers his pragmatic side, realizing that crime is the only way to fulfill his aspirations. A tale that draws liberally on noir film tradition, hinged on armed robbery, drug trafficking, executions, as well as luxury, wealth and gorgeous lovers. An absolutely Italian biography – amidst light and dark, love and death – with a protagonist who is continuously morphing, refining the art of getting by and mirroring Italian history. *Lo spietato* isn't an ordinary noir, nor is it a common crime film. Above all, it's a comedy. Pitch black, sacrilegious, with real pop potential. Morabito's tragicomic affairs are an explosive combination of violence and irony. *Lo spietato* is pure entertainment, with a style and language calibrated to assault the senses, both art-house film and diversion. It is a gangster comedy, fiery and charged like machine gun fire.

COMPANY PROFILE

BiBi Film Tv

BiBi Film Tv is a production company created in 1997 by independent producer Angelo Barbagallo. Before founding BiBi Film Tv Barbagallo co-owned Sacher Film with producer-director Nanni Moretti. Among the projects that Sacher Film produced between 1986 and 2007 are: *Il Portaborse*, directed by Daniele Luchetti – in competition at Cannes Film Festival 1991, *Dear Diary*, directed by Nanni Moretti – winner of the best director award at Cannes Film Festival 1994, *The Son's Room*, directed by Nanni Moretti – winner of the Palm D'Or at Cannes Film Festival 2001, *The Caiman*, directed by Nanni Moretti – in competition at Cannes Film Festival 2006. In 2003 BiBi Film Tv produces *The Best of Youth*, directed by Marco Tullio Giordana, a TV mini-series that won the Un certain regard competition at the 56th Cannes Festival. The series also won 6 David of Donatello, 7 Nastri D'Argento and 4 Italian Golden Globes and became an international success. BiBi Film Tv continues working with acclaimed artists and emerging talent with the aim of creating entertainment both for Cinema and Television.

www.bibifilmstv.com

DIRECTOR'S PROFILE

Born in Varese in 1958, De Maria grows up in Bologna where he studies philosophy. With his first experimental film, he won the first prize at the Torino Film Festival in 1982. He directs music videos and commercials. In 1991 he writes and directs the docudrama *Il Trasloco*, presented at the Torino Film Festival. More documentaries follow, including *Lu Papa Ricky*, about the hip-hop scene and *I Figli dell'odio* about the genocide in Rwanda. In 1996 he writes and directs his first feature, *Hotel Paura*, competing in the San Sebastian Film Festival. He then directs several successful television series. In 2001 he shoots *PAZ!* inspired by Andrea Pazienza's cartoons. In 2005 he shoots *Amatemi*, another feature. In 2009 he directs *La Prima Linea*, about Italian terrorism (Toronto International Film Festival). *La vita oscena* (2014), his fifth feature, competes in Orizzonti at the 71st Venice Film Festival. In 2015 his docu-film *Italian Gangsters* competes again in the Orizzonti section of the Venice Film Festival.

SELECTED FILMOGRAPHY

22015 - **Italian Gangsters**

DOCUFILM

2015 Venice Film Festival, *Orizzonti: In Competition*

2014 - **The Obscene Life**

FEATURE FILM

2014 Venice Film Festival, *Orizzonti: In Competition*

2009 - **The Front Line**

FEATURE FILM

2009 Toronto International Film Festival:

Special Presentation

SWEET HELL THROUGHOUT THE GALAXY

Fábio Baldo

Fiction

Pedro sets off on a journey to save his household from bankruptcy when he discovers a strange and puzzling phenomenon that is making the soil of his farm unproductive.



Original Title
Doce Inferno na Galáxia
Screenplay by
Fábio Baldo
Shooting Language
Portuguese
Main Locations
São Paulo State, city of
São Paulo

Main Producer
Glaz
Brazil
Andy Malafaia
e-mail: andy@
glazentretenimento.com
Mayra Lucas
e-mail: mayra@
glazentretenimento.com

Estimated budget
€ 675.000
Financing in place
€ 135.000

**Financiers/partners
already involved**
Brazilian Federal Fund
(Brazil): € 135.000

SYNOPSIS

Pedro is a small farmer who has just acquired his first plot of land. To try to cancel the debt, he invests all of his family's savings in non-transgenic seeds, provoking a small disruption in the local productive chain. Together with his wife and their only son, Pedro tries to avoid the production methods forced by the relentless growth of agribusiness. The farm's soil, which has become unproductive on Pedro's watch, leads him to discover a strange phenomenon coming from outside the earth's atmosphere. Little by little, they find themselves at the heart of a political and economic transformation, unleashed by the rise of agribusiness.

DIRECTOR'S STATEMENT

Sweet Hell Throughout the Galaxy is based on experiences lived during almost 20 years in remote rural areas in the inland of São Paulo. During that time, I was a witness of the rise and fall of many families on the agricultural business, who couldn't adapt to the new market conditions. The growth of the agribusiness was restricted to the wealthiest families and multinational companies that now rule the local economy. I'm interested in decoding the transformations of space and memory through the sci-fi genre, reflecting upon the millennial relationship between man and land.

COMPANY PROFILE

Glaz

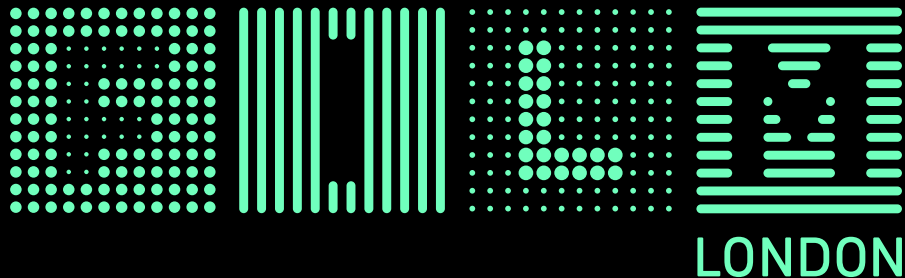
Glaz is a production company with offices in São Paulo and Rio de Janeiro and has been active in the audiovisual content market since 2000. In 2004, they entered the feature-film and animation production market, which is now the company's main focus. Glaz has a partnership with Neoplastique Entertainment and Copa Studio and, in 2015, secured an investment from Investimage I Funcine in order to structure its Commercial and Project Development departments and to implement a Television department and an Auteur cinema hub.

DIRECTOR'S PROFILE

Fábio Baldo directed the shorts *Chaos* (2010) and *Geru* (2014) showcased and awarded in prestigious film festivals like Clermont-Ferrand, Kiev-Molodist, Moscow, Montreal, Bilbao-Zinebi and Guadalajara. His first feature film, *Time Was Endless* (2016), had its premiere at the Berlinale within the section Panorama, and was screened in Toulouse, Brasília, Raindance, and at São Paulo Int'l Film Festival, besides having been awarded Best Picture and Best Actor at the QueerLisboa. In 2015 the French Cinématèque in Paris held a retrospective of his films.

SELECTED FILMOGRAPHY

2016 - **Antes o Tempo não Acabava**
FEATURE FILM
66th Berlinale: *Premiere*
2014 - **Geru**
SHORT FILM
2010 - **Caos**
SHORT FILM



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+ **Denmark, Finland, Iceland, Norway, Sweden

WEMW will select 20 projects in development with co-production / co-financing potential with either South East Europe, the Nordic countries or Italy. The call for entries will be launched in early September 2017.

More info on:

▼
www.wemw.it

THE TENTMASTER'S DAUGHTER

Isabel Anderton

Fiction

A teenage girl joins her estranged dad and his new family in their life with a travelling Circus. 15-year-old Jess gets caught up in a whirlwind of hard work, hard partying and young love as she criss-crosses the UK with a band of outsiders.



Screenplay by
Isabel Anderton
Shooting Language
English
Main Locations
England, Ireland

Main Producer
Patchwork
Productions
UK
Christine Hartland
e-mail: christine@
patchwork-productions.
co.uk

Estimated budget
€ 950.000
Financing in place
€ 71.000

SYNOPSIS

Jess, a 15-year-old loner, arrives at a travelling Circus, surprising her estranged father Mick. He reluctantly lets her stay with him, his Romanian girlfriend Nadia and toddler Katerina. Jess thinks it's all going to be great. However, Circus life and people are tough. Mick is by turns warm and charming, then distant and difficult. Jess finds an ally in Dan (18), the owner's son, but he's seeing one of the cliquey dancing girls. Always the outsider, Jess tries to get Mick's attention working as a Ring Girl with props and horses. She and Dan become close and have a moment together. Jess forms a bond with her new sister.

Jess feels accepted and happy. Then things take a turn for the worse as her fling with Dan is revealed. The dancers and Circus workers turn against her for this and previous trouble.

Jess discovers Mick is having an affair with a Circus dancer but doesn't tell Nadia. She doesn't want Kat to be fatherless like she was. During a stormy night Jess destroys the tent to punish her dad. The man she once idolized is not the man she remembers him to be, changing everything she knows about her past.

DIRECTOR'S STATEMENT

My idea started as a visual image: a girl standing in an urban car-park gazing at horses grazing on a patch of wasteland, a ramshackle collection of trailers and caravans and a magnificent tent. I spent time in a travelling Circus and it is a world I know well. My story is set in the places the public never sees. The bunk wagons that sway in the wind, dancers with Tesco bags covering their feet running through the mud to the Ring, backstage of the tent at night when the last show is over, the banter inside a lorry cab as they drive to the next ground. It is about family, secrets, sex and lies. *The Tentmaster's Daughter* draws on the look and feel of UK films like *American Honey* and *My Summer of Love* and US films like *The Place Beyond the Pines* and *Winter's Bone*. Tonally the film will be realistic but lyrical, each scene visually reflecting the main characters' journeys. The aim is to create a growing sense of claustrophobia and dramatic tension for the protagonists as the story progresses.

COMPANY PROFILE

Patchwork Productions

Christine set up Patchwork Productions in 2004 after successfully producing short films. In 2008 she produced her first feature film, the political thriller *WMD*. *WMD* was one of the first British film to follow a reverse distribution strategy. Since she executive produced *Verity's Summer* by Palme d'Or Nominee Ben Crowe and *Life Just Is* by Alex Barrett (Edinburgh Film Festival). She also produced the debut thriller *Containment* which was released worldwide. Patchwork Productions received Creative Europe development funding for the feature *Nitrate* by Gavin Boyter and Guy Ducker (at casting stage) and BFI script development funding for the feature *The Tentmaster's Daughter* by Isabel Anderton which won top prize at the Sofia Meetings Co-Production Market in 2017.

www.patchwork-productions.co.uk

DIRECTOR'S PROFILE

Isabel has directed four short films to date. Her most recent, *Augustina*, was made for Film London and two previous were funded through the BFI/UKFC. *Augustina* was longlisted for the BAFTA Short Film Award 2015 and Isabel nominated for Best Woman Director at the LSFF. *Young Offender* won the ITV Short Film Award at Encounters and has screened internationally at numerous festivals including Slamdance where it was nominated for Best Narrative Short. *Plongeur* was one of the finalists in the Soho House Short Film Competition. Isabel's screenwriting has been shortlisted for iFeatures/BBC Films feature film funds (1, 2 & 3), Channel 4's Coming Up, Bafta/Rocliffe New Writers Forum, BBC Writersroom and BBC Drama Shorts. Isabel is an alumni of the Berlinale Talent Campus and has been mentored by BAFTA and Emmy winning screenwriter Abi Morgan as part of Guiding Lights, one of the UK's most prestigious talent programs.

SELECTED FILMOGRAPHY

2015 - **Augustina**

SHORT FILM

2012 - **Plongeur**

SHORT FILM

2007 - **Young Offender**

SHORT FILM

2004 - **One to One**

SHORT FILM

THE VALLEY OF STONE RIVERS

Pablo Nieto, Hugo Chávez Carvajal

Documentary

At the beginning of the twentieth century, most rivers and lakes of Mexico City were transformed into roads, subway stations and public spaces.

Our documentary evokes the intimate memory of this significant transformation.



Original Title

La cuenca de los ríos de piedra

Screenplay by

Pablo Nieto, Hugo Chávez Carvajal

Shooting Language

Spanish

Main Locations

Mexico City

Main Producer

Etnoscopio

Mexico

Pablo Nieto

paultool@gmail.com

Hugo Chávez Carvajal

hugchvzc@gmail.com

Estimated budget

€ 145.800

Financing in place

€ 50.500

Financiers/partners

already involved

Etnoscopio (Mexico):

€ 38.200

IMCINE (Mexico):

€ 7.200

Storylab (Mexico):

€ 5.000

SYNOPSIS

This documentary delves into the experiences of four older people whose lives were marked by the rivers, lakes and canals of Mexico City, when water was much more present in the metropolitan area than it is today. This documentary seeks to narrate how we have lived and coexisted with water through the eyes of those who have witnessed the profound transformations of a capital which slowly expelled water and replaced it by layers of concrete. The multi-vocal narrative will map the evanescent and juxtaposing memories of these older people, telling the everyday story of water depletion in Mexico City.

DIRECTOR'S STATEMENT

When I was seven years old, my grandmother Alma would take me to the Zócalo Subway Station, where we watched the scale models of Tenochtitlán. There, several feet below ground, in a noisy tunnel, it was difficult to imagine that Mexico City had been a water-surrounded city in a not so distant past. The subway was so hot and crowded that we would quickly walk to the exits, but I always wondered "What happened to all the water?" Over the years, I have seen floods and droughts in Mexico City, and how rivers and lakes turned slowly into dumps or were covered with concrete. One day, while talking to my friend Hugo, we asked ourselves about the stories of the water that still exists in our city. How was the relationship that our grandparents' generation had with water? How will the relationship between this precious liquid and the younger inhabitants of the city in the next years be? Looking for information to answer these questions, we decided to visit the water bodies that still exist.

COMPANY PROFILE

Etnoscopio

Etnoscopio Collective is an independent organization formed by documentary filmmakers and anthropologists that through producing documentaries, film samples, workshops, conferences and exhibitions, wants to promote the creative use of the audiovisual media in the social sciences and humanities. Its documentary projects include *Out of Focus* (2013), winner for best documentary in Short Shorts Mexico, Recife Ethnographic Film Festival and Viva Latino Film Festival NYC. Jury Mentions at the Zlatna Ethnographic Film Festival, Social Justice Film Festival and at the Concordia International Social Film Festival.

www.pablonieto.jimdo.com

DIRECTOR'S PROFILE

Pablo Benjamín Nieto Mercado (México, 1979). Multimedia artist. He studied Metallurgy and Engineering Communications and Electronics at the Instituto Politécnico Nacional and Educational Television Production in Centro de Capacitación Televisiva, dedicated to the electronics and software architecture, current DIY, production and Multimedia improvisation. He has developed apps and interactive pieces for Conaculta, Nike and others. Winner of the Movistar Iron Geek award 2011. His audiovisual work has been exhibited at festivals and exhibitions in Mexico, Milan (Italy) and Colombia.

Hugo Chávez Carvajal (Mexico, 1985).

He studied ethnology at the National School of Anthropology (ENAH) and got a Master's Degree in Visual Anthropology and Anthropological Documentary at FLACSO - Ecuador. Currently completing a Ph.D. in Anthropology in the Metropolitan Autonomous University. *Obsolescencia* (2015) is his latest work with the support of the National Fund for Culture and the Arts (FONCA). He is associate producer and co-editor of the documentary *Out of Focus* (2013), Winner at Short Shorts México 2014 and the 5th Festival do Filme Etnográfico do Recife 2013.

SELECTED FILMOGRAPHY

Pablo Nieto

2015 - **Peñoneros**

FEATURE DOCUMENTARY

2012 - **No More Fucking Fans**

EXPERIMENTAL DOCUMENTARY

Hugo Chávez Carvajal

2015 - **Obsolescencia**

FEATURE DOCUMENTARY

ITALY

THE VICE OF HOPE

Edoardo De Angelis

Fiction

It's the story of a priest whose vice is saving children and a woman who attributes no value to her life until she unexpectedly discovers she is pregnant.



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SYNOPSIS

An unconventional priest is transferred to a desolate location because he is the reason why a fellow priest, found guilty of sexually abusing deaf children, is now in a coma. He meets Maria, a hopeless prostitute, who is now very unexpectedly pregnant. They had both been involved in a traumatic event twenty years before. They decide to confront the drama of their past and assure the birth of the expected child to give him, and themselves, a future.

DIRECTOR'S STATEMENT

This is a film that speaks of the future. The story is based upon the idea that it is necessary to reconcile ourselves in order to grow. Joe and Maria are antithetical in their conceptions of self. Joe possesses a high degree of ego, to the point where he feels himself to be a judge of good and evil. He employs violence against those he has judged to be evil, even to the point of murder. Joe doesn't admit his limits as a human, but believes himself a god. Maria, on the contrary, possesses a pitifully small self-image. She feels she has no prospects and drags through her days sadly pondering her childhood's broken dreams as she awaits death. Together they seek to form an equilibrium, together they need to accept life with all its pain and sudden bursts of fulminating joy. The parables of the Bible and Apocrypha were my inspiration in telling the miracle of the Nativity today. In fact, for me, being born in these times means having the courage to die and to be resurrected. The way to obtain resurrection is atonement. *The Vice of Hope* is going to be a secular tale invaded by faith.

COMPANY PROFILE

O' Groove

O' Groove was founded in 2013 by Pierpaolo Verga and Edoardo De Angelis. In 2014 *Perez.*, directed by Edoardo De Angelis, was selected in the official selection at the Venice Film Festival and distributed by Medusa Film. In 2016 *Indivisible*, directed by Edoardo De Angelis, distributed by Medusa Film, that was awarded with 6 Donatello's David and was selected, among the others, at Toronto International Film Festival, BFI London Film Festival and had its premiere in Venice at the Venice Days.

www.ogroove.it

DIRECTOR'S PROFILE

Edoardo De Angelis (Naples, 31st of August 1978) is an Italian film director and screenwriter. He graduated in Directing at Centro Sperimentale di Cinematografia in Rome. The Serbian master Emir Kusturica has defined him "a visionary talent." His feature film debut was *Mozzarella Stories*, produced by Bavaria Media Italia, Eagle Pictures and Experimental Centre of Cinematography Production. Emir Kusturica and Paula Vaccaro were executive producers. In 2014 he wrote, co-produced and directed *Perez.*, produced by O' Groove and Tramp Limited, selected in the official selection at the Venice Film Festival and distributed by Medusa Film. In 2016 he wrote and directed *Indivisible*, produced by Tramp Limited and O' Groove, distributed by Medusa Film.

SELECTED FILMOGRAPHY

2016 - **Indivisible**

FEATURE FILM

2016 Venice Film Festival: *Pasinetti Award for Best Film*

2016 David di Donatello: *Best Screenplay*

2015 - **Perez.**

FEATURE FILM

2015 Venice Film Festival: *Official Selection*

2011 - **Mozzarella Stories**

FEATURE FILM

Original Title

Il vizio della speranza

Screenplay by

Umberto Contarello,
Edoardo De Angelis

Shooting Language

Italian, English

Main Locations

Italy

Main Producer

O' Groove

Italy

Pierpaolo Verga

e-mail: pierpaoloverga@ogroove.it

Estimated budget

€ 3.200.000

Financing in place

€ 2.000.000

Financiers/partners

already involved

Tramp (Italy)

Medusa Film (Italy)

ITALY

WE ARE THE WINNERS

Giovanni Piperno

Fiction

Bad situations could be unexpected brand-new starts.

EURIMAGES
CO-PRODUCTION DEVELOPMENT AWARD
ELIGIBLE PROJECT

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SYNOPSIS

Marco is a boy full of energy, he is often frustrated and angry because he lives in a difficult district without any space for imagination. He is unemployed and his family situation is far from ideal because his mother has a mental disease. Anna, his big love, is his sunshine but her family doesn't like him very much. When Marco finds out that he will become father soon, he will find, together with Anna, the strength to face his own problems, his mother's illness, and finally to come to terms with the rest of the world around him. A "musical" movie that, through the *bildungsroman* of one of its protagonists, gets us, between fiction and reality, to know the characters and the real life of a neighborhood animated by great dreams and desires.

DIRECTOR'S STATEMENT

In 2014 in Rome's district Tor Sapienza we witnessed racial conflicts revolving around a Refugees Center for children. But the neighborhood is not just that, so we decided to look for a new way to show, through cinema, a different point of view on the suburbs' life. We believe that the act of filming is also a political way to try to re-shape reality, so we decided to involve all the neighborhood and its kids trying to narrate, beyond easy exoticism and in a "comic" key, what those kids live and dream. "Tor Sapienza Film Lab" was born in 2015: boys and girls have learned to write and play in first person their stories; we realized 3 short films. After two years there, we collected enough stories and characters to develop a film that could narrate the real district with depth in a smart, fresh way. We'd like to make a movie a little bit "mad" in a visual way, introducing fantasy moments using the music to represent Marco's imagination in a story deeply rooted in reality.

COMPANY PROFILE

Archimede

Archimede was founded by Matteo Garrone in 1997 as a film production and distribution company. The first film Archimede produced was *Terra di mezzo* (1997); the next film was *Ospiti* (1998), in 2000 the company produced *Estate Romana*, which was presented in the official selection of Venice Film Festival. In 2008 Archimede produced Gianni Di Gregorio's debut film entitled *Pranzo di Ferragosto*, which was awarded Best Debut Film Award at the 65th Venice International Film Festival. In 2011 the company co-produced *Reality* with Fandango. It won the Grand Prize in 2012 at Cannes Film Festival. In 2014 the company produced *Tale of Tales* that won 7 Donatello Awards.

Kino produzioni

Kino produzioni's main goal is to research and develop a new cinematic point of view strongly linked with reality. Kino is working to develop a new generation of emerging talents often co-producing with international companies. In 2016 Kino presented *Il piú grande sogno*, debut film by Michele Vannucci in Orizzonti Competition at Venice, *Valparaiso* by Carlo Sironi awarded with Prize Video und Surtitlung at Pardi di Domani at Locarno and *The Silence* by Farnoosh Samadi and Ali Asgari premiered in the short film competition in Cannes. Our slate of project includes *Sole*, debut film by Carlo Sironi supported by MiBACT, CNC and IDM and *Women – Photographs* by Ester Sparatoro supported by MiBACT and CNC.

www.kinoproduzioni.it

DIRECTOR'S PROFILE

After a degree in photography from the I.E.D., he worked as a clapper-loader and camera assistant for Terry Gilliam, Martin Scorsese, Nanni Moretti and many others. He directed several TV programs and documentaries broadcasted in prime time for RAI3 and by ARTE. The film *A.T.O.M.I.C.* premiered at Locarno Film Festival in 2008, *The Missing Piece* won a Cinema Doc award as Best Director at Turin Film Festival in 2010. *The Beautiful Things*, by G. Piperno and A. Ferrente, won 40 international awards and was the most successful documentary released in Italian cinemas. With the collective film *9x10 ninety* he participated at the Venice Days in 2014. He presented at Rome Film Festival in 2015 two short films created for a social inclusion project; *Almost Heroes* won in 2016 a Nastro d'Argento Award.

SELECTED FILMOGRAPHY

- 2016 - **This is My Sister** FEATURE DOCUMENTARY
- 2016 - **Almost Heroes** SHORT FILM
- 2016 - **If I Had the Words** SHORT FILM
- 2017 - **9x10 ninety** FEATURE DOCUMENTARY
- 2013 - **The Beautiful Things** FEATURE DOCUMENTARY
- 2010 - **The Missing Piece** FEATURE DOCUMENTARY

Original Title
Abbiamo vinto noi

Screenplay by
Giovanni Piperno, Pier Paolo Picciarelli

Shooting Language
Italian

Main Locations
Rome (Italy)

Main Producers
Archimede
Matteo Garrone
e-mail: archimedefilm@gmail.com

Kino produzioni
Giovanni Pompili
e-mail: info@kinoproduzioni.it

Estimated budget
€ 568.000

Financing in place
€ 168.000

Financiers/partners already involved
Archimede (Italy): € 60.000
Kino produzioni (Italy): € 83.000
MiBact Development funds (Italy): € 15.000
Lazio Region Lab - Development support (Italy): € 10.000

YALDA

Massoud Bakhshi

Fiction

Iran: the future of a young woman facing retributive justice plays out live on the country's most popular reality show. About women and dignity.



Screenplay by
Massoud Bakhshi
Shooting Language
Farsi
Main Locations
Iran

Main Producer
JBA Production
France
Marianne Dumoulin
e-mail: mariannedumoulin@jbaproduction.com

Estimated budget
€ 1.270.000
Financing in place
€ 301.000

Financiers/partners already involved
Tita B/Breizh Film Fund (France): € 50.000
Short Cut: € 50.000
Pyramide International (France): € 42.000
Pyramide Distribution (France): € 40.000
Torino Film Lab (Italy): € 80.000
Angoa (France): € 11.000
JBA Production (France): € 5.000
Sundance Bon Gah /Global Filmmaking Award (USA): € 5.000
NiKo Films (Germany): € 2.000

SYNOPSIS

Maryam (26) is "temporarily married" to Naser (65). She accidentally kills him, but is pregnant with his child. In Iran, only a victim's family can forgive the killer. For Maryam, this pardon plays out on the country's most popular reality show. She quickly discovers that nothing is what it seems, including her own family. She must choose between her child and her life, in front of millions of viewers.

DIRECTOR'S STATEMENT

Trained in the strong documentary tradition of the Iranian cinema, I write my films in relation to the realities of the Iranian society. My first feature film, *A Respectable Family*, was based on my childhood memories of the Iraq-Iran war. Despite its selection at the Cannes Film Festival and both critics' and audience's acclaim of the film abroad, it was banned in Iran and aroused an extreme anger among the Iranian authorities who brought proceedings against me. After the last general election, the new administration closed the case, which was similar to a Kafka's story and made me seriously think about the issues of Justice, Forgiveness and Truth. It is also inspired by real facts. I worked years ago on a documentary about women who were sentenced to death for having killed their husbands. The images of these women and their heartbreaking stories, who have been subjected to a blind, deep form of violence, remained with me. *Yalda* is a reflection of all these thoughts.

COMPANY PROFILE

JBA Production

JBA Production has explored new cinematographic worlds, focused on new talent dealing with high stakes in both content and cinematic form. JBA has produced more than 100 films and 50% are first films. In 2017, *Wajib* by the Palestinian director Annemarie Jacir was selected in Competition in Locarno and four other projects are in pre-production: *Donbass* by Sergei Loznitsa (Ukraine), *Yalda* by Massoud Bakhshi (Iran), *Sow the Wind* by Danilo Caputo (Italy) and *Perro Negro* by George Walker Torres (Venezuela).

www.jbaproduction.com

DIRECTOR'S PROFILE

Massoud Bakhshi was born and lives in Tehran. Between 1990 and 1998 he worked as a film critic, script writer and producer. He made ten documentaries and one short film, which received many prizes. His first feature film, *A Respectable Family*, was selected for the Directors' Fortnight at Cannes in 2012. *Yalda* is his second feature film.

SELECTED FILMOGRAPHY

2012 - **A Respectable Family**
FEATURE FILM
2010 - **Our Persian Rug**
FEATURE DOCUMENTARY
2009 - **Bagh Dad Bar Ber**
SHORT FILM
2007 - **Tehran Has No More Pomegranates!**
FEATURE DOCUMENTARY



**We would like to express our most sincere gratitude
for the encouragement and support you have shown for
the 21st Bucheon International Fantastic Film Festival**

The 21st Bucheon International Fantastic Film Festival,
which was colored with the hot and humid fantasia of the midsummer, ended in great success.

We thank you for putting your hearts and souls into helping a 'festival noted for its films'
become the tremendous success that it was.

We will put our utmost efforts into amplifying and diversifying our programs even further,
and into building a more substantial film industry program before we see you again in July, 2018.

The Feature Film Program at Sundance Institute is pleased to congratulate the Sundance-supported projects participating at the MIA | Mercato Internazionale Audiovisivo

The Cryptozoo Debut

writer-director Dash Shaw
producers Kyle Martin and Craig Zobel

Yalda

writer-director Massoud Bakhshi
Producers Marianne Dumoulin and Jacques Bidou

Nowhere

writer-directors Marco Leao & Andre Santos
João Figueiras and Maria José Messias



1991 Directors Lab fellow Quentin Tarantino

Visit sundance.org/featurefilm for program and application information

Films supported by the Feature Film Program include Damien Chazelle's *Whiplash*, Ryan Coogler's *Fruitvale Station*, Benh Zeitlin and Lucy Alibar's *Beasts of the Southern Wild*, Sean Durkin's *Martha Marcy May Marlene*, Cary Fukunaga's *Sin Nombre*, Talya Lavie's *Zero Motivation*, Jonas Carpignano's *Mediterranea*, Dee Rees' *Pariah*, Haifaa Al-Mansour's *Wajda* and Ritesh Batra's *The Lunchbox*.



MIA|TV is proud to present the second edition of the Drama Series Pitching Forum, a must-attend event after last year's great success.

This year, Drama Series Pitching Forum is featuring an international selection of new series presented at MIA for potential development: fifteen projects that captivated, surprised and moved us as soon as we set eyes on them.

This shortlisted line-up has been chosen by the eleven members of the MIA|TV Board, which comprises key personalities of the International industry. Board members have done a thorough selection - based on their analysis of specific evaluation criteria - culminating in a range of original and diverse projects: from political thriller to crime, from romance to black comedy, from mystery to period, from biopic to sci-fi.

MIA|TV believes that these projects have great creative potential and distribution appeal, as they reflect the panorama of the current global market.

We have projects from the UK, France, Germany, Finland, Italy, Ukraine, Denmark, Poland and Iceland: arriving in Rome with topics and stories of great importance and interest, and representing nine countries in addition to Italy.

To give more support and value to this event, MIA provides all producers with the advice of an international expert, who will help them in the development of their pitch.

MIA|TV congratulates all participants and wishes all the best to the producers and creators who will be presenting their projects for their debut pitch. We hope that the Drama Series Pitching Forum will become an increasingly essential platform for the discovery of future TV success stories.

AWARDS

This year MIA is particularly proud to present for the first time two awards that will be given to one of the Drama Series Pitching Forum projects selected.

Apulia Film Commission "MIA|TV Best Drama Series Award"

Apulia Film Commission (AFC) aims to attract audio-visual production companies by providing subsidies to lower the costs of preparation, production and post-production of the projects shot in Puglia. Apulia Film Commission will award the Best Drama Series project with a prize of 20.000€ to the best pitch presented to the Drama Series Pitching Forum.

EDI Award

This year MIA is particularly proud to present for the first time the MIA|EDI Visionary Award, a prize that aims to help those projects that wish to innovate the art of storytelling with outstanding visual effects artistry. The award will be assigned to one project chosen between one of the three sections (MIA|CINEMA, MIA|TV and MIA|DOC). EDI, a leader in the field of VFX in Italy, will provide VFX production lab opportunities in kind valued up to 15.000 Euros.

The Awards will be assigned during MIA Award Ceremony.



DOMINGO CORRAL
Director producción original
MOVISTAR +



JIMMY DESMARAIS
Co-Managing Director
ATLANTIQUE PRODUCTIONS



CARLO DUSÌ
Head Business & Commercial Affairs
SCOTT FREE FILMS



MICHAEL ELLENBERG
CEO
MEDIA RES



FRANCESC ESCRIBANO
Managing Director
MINORIA ABSOLUTA



MARIANNE GRAY
Executive Producer / Producer
YELLOW BIRD ENTERTAINMENT



PHILIPPE MAIGRET
President Scripted Programming
ITV STUDIOS AMERICA



GARY MARENZI
Head of Entertainment Sales
& Partnerships
IMG



SANDRA OUAISS
Head of International Drama
Coproductions
NEWEN



AMELIE VON KIENLIN
SVP Scripted Acquisition
& Co-Production
RED ARROW INTERNATIONAL



POLLY WILLIAMS
Head of Scripted Drama
ENTERTAINMENT ONE

4 WORDS FOR LOVE

Helion Pictures

Gabriel, a widower, and his teenage daughter, Imogen, rent their Paris apartment out as an Air BnB to visitors from all over the world. Their stories deal with love in its different forms, romance, family and friendship, and their stories intertwine with those of their hosts.

Created by

Steven Bawol & Richard Hurst

Writers

Richard Hurst, Brian Lynch and Jacqueline Surchat

Based on

Original story

Shooting Language

English, French, Italian, German, Spanish

Shooting Locations

Paris (France)

Broadcaster Attached

RTE (Ireland), RTS (Switzerland), YLE (Finland)

Number of episodes

8 x 50'

Lead Producer

Helion Pictures

UK

Steven Bawol

bawol@helionsps.com

Estimated budget

€ 7,259,269

Financing in place

€ 2,525,000

SERIES SYNOPSIS

Paris is the City of Love. Some come looking for love, others to celebrate their love, still others in hopes of keeping love alive. Think about the thousand of locks on the bridges of Paris. Every lock has a love story behind it. Some funny, some sad, some bittersweet. These stories will be woven through the series, centered around Gabriel, an affable Irishman, his teenage daughter Imogen, and the AirBnB they rent out to guests from all over the world. Gabriel and his French wife Chantal settled in Paris 15 years ago, and had a daughter together, Imogen. Chantal unexpectedly passed away five years ago. Gabriel couldn't bear to leave or live in the apartment so he rents out the rooms as an AirBnB. He and Imogen live in the servants' quarters upstairs, but spend most of their time downstairs in Le Corsaire, the local café. Philippe and Sylvie, husband and wife, run Le Corsaire. They take Gabriel and Imogen under their wing, and they treat them like the son and granddaughter they never had. Sylvie is Imogen's confidante as Imogen navigates her teenage years. Imogen has decided that her father needs to find a new love interest but how she'll help him she hasn't worked out yet...

CREATOR'S/PRODUCER'S STATEMENT

Steven Bawol

Love is a subject that has engaged all the world's greatest writers. It is a subject that is fascinating, fundamental and universal. It is the subject of countless novels, plays and movies, yet it is a subject that is rarely treated on prime time television, whose default drama setting seems to be crime and murder. The ambition is to create a show that can generate the range of emotions that love in all its forms does, a series that is modern, honest, funny, sad and most of all true.

4 Words for Love



COMPANY PROFILE

Helion Pictures

Helion Pictures is a UK company specializing in international co-production of comedy, drama, youth and documentary series. Managing director Steven Bawol worked at Viacom and HBO, and has produced series for Universal Television, CBS, Channel 4 UK, SVT Sweden, MTV International, France Television, Nickelodeon, YTV Canada, Discovery, RMC Decouverte and Skyvision. Bawol co-created Section de Recherche, France most successful police series and was an executive producer of Borgia on Canal+.

PRODUCER'S HISTORY

Steven Bawol started as a location scout on *Miami Vice*, which he left to become head writer on the first French/American fiction co-production, the action/adventure series *Crossbow*, shot in France. He returned to the States where he was a producer/director on Universal Studios ground-breaking police series, *The Street*, followed by the first network series he created and produced, the CBS road trip comedy, *Wish You Were Here* which landed him a deal at HBO where he helped to build their international co-production business. He produced and directed France 2's comedy series *L'Annexe*, *One for the Road* for Channel 4 UK, *Renford Rejects* for MTV International, *Boy Meets Girl* for SVT (an interactive comedy that ran on two channels simultaneously) and *Genie in the House* for Nickelodeon UK. He co-created *Section de Recherche* for TFI, France's top rated police series and was an executive producer on the Canal + series *Borgia*. Most recently he produced and directed the adventure/documentary series *Mountain Rescue* for Discovery and created and produced *Into the Fire: the Marseille Battalion* for RMC Decouverte and Skyvision.

BEATRICE CENCI - THE TRIAL

Tangram Film, Isaria Productions

A horrible murder committed by a beautiful young aristocratic girl shakes the magnificent and merciless Rome of the 16th century to the core. Based on a true story, this is a tale of blood and passion, the first Renaissance legal thriller. A trial that became legend: the case of Beatrice Cenci.



Original Title

Beatrice Cenci - Il Processo

Created by

Roberto Levi and Paola Randi

Writer

Paola Randi

Based on

A true story

Shooting Language

English, Italian

Shooting Locations

Rome and Lazio Region (Italy)

Number of episodes

10 x 57'

Producers

Tangram Film

Italy

Roberto Levi

e-mail: tangramfilm@

tangramfilm.it

Isaria Productions

Italy

Isabella Spinelli

e-mail: spinelli.isabella@

gmail.com

Estimated budget

€ 19.695.116

Financing in place

€ 800.000

SERIES SYNOPSIS

Beatrice Cenci – The Trial is a legal thriller set in the Italian Renaissance. Set in the dark and dazzling city of Rome during the late Renaissance, a heinous crime is committed, embarrassing inhabitants and the court of the Pope alike. The powerful, rich, and cruel Count Francesco Cenci is murdered in the countryside in Rocca of Petrella Castle that belongs to the Colonna estate. His daughter Beatrice has been accused of the murder. Alleged accomplices to the murder are Lucrezia, Francesco's wife, Giacomo, his son, Olimpio Calvetti, the guardian of the Petrella Castle, and Marzio Catalano, the coppersmith of Petrella. The trial at the Pontifical Court has gone down in history as one of the most celebrated of all times.

CREATOR'S/PRODUCER'S STATEMENT

Roberto Levi

The Renaissance, as you have never seen before. Beatrice Cenci is a legal thriller that combines adventure, crime, melodrama, history, and political drama. It has the charm of a series in costume and the atmosphere of a historical thriller, but the language of contemporary crime and action series. As in hit series, such as *The Affair* and *True Detective*, the plot unfolds through flashbacks of witness interrogations at the trial. A story of prohibited love and adventure, sex, power, blood, revenge.

COMPANY PROFILE

Tangram Film

Tangram Film is an independent production company founded in 1981 by Roberto Levi, with the aim to develop, produce and co-produce films, TV series and doc with international appeal. Tangram Film has acquired international relevance maintaining craftsmanship, listening, and resilience. Among the titles produced: *The Belly of the Architect* by Peter Greenaway, *The Seagull* by Marco Bellocchio, *The Charterhouse of Parma* by Cinzia Th Torrini and *Young Casanova* by Giacomo Battiato. In 2010 Carolina Levi started to collaborate with her father for Tangram Film.

www.tangramfilm.it

Isaria Productions (Associated Producer)

Isaria Production's mission is to create and distribute commercially driven independent cinema. In 2010 they produced *Gangor* by Italo Spinelli, the first Italian-Indian coproduction, in competition at Rome Film Festival. In 2011 they coproduced *Gianni e le donne* by Gianni Di Gregorio, selected for the Berlinale, sold in over 15 countries. In 2015, with new investors, the company changed face focusing on development, financing new and original ideas and discovering new talents.

www.isariaproductions.com

PRODUCER'S HISTORY

In 1981 Roberto Levi founded Tangram Film, in 2010 Carolina Levi started to collaborate with her father.

Selective filmography: *The Octopus 8 – The Scandal* (1997, TV Series), coproduced with Rai Uno and ZDF, awarded as Best Mini-Series at Montecarlo Film Festival 1998, *The Octopus 9 – The Pact* (1997, TV Series), coproduced with Rai Uno and ZDF; *Young Casanova* (2001, TV Series), coproduced with Pathè TV and Beta Film, awarded with Silver Fipa at FIPA – Festival International de Programmes Audiovisuels 2002; *The Charterhouse of Parma* (2011, TV Series), coproduced with JNP France Film and Aprime Group, realized for Rai Fiction and awarded as Best Mini Series at Les Lauriers de la Radio et de la Télévision 2013; *The Venice Ghetto, 500 Years of Life* (2015, documentary), premiered in Venice Days 2015, selected at UK Jewish Film Festival 2015, Jerusalem Jewish Film Festival 2015, Atlanta Jewish Film Festival 2016, Geneva International Jewish Film Festival 2016; *Because I'm a Genius! Lorenza Mazzetti* (2016, documentary), premiered at the 73rd Venice International Film Festival – Venice Classics 2016; *Castro* (2016, documentary), awarded as Best Italian Documentary at Festival dei Popoli 2016.

BEAUTIFUL MINDS BERNINI VS BORROMINI

Endemol Shine Italy

A great artistic and human rivalry in 17th century Rome. Two geniuses seeking perfection. A girl seeking love. A woman trying to conquer Saint Peter's throne. Far from the classical biopic, *Beautiful Minds* turns the lives of two of the most talented artists of all times in a visionary and fast paced TV show.

Original Title

Geni Ribelli – Bernini e Borromini

Created by

Davide Sala, Eleonora Fiorini, Giorgia Mariani

Writers

Davide Sala, Eleonora Fiorini, Giorgia Mariani

Based on

Original story

Shooting Language

English

Shooting Locations

External locations in Rome, Italy. Studio shootings and VFX, TBD

Number of episodes

8 x 50'

Lead Producer

Endemol Shine Italy Italy

Massimo Del Frate
e-mail: massimo.delfrate@endemolshine.it

Alessia Gambaro
e-mail: Alessia.gambaro@endemolshine.it

Davide Sala
e-mail: davidefiction@endemolshine.it

Estimated budget

€ 18.917.359

Financing in place

€ 4.730.000

SERIES SYNOPSIS

Rome, early 17th century. While fighting the Reformation, the Pope orders the completion of Saint Peter's Basilica, the grandest church in Christianity. Two talented architects and sculptors meet in the construction yard that was Michelangelo's. They are Francesco Borromini and Gian Lorenzo Bernini, and they will change forever the history of art. They are young, charismatic and passionate. They are two geniuses obsessed by beauty and perfection. They seek glory and success. They admire each other, and become friends, sharing not only ideas, but also the lively and seductive roman nights, and the mundane passions of their young age. Together they conceive some of the masterpieces that give the heart of roman Catholicism its unparalleled charm, gaining the Pontiff's admiration and his enemies' contempt. Yet they are very different. They soon discover they have just two things in common: the desire to outdo each other, and the love for a young and proud model. A harsh fight starts between the two. A duel fueled by an ambitious noblewoman, Donna Olimpia Pamphili, who uses them as pawns in her power games to control the papal throne.

PRODUCER'S STATEMENT

Massimo Del Frate

Bernini and Borromini are perfect characters for a TV show, and their lives lend themselves to a breath-taking narration. *Beautiful Minds* will be a dramatic series, depicting the violence and ecstasy of creation. It will have a rushing, crazy rhythm, as crazy as the minds of two artists who never stopped creating. The stories that can be told following them are endless, also thanks to the historic period, during which Popes are afraid of losing their power, and use art as a weapon to reassert it.



COMPANY PROFILE

Endemol Shine Italy

Endemol Shine Italy is the first TV production company in Italy and is part of the Endemol Shine Group, present in over 30 markets with a constant growing library of over 3.000 formats. Its activities range from entertainment programs and drama appealing to the audience, to the creation and adaptation of formats for the main Italian networks, satellite platforms and interactive media. Present on the market since 1986 (as La Italiana Produzioni Audiovisive and since 1989 as Aran), in 1998 it joined the Endemol Group. In December 2014 Endemol Shine Group was born as the joint venture uniting Endemol, Shine and CORE Media Group, thus creating a global network that consists of 120 companies, with a portfolio of international hits. Among Endemol Shine Italy's entertainment shows: *Big Brother*, *Masterchef*, *Deal or No Deal*, *Your Face Sounds Familiar*, *Next One!*, *Ready Steady Cook* etc.. Among Endemol Shine Italy's drama productions: *Sisters*, *The Good Apprentice*, *Second Chance*, *The Teacher*, *Tuscan Passion*, etc.. Endemol Shine Italy also deals with all ancillary rights and develops Second Screen and Interactive TV applications.

www.endemolshine.it

PRODUCER'S HISTORY

During its fifteen years long experience in the drama production, Endemol Shine Italy Drama Department has created some of the most appealing Italian TV series for the different audiences of the main national free TV broadcasters, Rai and Mediaset. Its expertise spans to different scripted genres: mainly prime time dramas, but also biopics, soap operas, fantasy movies, sitcoms and sketch comedies. Among its latest titles, the huge successful dramas *Sisters* and *Second Chance*, the multi-season brands *Tuscan Passion*, *The Teacher* and *The Good Apprentice*.

THE BROTHERS NOBEL

Arena Film

Based on the true story of Alfred Nobel and his brothers, this epic drama follows their struggle to become captains of industry in a crumbling Russian Empire. To reach the top the brothers have to fight plotting noblemen, corrupt officials, morally bankrupt competitors and each other.

Created by

Ulrik Bolt, Johanna Ginstmark, Jonas Tarestad, Anders Banke

Writers

Johanna Ginstmark, Jonas Tarestad

Based on

A true story

Shooting Language

English

Shooting Locations

TBD

Broadcaster Attached

TBA

Number of episodes

8 x 45' (4 seasons)

Lead Producer

Arena Film
Denmark
Ulrik Bolt
ulrik@arenafilm.dk

Estimated budget

€ 16.000.000

Financing in place

€ 60.000

SERIES SYNOPSIS

The Brothers Nobel is the untold story about Alfred Nobel's brothers and their rise to power as "The Russian Rockefellers". For eighty years the name Nobel was closely linked with the industrialization of Tsarist Russia. What started as a small mechanical workshop grew into Russia's largest company and one of the leading oil companies in the world, until all was lost in the Russian Revolution.

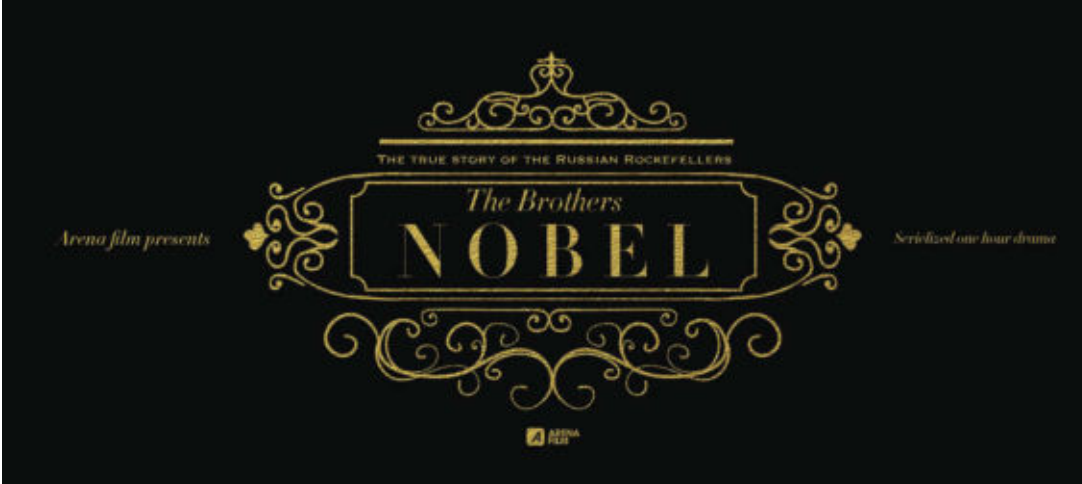
Season One sees the Nobel family owning a small factory, "Nobel & Sons", and they lead a comfortable bourgeois life in St Petersburg. Middle brother Ludvig is a genius, trouble is: so is the rest of the family. His older brother Robert is second in command after their father Immanuel and he would not delegate licking a stamp to his younger brother.

When the Crimean War breaks out, the family is presented with an opportunity to reach the top of the social ladder. They "steal" a lucrative naval mine contract from competitor Krosotkin, a brutal and vindictive aristocrat. Ludvig realizes that the blue-eyed family navigates blindly in the dangerous world of military madness and that he alone can save the family, but his brother stands in his way...

CREATOR'S/PRODUCER'S STATEMENT

Ulrik Bolt

The contradictory nature of the Nobel family is intriguing. They have many of the character traits we deem as good while working in industries some of us might deem morally questionable. Whether they developed mines, invented the dynamite, built artillery or drilled for oil. The show will focus both on their workplace relations as well as their private lives, though the two sometimes are hard to separate. It's a world with stark contrast between those who have and those who have not.



COMPANY PROFILE

Arena Film

Arena Film was founded by Ulrik Bolt in 1992, producing TV series for TV2/Denmark and drama productions for the Public Fund "New Fiction Denmark", as well commercials and corporate videos. From 1998-2003 Arena entered a partnership with the distributor Angel to become Angel Arena. The company was co-producing and distributing films like *Katja's Adventure*, *Misery Harbour*, *Shake It All About* and Lars von Trier's *Dancer in the Dark*. From 2003-2016 Ulrik Bolt was Head of Film Commission in Copenhagen, setting up Copenhagen Film Fund and servicing projects like *The Danish Girl*, *Wallander* and *The Bridge*. In 2016 Bolt re-launched Arena Film with a mission to elevate worldly Scandinavian stories to meet a global market.

Beside *The Brothers Nobel*, the company is developing an animation feature/TV series on the original Nordic Troll myths (*Trollstory*), a dramatic trilogy mini-series on the post World War II anarchistic art movement COBRA and the high drama series *Mad* set in the UN/New York during Dag Hammarskjold's leadership in 1950's in collaboration with Scandinavian S-VOD Viaplay.

www.arenafilm.dk

PRODUCER'S HISTORY

As an award-winning producer, Ulrik Bolt's experience ranges from feature film production with Oscar winning directors to successful television creating, commissioning and co-production. With Arena Film, he set a mission to bring Scandinavian stories and talent to a global audience. Ulrik is a graduate from The National Film School of Denmark, EAVE (94) and PolyGram's internal MBA program Fastlane (97).

CORNUCOPIA

Sagafilm

Passionate chef Styrgerður returns wandering the world for years, and gets a job at a rehab center for people with eating disorders, run by her sister at their family farm. For the first time in her life she has to cook for people that refuse to eat.

Original Title

Hugborg

Created by

Dogg Mosesdóttir

Writers

Dogg Mosesdóttir, Otto Geir Borg, Johann Ævar Grimsson

Based on

Original story

Shooting Language

Icelandic

Shooting Locations

Iceland

Broadcaster

Attached

RÚV - The National Broadcaster of Iceland

Number of episodes

10 x 45'

Lead Producer

Sagafilm

Iceland

Kjartan Thordarson

kjartan@sagafilm.is

Anna Vigdis Gísladóttir

annavigdis@sagafilm.is

Thorhallur Gunnarsson

thorhallur@sagafilm.is

Estimated budget

€ 5,000,000

Financing in place

€ 2,000,000

SERIES SYNOPSIS

Passionate cook Styrgerður (35) returns home to her farm in Iceland broke after 7 years of travelling. The farm, however, has undergone some changes. One of the farmhouses has been transformed into a treatment center for eating disorder patients, run by Styrgerður's older sister, Anna (45). Styrgerður's plan is to make a quick stop only to cash out her share in the land and start a restaurant in Bali. Things take a different turn when Styrgerður's slightly insane mother, Bogga (68) gets, seriously injured and Styrgerður has to take her job as a cook at the treatment center. For the first time in her life she has to cook for people who don't want to eat. She slowly discovers that her passion in the kitchen has a healing power on the patients and that their stories can heal her family tragedy that she, her mother and her sister have been running away from.

CREATOR'S STATEMENT

Dogg Mosesdóttir

Food is a mirror of society, where our emotions are revealed. When dealing with eating disorders it is important that this delicate subject be treated with depth and respect. Our research has shown that the discussion of eating disorders can yield positive results if treated properly, as well as making the topic visible in society. The authors felt it was important to place emphasis on the staff of the rehab centre and their work, rather than elevate the patients to be the "hero's" of the story.

CORNUCOPIA

"To eat is a necessity
to eat intelligently is
an art"
MFK Fisher

COMPANY PROFILE

Sagafilm

Sagafilm is the leading independent production company in Iceland for TV, commercials and feature films with over 39 years of experience. Sagafilm's factual and documentary department work regularly for SVT, NRK, YLE, ARTE and BBC, the most recent project Out of Thin Air was made for BBC Storyville, RUV and Netflix. TV series by Sagafilm have won the Icelandic Academy Awards "Eddan" for Best Scripted Series a record 10 consecutive times.

www.sagafilm.is

PRODUCER'S HISTORY

Recent projects include TV drama series Stella Blómkvist (Viaplay Original Series), Case (Netflix Original Series), Pressa (The Press), Svartir Englar (Black Angels), Rettur (Court), Astrídur and cult comedy series Næturvaktin, Dagvaktin and Fangavaktin (The Night Shift, Day Shift and Prison Shift). Sagafilm has also produced the feature films Bjarnfreðarson (Mr. Bjarnfredarson), Köld slóð (Cold Trail), Fiskar á þurru landi (Fish Out of Water) and co-produced Dead Snow: Red vs. Dead and Nova Zembla.

DON'T LEAVE ME

Paypermoon Italia

To fight evil you need to find the courage to look it in the eye. I felt I had found that courage. I would have faced evil head on, which is why I was back on my feet.

Original Title

Non mi lasciare

Created by

Leonardo Fasoli, Maddalena Ravagli

Writers

Leonardo Fasoli, Maddalena Ravagli

Based on

Original story

Shooting Language

English, Italian

Shooting Locations

Venice, Rome (Italy)

Broadcaster Attached

RAI

Number of episodes

8 x 50'

Lead Producer

Paypermoon Italia
Italy

Mario Mauri

e-mail: infoppm@

paypermoon.com

Estimated budget

€ 10.000.000

SERIES SYNOPSIS

Elena Zonin, a mother that has just returned to the city she was born in and that her son doesn't know at all. A single mother, fresh from a recent separation and with a difficult relationship with her ex-husband. A young mother who has finally returned to work after a terrible experience and an awful nervous breakdown. A mother that manages the homicide department at Venice's central police station. A mother who meets another mother and is pierced by her gaze, one that begs justice. Her son was killed. The boy she had given birth to was swallowed by the darkness.

Elena Zonin is managing the investigations. She ventured on this journey with her colleague Nicola Vianello, a man who is her opposite personality-wise but who will become her friend. Elena Zonin is going to face evil head on. It had already happened to her and she still bears the scar. A scar that she carefully hides from everyone. A scar that won't heal. Her son, who she insists doesn't leave her side, died two years earlier.

PRODUCER'S STATEMENT

Mario Mauri

A strong, female protagonist. A modern, male protagonist. A detective story with a romantic storyline that counterbalances, with its warmth, the noir elements of the story. A story of love between a mother and son. A Venetian crime story that is, however, also a journey into the depths of the souls of our protagonists. A crime that explores the world of children. A series that uses classic language with elements of modernity and innovation and that can become an international hit.



COMPANY PROFILE

Paypermoon Italia

Founded by Mario Mauri in 2001, Paypermoon is an independent TV production company.

It's part of the Aislin Group, together with the French production company Pampa.

Focusing its mission on the creation of high quality series, Paypermoon is one of the leading Italian companies that works for the main TV networks. So far Paypermoon has produced successful prime time series such as *Raccontami* and *Questo nostro amore*. In the movie sector, the company has co-produced together with Palomar and Istituto Luce the movie *Che strano chiamarsi Federico* directed by the Ettore Scola. Mario Mauri, President of Paypermoon, is Treasurer of APT (Associazione Produttori Televisivi) and Vice President of CEPI (European Coordination of Independent Producers).

www.paypermoon.com

PRODUCER'S HISTORY

Paypermoon produced for Rai a sit-com entitled *Mammamia!* and various important prime-time series as *Raccontami*, *Raccontami – Second Chapter*, *Questo nostro amore*, *Questo nostro amore 70*, *Come fai sbagli*, *Il confine*, *Questo nostro amore 80*.

FRANCE, GERMANY, FINLAND

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THE EMPEROR

Vertigo, Nadcon Film, Federation Entertainment

The Emperor is based on the true story of the awarded hero cop, Jari Aarnio, who busted dozens of prominent drug lords. Now the veteran drug squad chief is in prison himself, accused of smuggling one thousand kilos of hashish from the Netherlands to Finland with the notorious drug lord, Kai Valli, the leader of the United Brotherhood criminal organization.



Original Title

Keisari

Created by

Antti Pesonen, Minna Virtanen

Writers

Antti Pesonen and Veli-Pekka Hänninen

Based on

A true story

Shooting Language

Finnish, English

Shooting Locations

Finland, Netherlands

Number of episodes

10 x 50'

International Sales

Federation Entertainment

Lead Producers

Vertigo

Finland
Minna Virtanen
minna@vertigo.fi

Federation Entertainment

France
Lionel Uzan
lionel.uzan@fedent.com

Nadcon Film

Germany
Peter Nadermann
office@nadcon-film.de

Estimated budget

€ 4.500.000

Financing in place

€ 350.000

SERIES SYNOPSIS

The Emperor follows the rise and fall of the most powerful and colorful narcotics cop in the crime history of Finland. The series uses layered time-lines to depict how he built an exceptional career and the best network of informants in the Nordic countries in fighting against drug crimes. During his career, bold and cocky Aarnio made a lot of enemies within the police force, perhaps even more there than in the criminal underworld. It was Aarnio's best kept secret that his most important informant was one of the biggest drug lords, the boss of the United Brotherhood criminal organization, Kai Valli. Valli became his informant in the early 2000s. Aarnio and Valli were two men, who had fondness and respect for one another, despite being on opposite sides of the law. They both knew they were taking a huge risk working together. It could end Aarnio's career - and Valli's life. In December 2016 the Finnish court sentenced Jari Aarnio to 10 years in prison for drug-smuggling and corruption. Also Kai Valli was sentenced to 10 years in prison for drug-smuggling. Now the men are held in the same prison. No drugs were ever found or confiscated.

CREATOR'S/PRODUCER'S STATEMENT

Minna Virtanen

The Emperor is based on real people and events in the way *Narcos*, *The American Crime Story*, *Snowden* or the Italian political thrillers 1992 and 1993 are. *The Emperor* is being created through extensive research. The creative team has interviewed several police officers, criminals, lawyers, Aarnio and his family. *The Emperor* will be high end, premium content for adults, who are seeking sophisticated and cutting edge programming on different TV channels and VOD platforms.

COMPANY PROFILE

Vertigo

Vertigo's main aim is to produce sophisticated high-end adult premium drama for television and cinema audiences. Vertigo has established a continuous working relationship with some of the leading drama producers in Europe. Currently Vertigo has in production the international drama thriller *Bullets*.

www.vertigo.fi

Nadcon Film

Nadcon Film was founded in October 2012 by Peter Nadermann and Constantin Film. The aim of the company is the development, production and co-production of creatively ambitious TV series and independent cinema. Nadcon's current productions include the Swedish crime thrillers *Modus* and *Springtide*, as well as the European thriller series *Greyzone*.

www.nadcon-film.de

Federation Entertainment

Federation Entertainment, launched by president and founder Pascal Breton in 2014, has quickly established itself as top indie European studio and production company. Federation's model allows for the company to enter into true, creative, global partnerships and to date has framework agreements with producers in the US, France, Israel, Italy, Scandinavia, UK and Spain, to mention a few.

www.fedent.com

PRODUCER'S HISTORY

Vertigo has several feature films and TV drama series in pre-production or in various stage of development based on best selling books and on original stories. Currently Vertigo is producing the drama series *Bullets* (10 x 60 min) with Nadcon (Peter Nadermann) and Lumière (Jan De Clercq). The world sales agent is SKY Vision. The feature film *Absolution* had its international premiere in Warsaw Film Festival main competition in 2015.

ENEMIES

Company Pictures, all3media International

Enemies is a serialized political kidnap thriller that will take us from the bedrooms of bereaved parents to the negotiating tables of world powers, from the newsroom to the terrorist lair.

Created by

Charlotte Wolf

Writers

Charlotte Wolf

Based on

Original story

Shooting Language

Italian, English

Shooting Locations

Italy, UK

Number of episodes

8 x 45'

Lead Producer

Company Pictures

UK

Serena Bowman

laurence.bimson@

all3media.com

all3media international

UK

laurence.bimson@

all3media.com

Estimated budget

€ 15,000,000

SERIES SYNOPSIS

On a mountain road in Italy a coach travels through the night, carrying school kids from Kings School, London. Among them is Sarah Randall, the daughter of the British Prime Minister. As the coach approaches a deep tunnel cut into the mountains, the night is ripped apart by an explosion – then masked gunmen force their way on board and there's nowhere for Sarah and her friends to hide. Over an hour later in London, the security services are already playing catch up. The gunmen have disappeared into the darkness taking not only Sarah but six others with them. Six families - with differing backgrounds, politics and motivations - face this nightmare. And whilst initially everything revolves around the Randall's – evidence will lead us to question what the real reason for the crime might be. As they struggle to cope with their loss, it becomes apparent that someone on the inside was working with the kidnappers. The parents' fight to clear their names, discover the truth, and bring their children home is only just beginning.

PRODUCER'S STATEMENT

Serena Bowman

I am thrilled to be presenting *Enemies* at the Mia Market. It's a terrifically smart, complex and gripping thriller that combines a compelling mystery and high octane action with a deeply emotional central story about strong and conflicted characters. At its heart *Enemies* is about parenthood and family. It's about who we are when we're with our children and who we become when they're taken from us. From the Italian Alps, through France and Germany to the war torn streets of Kiev, the sweep of the series takes us across the continent, culminating in a final showdown in the darkest corner of Eastern Europe.



COMPANIES PROFILES

Company Pictures

Company Pictures are responsible for period drama *Elizabeth* (winner of three Golden Globes), 11 series of *Shameless*, long running family series *Wild at Heart*, and the hugely popular teen drama *Skins*. They have had exciting projects in development and production, including the BBC adaptation of Hilary Mantel's *Wolf Hall*, and following acclaim in 2013, *The Village* returned for a second series in 2014. Other credits include *The Missing*, *Red Rock* and *The White Princess*, sequel to *The White Queen*.

www.companypictures.co.uk

all3media international

all3media international is the distribution arm of the all3media group. We promote and license a catalogue of award-winning TV programmes to broadcasters and media platforms across the globe. Over 1000 broadcast, DVD and digital platform clients from over 200 countries entertain their audiences with the content we supply. Our rich catalogue contains over 9,500 hours of content across all genres, with a focus on drama, comedy, factual and entertainment and formats. As well as Britain's top drama export *Midsomer Murders* and other leading detective drama brands such as *The Brokenwood Mysteries*, *Inspector George Gently*, *Miss Fisher's Murder Mysteries* and *Hinterland*, we represent the best in contemporary thrillers such as *Liar*, *Relik*,

National Treasure and *The Missing*. Our factual entertainment slate includes *Gogglebox*, *Undercover Boss* – as well as Guy Martin and Gordon Ramsay's catalogues. Our entertainment brands include the Asian hit *Are You Normal* and *The Cube*.

www.all3media.com

PRODUCER'S HISTORY

Company Pictures is one of the UK's largest independent film and television producers. They have produced hundreds of hours of critically acclaimed, award winning drama for the BBC, ITV, Channel 4, Sky, WGBH, HBO, Starz and other leading broadcasters around the world. From seminal drama *The Lakes* in the 1990s to *The White Queen*, *Inspector George Gently* and *New Worlds* today, Company Pictures has continued to produce high quality, distinguished drama that attracts the best talent in the UK.

KOZA NOSTRA

FILM.UA Group

Ukrainian out of job and out of luck comes to Italy to work as a housemaid. Little that she knows, she finds herself in the heart of a mafia home in crisis. They all get more than they bargained for. This is a feel good story of how immigrants make our lives rich and how we learn from each other.

Original Title

Koza Nostra

Created by

Anastasia Lodkina,
Kateryna Vyshnevskaya

Writer

Anastasia Lodkina

Based on

Original story

Shooting Language

Italian, Ukrainian,
Russian

Shooting Locations

Carpathians (Ukraine),
Sicily (Italy)

Broadcaster Attached

STB (Ukraine)

Number of episodes

8 x 60'

Lead Producer

FILM.UA Group

Ukraine

Kateryna Vyshnevskaya
kvyshnevskaya@film.ua

Estimated budget

€ 1.400.000

Financing in place

€ 360.000

SERIES SYNOPSIS

Meet Vlada Koza*, a feisty Ukrainian woman in her late 30s. Out of job, out of money, out of luck, she travels to Italy and lands a job as a housekeeper in a wealthy Italian home. She finds herself in the very heart of an influential mafia family in crisis (come to think of it, who else would have hired an illegal immigrant speaking zero Italian?). They all end up getting more than they bargained for. The family doesn't just get a skilled housemaid but a wise advisor who won't hesitate to take initiative when called (or even uncalled) for. The Ukrainian woman will learn Italian and the code of conduct, will win the trust of the boss of the clan and become his secret "consigliere". All this happens because, you see, Vlada is not as simple as she looks: back in Ukraine she used to run a successful smuggling operation until one day her life took an unexpected turn and she had to leave Ukraine in a hurry. Through all the troubles and tribulations both Vlada and the Italian family will come out stronger and learn from each other in this feel good fish out of water story of how immigrants make our lives richer.

**Koza means 'goat' in Ukrainian. It's Vlada's nickname and also a pun on Cosa Nostra.*

CREATOR'S/PRODUCER'S STATEMENT

Kateryna Vyshnevskaya

There have been many dark stories in the co-pro space. We've all seen them: a detective traveling somewhere far to investigate a grizzly murder. Instead, I want to tell a life affirming story that unites and address the stereotypes surrounding the way we see each other. *Koza Nostra* is also a poignant and good-natured look at how immigrants are an indispensable part of our life. Our lives are richer because of them, and I hope they never have to go back. And so a humble Ukrainian housekeeper turns the life of an Italian family around and makes them happier.



COMPANY PROFILE

FILM.UA Group

FILM.UA Group is a creative powerhouse and one of the largest Eastern European media groups, covering the full production cycle: development, production, adaptation and distribution of audiovisual content through the vertical business structure. We are the leading producers of premium scripted drama in Ukraine and the first Ukrainian company to have its content picked up by Netflix and Amazon Prime.

www.film.ua/uk/

PRODUCER'S HISTORY

FILM.UA Group are the producers of premium TV drama, feature films and animation. Recent projects include *The Sniffer* (now in its third season and available on Netflix), *The Red Queen*, *Battle for Sevastopol* and many more. Currently in production are *Contact*, *Finding Hope*, etc.

POLAND

THE PLEASURE PRINCIPLE

Apple Film Production

Crimes committed in 3 post-communist cities: Warsaw, Prague, Odessa, investigations carried out by three totally different in many aspects criminal police officers who have to work together, when they come independently to the conclusion that the murders are connected.

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Original Title

Zasada Przyjemnosci

Created by

Maciej Maciejewski

Based on

Original story

Shooting Language

Polish, Czech, Russian, English

Shooting Locations

Warsaw (Poland), Odessa (Ukraine), Prague (Czech Republic)

Broadcaster

Attached

Canal+ (Poland), Czech TV (Czech Republic)

Number of episodes

8 x 52'

Lead Producer

Apple Film Production
Poland

Dariusz Jablonski

jablon@applefilm.pl

Violetta Kaminska

violetta@applefilm.pl

Izabela Wojcik

izabela@applefilm.pl

Estimated budget

Available upon request

Financing in place

Available upon request

SERIES SYNOPSIS

A sunny afternoon at the beach in Odessa. A few people hanging out at the beach notice a boat drifting along the shoreline. In the boat they find a naked corpse of a young woman. Her face and body are partially mangled by birds, her right arm has been cut off above the elbow. Serhiy, militia captain, searches for long time but neither the boat, nor the victim's corpse show any features enabling identification. In the evening of the same day in Warsaw, a car passes young couple kissing in the car and then suddenly reverses, crushing into the front of their car. A masked man gets out with a baseball bat and smashes the couple's car window and disappears in the dark. Maria, police superintendent in the open boot of the abandoned car finds a young woman forearm. The car in which the forearm was found had been stolen, and its owner kidnapped and kept in a car with Czech's registration plates. In the evening of the next day, in Prague, in a theatre, during a play, an actress discovers a cut off forearm of a young woman in a bag which is a stage prop. The investigation is conducted by Viktor, police superintendent. The pathologist establishes that the forearm was previously frozen.

PRODUCER'S STATEMENT

Dariusz Jablonski

The first ever international drama series co-production originated, shot and made in Eastern Europe with the best EE broadcasters. The screenplay is written by author of the TV series *The Cop*, acclaimed as "the best Polish crime series ever". Our show will be completed with the quality of the movie narration. Excellent acting, with best actors from the 3 countries: Poland, Czech Republic and Ukraine will be the essence. Diverse and rich in colours and shadows landscapes and interiors, characterizing these three totally different cities of Warsaw, Prague and Odessa will be equally important. The intricate and tensed intrigue that connects these worlds will draw everyone.



COMPANY PROFILE

Apple Film Production

One of the leading and most experienced Polish production company, with a vast experience in International co-productions. They produced over 30 feature films and so documentaries and drama series, co-produced with more than 20 countries. In high-end drama Apple Film recently co-produced two shows sold worldwide by BBC Worldwide: *Spies* in Warsaw and *The Passing Bells*, with UK partners, for BBC, TVP, BBC America and Arte. Both were physically produced in Poland by Apple Film.

applefilm.pl

PRODUCER'S HISTORY

Recent titles include: in 2017 *Release Oleg Sentsov* by Askold Kurov, that premiered at Berlinale Special; in 2015 *Under Electric Clouds* by Alexey German Jr., in competition at Berlinale 2015, it won the Silver Bear for Outstanding Artistic Contribution for Cinematography; in 2014 *Nude Area* by Urszula Antoniak.

RED ORCHESTRA

Bahama Films

What do radical Zionists, Ukrainian nationalists, Soviet spies and Aristotle Onassis have in common? All of them wanted Jan Gerhard dead. In the grim reality of the 70s an ambitious female forensic scientist and a conformist detective team up to solve the most mysterious crime of communist Poland.

Original Title

Czerwona Orkiestra

Created by

Wiktoria Piatkowska

Writers

Wiktoria Piatkowska,
Joanna Niczyj, Robert
Gucman

Based on

A true story

Shooting Language

Polish

Shooting Locations

Warsaw, Poland, Eastern
Germany

Number of episodes

8 x 50'

Lead Producer

Bahama Films

Poland

Wiktoria Piatkowska

wiktoria@bahamafilms.pl

Estimated budget

€ 6.400.000

Financing in place

€ 70.000

SERIES SYNOPSIS

1971/08/20. Jan Gerhard, a politician, soldier, writer and celebrity of his time, is murdered in Warsaw. The case is investigated by the best men from all existing law enforcement entities, including Anna, an ambitious forensic scientist, and Henryk, a Civic Militia investigator struggling with war trauma. Within the season Anna and Henryk run the case, checking all the suspects: from Gerhard's numerous lovers to his political enemies. Most of the suspects and crucial witnesses disappear or commit suicide in mysterious circumstances. Finally, the investigators find a new lead – Red Orchestra, a soviet top-secret espionage network. From this moment, the lives of Anna, Henryk and their families are in danger. The situation becomes even more tense when the killer is found! Gerhard's future son-in-law is sentenced to death just as Anna and Henryk find the real killer. Mauser, a professional hitman, gets 'accidentally' shot before he can reveal anything. Henryk is killed too. In Mauser's pocket there is a picture of his next target – Lieutenant Colonel Ryszard Kukliński, CIA agent and future national hero. Was he connected to Red Orchestra too?

CREATOR'S/PRODUCER'S STATEMENT

Wiktoria Piatkowska

Red Orchestra is a thrilling crime series inspired by true events. Every season is based on one of the most mysterious crimes committed in communist Poland. All of it is shown through the eyes of modern protagonists trapped in the past; people who would be successful and praised in our times but were born "too soon"; people just like us, but less fortunate. The series also illustrates the rich background full of events, people and moments significant not only in Polish history.



COMPANY PROFILE

Bahama Films

Bahama Films is based in Warsaw but works mostly on international projects, specializing in script development of film and TV projects. The company was established in 2009 by Wiktoria Piatkowska who created and co-wrote the first original TV series produced by HBO in Poland. Bahama Films cooperate with more than 50 screenwriters from 5 countries. The team includes experienced executive and line producers from Poland.

www.bahamafilms.pl

PRODUCER'S HISTORY

Wiktoria Piatkowska created and co-wrote HBO's first original series in Poland, *Wataha* (eng. *The Pack* or *The Border*, distributed worldwide by ZDF Enterprises); over the last 8 years he has worked as showrunner, head writer and writer on various shows (crime series, soap opera, scripted reality, sitcom – more than 220 hours of TV produced). His filmography for the last 3 years includes producing TV series as well as short and documentary movies.

REPLAY

Black Sheep Films, Division Paris

In the near future, an actress and a comedian run a business where they play people from their clients' pasts, but the more masks they put on, the more they become the opposite of who they think they are.

Created by

Rupert Taylor

Writers

Rupert Taylor

Director

Fleur Fortuné

Based on

Original story

Shooting Language

English

Shooting Locations

Bangkok (Thailand)

Number of episodes

10 x 26'

Lead Producers

Black Sheep Films

France

Mathieu Van De Velde

mathieu.vandavelde@

blacksheepfilms.fr

Division Paris

France

Jules de Chateaux

jules@divisionparis.com

Estimated budget

€ 3.321.000

Financing in place

€ 390.000

SERIES SYNOPSIS

Replay is a business that was set up by in 2040 by Chloe, a gifted yet troubled actress, and Killian, a charismatic yet destructive comedian. At Replay, Chloe and Killian use bio-technology to transform into people from their clients' pasts – they take them back, give them a chance to do things differently, to heal old wounds, and move on with their lives. But the more Chloe and Killian put on masks and become other people, the more they morph into the opposite of who they believe themselves to be.

PRODUCER'S STATEMENT**Mathieu Van De Velde**

Replay is a show asking timeless questions in a totally new way: who are you? Are you rather defined by your past than by who you are now? It deals with everyone's own quest for identity. The series goes beyond the superficial layer of human relationships, and strikes a chord deep in our souls. *Replay* offers a unique experience set into a slightly dystopian universe. The authenticity of the feelings in the series, as well as its naked truth about what makes us humans, leads us to expect our audience to remarkably identify with Killian and Chloe's personal journeys as they try to help their clients.

**COMPANY PROFILE****Black Sheep Films**

Black Sheep Films was created late 2015 by Augustin Bernard (Canal+, Mars Films, Elzevir) and Mathieu van de Velde (Studiocanal FR, UK, AUNZ) and is entirely dedicated to produce premium content for international audiences within a nomad environment. Our purpose is to tell and serve strong and unique stories of the digital age thanks to a new generation of talents.

www.blacksheepfilms.fr

Division Paris

Created in 2010 by Jules de Chateaux, Division Paris is a production company that produces music videos and commercials in France and worldwide. Division has worked with M83, Gesaffelstein, Etienne de Crecy, Sébastien Tellier and more recently Snoop Dogg, Drake, A\$ap Rocky and The Avalanches. In September 2014, Clémence Cuvelier joins the team as a producer. Division has been nominated and has won many awards at the MTV Music Awards, UK MVA, the artistic director's club and at D&AD. In 2015, the company counts a dozen directors from Fleur Fortuné to Alexandre Courtes, François Rousselet, Emile Sornin, Helmi and more recently Max Vatblé.

www.divisionparis.com

PRODUCER'S HISTORY

Previous productions include, in 2017, the series *Patricia Moore*, for Blackpills. Previously, the music videos: Snoop Dog's *So Many Pros* by François Rousselet, MTV VMA Winner for Best Art Direction; Gesaffelstein's *Hate or Glory* by Fleur & Manu, MTV Nomination for Best Cinematography; Tiga's *Bugatti* by Helmi, UKMVA Winner for Best Dance Video International; Skrillex's *Dompy Poomp* by Fleur & Manu, D&AD Yellow pencil for Direction.

SURVIVORS

Rodeo Drive

A sailboat leaves from Genoa for a cruise carrying 15 people. After a few days, it vanishes. A year later it is found with only 7 of them still alive. At home everything has changed and the survivors too are no longer the same. They seem to hide a disturbing secret. What really happened on that boat?



Original Title

Sopravvissuti

Created by

Sofia Bruschetta, Ivano Fachin, Giovanni Galassi, Tommaso Matano

Writers

Sofia Bruschetta, Ivano Fachin, Giovanni Galassi, Tommaso Matano

Based on

Original story

Shooting Language

Italian

Shooting Locations

Italy

Broadcaster

Attached

Rai Fiction (Italy)

Number of episodes

12 x 50'

Lead Producer

Rodeo Drive

Italy

Marco Poccioni

e-mail: clarice@

rodeodrive srl.com

Estimated budget

€ 9.000.000

Financing in place

€ 1.000.000

SERIES SYNOPSIS

The wreck of the Arianna is spotted off the African coast. The sailboat left Genoa a year earlier with 15 passengers and vanished after a violent storm two weeks into its journey. Aboard the ghost ship there are only 7 people. In Genoa, the families of the survivors get the news: their loved ones have been found! But nobody finds the return to normality easy. The world the Arianna sailed from no longer exists. Of the survivors, one is now an orphan, while others have lost a child or partner. Some suffered so much they seek only death. Waiting for them back in Italy are people who did all they could to move on, believing them dead. The miracle of the return soon becomes something darker and more disquieting: the survivors seem to share a terrible secret. Nothing is what it seems. Nobody is how they used to be. What really happened on that boat?

CREATOR'S STATEMENT

The Survivors are those who cheated death at sea. But they are also those at home who, having resigned themselves to the loss of their loved ones, finally find them again, but discover they are now strangers. What happens when the person you love becomes someone else? When the person you built a home turns out to be the greatest threat to that same home? The struggle for survival is the only thing they have in common. A struggle cloaked in melancholia, in the dreadful knowledge that the return, "nostos", exists for them only in the form of "nostalgia", that is, the knowledge of the impossibility of really returning.

COMPANY PROFILE

Rodeo Drive

Rodeo Drive has produced more than 50 films, television series and documentaries, including art-house films and hugely successful comedies. Rodeo Drive has collaborated with quality Italian and European directors. It has also discovered new directors at the start of their career – such as Alessandro D'Alatri and Ivano De Matteo – working with them to establish fruitful relationships and producing most of their films.

www.rodeodrive srl.com

PRODUCER'S HISTORY

Rodeo Drive has produced *Palermo Police Squad* (2016), a 12 x 50 minutes thriller series by Fabrizio Costa; FIPA, Festival International de Programmes Audiovisuels; *A Possible Life* (2016), an art-house film by Ivano De Matteo; Busan Film Festival; *Al posto tuo* (2016), a comedy by Max Croci; *Opposites attract* (2015), a comedy by Max Croci; *The dinner* (2014), an art-house film by Ivano De Matteo from the novel by Herman Koch; Venice Film Festival, Busan, London; *Behind the Candelabra* (2014), by Steven Soderbergh (Italian Distribution)

VENICE RISING

Pepito Produzioni

810 AD. A provincial lad with little care for power ends up shifting the world's balance. It is the tale of how a city on the verge of collapsing managed to pull off the kind of reckless move that is the only way to change the course of history. That move will turn the city into an empire – Venice.

Created by

Pietro Seghetti

Based on

Original story

Shooting Language

English

Shooting Locations

Italy, Malta, Turkey

Number of episodes

8 x 50'

Lead Producer

Pepito Produzioni

Italy

Maria Grazia Saccà

e-mail: elisabetta@

pepitoproduzioni.com

Estimated budget

€ 19.064.000 €

Financing in place

€ 3.500.000

SERIES SYNOPSIS

810 AD. Europe is divided between the declining Byzantine Empire and the modern force of Charlemagne's Empire. Exactly in the middle, there is Venice. And the various lagoon populations run the risk of splitting apart putting an end to their home. The safety of the city is on Giustiniano's shoulders, the first-born son to Venice doge, just more than a boy. During his formative journey to Constantinople he realizes that military force isn't enough: Venice lacks a shared faith and passion, a common feeling that would keep together a population in spite of History. Venice needs a symbol, a call to a common identity. Giustiniano chooses the remains of Saint Mark. For centuries, there had been a legend in Christianity: an angel that resembled a winged lion had prophesized to Saint Mark that his remains one day would rest in the shadow of the lagoon city. It seems perfect, but the remains are in Alexandria in Egypt, closely guarded by the Saracens. So, Giustiniano plans the impossible by recruiting a gang of thieves and smugglers: they have to steal the remains and sail past the Saracen fleets. The Venice that we all know originated under the aegis of this enormous and adventurous theft.

CREATOR'S/PRODUCER'S STATEMENT

Venice Rising carries the strong brand of an Italian product that, in its name itself, crosses its borders and is known all over the world. Venice's prestige and grandeur have no equal, but few know how Venice became the most fascinating city in the world. Every year, this city attracts millions of people who visit its symbol: the Lion of Saint Mark. A very current story even for today's world: a violent contrast among religious symbols which anticipates a bloody identity battle.



COMPANY PROFILE

Pepito Produzioni

Writing is central to the product. Pepito Productions is an independent film and television production company founded by Agostino Sacca in 2011, an industry veteran who held many influential positions in its 30+ year career, up to fill the role of CEO in Rai Television (Italian National Public Broadcast). To date the company has produced 6 feature length movies, 9 feature length television comedies, a television series (12 x 50') and 20 documentaries. Clients: Rai, Mediaset, Sky, Medusa.

www.pepitoproduzioni.it

PRODUCER'S HISTORY

Pepito Produzioni produced TV movies and TV series such as *Purchè finisca bene* (2014-16) and *Baciato dal sole* (2016) broadcasted on Rai Uno; feature films *La tenerezza* by Gianni Amelio (2017) in coproduction with Rai Cinema, *La terra dell'abbastanza* (2017) by Damiano e Fabio D'Innocenzo, *Dove non ho mai abitato* (2016) by Paolo Franchi, *Sei mai stata sulla luna?* (2015) by Paolo Genovese, *L'arrivo di Wang* (2012) and *Paura 3D* by Manetti Bros. in coproduction with Medusa; documentaries such as *I giganti* with Rai Cinema and *Bohème a Pompei* with Skyarte and Raicom.

WOODLAND

Fiction Factory, Awesome

When the grandson of Tolkien-like literary icon goes missing in the woodlands of Wales, the boy's desperate father comes under suspicion for kidnapping. He must reconcile with his own estranged dad and face a cynical detective to find the boy before it's too late... for everybody.

Original Title

Coedwig

Created by

Jeff Norton

Writers

Jeff Norton and Ed

Thomas

Based on

An original screenplay

by Jeff Norton

Shooting Language

English

Shooting Locations

Wales (UK), Canada

Broadcaster Attached

S4C (Wales, UK)

Number of episodes

6 x 60'

Lead Producers

Fiction Factory

UK

Ed Thomas

e-mail: ed@fictionfactoryfilms.com

Estimated budget

€ 9.400.000

Financing in place

€ 3.522.000

SERIES SYNOPSIS

Woodland is a genre-bending twist on every parent's worst nightmare. What starts as 'missing kid' case soon bends genres to question the very nature of faith, reality, and the treatment of those who are not like us. We combine the urgency of a missing child case with the unexplainable supernatural aspect of fantasy that just might be real to explore the treatment and possible extinction of a group of refugees nobody even knew existed. *Woodland* is inspired by ancient Welsh folklore and fuses the desperate search of *The Missing*, the fantasy political machinations of *Game of Thrones*, and the unsettling supernatural dimension of *The Returned*.

CREATOR'S STATEMENT

Jeff Norton

I am mesmerised by ancient Welsh folklore. Folk tales passed on through the generations. I started to wonder if there could ever be a shade of truth to these incredible characters and myths. I used to look after the Enid Blyton literary estate. One of her best loved books is *The Faraway Tree*, but it never sat right with me that when the kids went up the tree time simply stands still. But, if a child goes into a fantasy world...you've got a missing child. *Woodland* is about those left behind.



COMPANY PROFILE

Fiction Factory

Fiction Factory makes innovative, popular and award winning drama.

Our back catalogue includes everything from fantastical gangland escapades to gritty police drama and surreal sit-com: from funky urban relationship drama to epic historical odyssey and drama documentary. Since 2005 it has produced over 150 hours of drama for BBC, ITV, C5 and S4C, earned over 70 nominations and awards, from BAFTA and Celtic Film Festival to the Rose D'or Prix Europa, with distribution to over 80 countries.

Since 2002 Fiction Factory has been part of the Tinopolis Group, one of the UK's leading independent media companies, producing 2500 hours of programming annually for more than 200 broadcasters worldwide. Other group members include award-winning sports producer Sunset & Vine, prestigious drama/drama-doc producer Daybreak Pictures and multi-faceted documentary producer Mentorn Media.

www.fictionfactoryfilms.com

Awesome

Awesome Media & Entertainment ('Awesome') is a global creative incubator dedicated to the creation of compelling characters, engaging stories, and immersive worlds. Founded by writer-producer Jeff Norton, and co-owned by media veteran Peter Sussman, Awesome began as a book packager, publishing over 30 titles and

is now developing television adaptations of its books as high-end, scripted series.

www.awesomemediaent.com

PRODUCER'S HISTORY

Factory is a BAFTA-winning, Wales based production company. Fiction Factory has a long track record of successful global dramas, most notably *Hinterland* (4 seasons) for S4C, BBC, Netflix.

Each year MIA|DOC chooses a specific topic for its **Co-Production Market & Pitching Forum** among those which are the most strategic for the Italian documentary industry. After the success of Arts&Culture in the 2016 edition, this year we chose to focus on **Investigative Journalism/Current Affairs**, and **Human Interest**.

We felt the relevance of these theme as they somehow embody the need of documentary making itself, the urge to see this fast changing world represented through the eyes of talented filmmakers to help us make a better sense of it.

Rigorous investigative journalism and strong personal stories, are two sides of the same coin, two parallel ways both leading to understanding the complexity of the world that surrounds us. They provide access to what we should all be looking for. We need to be confronted with the truth, so that we can build our own opinions; we all depend on strong, human stories, so that we can feel intimately connected to the most diverse humanity.

The most promising projects coming from Italian Independent production companies, with a creative approach to the topic and an international potential, have been selected by the MIA|DOC International Board to be presented to an international audience of excellence – commissioning editors, international distributors and foreign producers who travelled to Rome specifically to scout new, talented filmmakers and bring their stories back to their audiences.

We also have a 'guest' project, selected thanks to our partnership with the Sunny Side of the Doc, which will be pitched alongside the other projects.

The public pitching session will take place on Friday 20th October at the NCTM Conference Hall, in the impressive location of former church Sant'Andrea degli Scozzesi. It will be followed by a series of B2B meetings with Italian and international professionals of the audio-visual industry, hoping to attract investment and co-production opportunities.

We'd like to thank our selection board for the great job done by choosing these projects, and wish all the selected producers and film makers good luck! We hope they will be successful in making strong films that will cross borders, thanks also to the MIA|DOC Pitching Forum!



ANTJE BOEHMERT
Executive Producer
DOCDAYS



CATHERINE OLSEN
*International Documentary
Consultant & Executive Producer*
PASSIONATE 4 DOCS



TORE TOMTER
Former commissioning editor
NRK



CHRISTINE LE GOFF
Producer
ZED



JAN ROFEKAMP
President & CEO
FILM TRANSIT INTERNATIONAL

DICKTATORSHIP

Gustav Hofer, Luca Ragazzi

Human interest

A surprising and revealing journey to discover the everlasting charm and harm of penis, power and politics.



Length

90'

Shooting Language

Italian, English

Main Locations

Italy, USA

Main Producer

DocLab

Italy

Marco Visalberghi

info@doclab.it

Estimated budget

€ 334.000

Financing in place

€ 175.000

Financiers/partners

already involved

ZDF ARTE (Germany):

€ 100.000

Creative Europe- Development Fund Slate (EU):

€ 30.000

Tax Credit – MiBACT

(Italy):

€ 45.000

Cinephil Distribution

(Israel)

SYNOPSIS

“To have a penis is to be chained to a madman” wrote Sophocles more than 2500 years ago. He was right then and he is still right today. Donald Trump won the White House despite his openly misogynist and chauvinistic stands.

Intellectuals, feminists, activists, democrats and even some Republicans are asking themselves: how can this be possible? There is a place in the world that could have the answers to that question. It's Italy!

Everything in the country seems to revolve around the dick. Fed up with this phallogocentric system, Gustav and Luca, directors of the award-winning doc *Italy: Love it or Leave It*, decide to find out what holds together the so called three P: penis, power and politics. To do so, they decide to use their homeland Italy as a case-study and look into five pillars that might hold the answers to their quest: the political system, education, media, the church and family. Where does the idea of male supremacy come from? How could a misogynist system still be preserved even today?

There are different theories that try to explain the phenomena. Gustav and Luca will look into all of them, leading the audience into a kaleidoscopic and ironic journey.

DIRECTOR'S STATEMENT

We wanted to make a documentary about male chauvinism. As filmmakers, we dedicate ourselves to those projects we personally feel as very important. Living in Italy, we observed how frequent attacks against women are. We have the impression that we are moving backwards. Rights that are the result of a long-lasting battle fought during the 70s are now questioned. As gay men, we feel strongly concerned about it. Our societies have been and still are ruled by white heterosexual men and everybody who does not fit into that frame, continues to be put in the box of minorities. With this documentary we want to question whether there are more inclusive ways of living our societies. We want to tell this story in a fun and ironic way, but with a serious and urgent ground.

COMPANY PROFILE

DocLab

DocLab, founded in 1999 by director and producer Marco Visalberghi, is one of the leading Italian production companies for cinema and television, specialized in high quality documentary movies. A supplier of choice for Italian public television (RAI), DocLab is also a veteran of international co-productions, counting among his partners Discovery Channel, WDR, ARTE, BBC, National Geographic.

DocLab also produced many *auteur* documentary movies; in 2013 Gianfranco Rosi's *Sacred GRA*, produced by Doclab, won the Golden Lion at the 70th Venice Film Festival.

Following this trend, DocLab has participated in the production of the multi-awarded movie *On the Bride's Side*, presented at the Venice Film Festival after the most successful crowdfunding campaign in Europe.

www.doclab.it

DIRECTOR'S PROFILE

Gustav Hofer was born in 1976 in Sarnthein (South Tyrol, Italy). He works for the French-German broadcaster Arte as a correspondent from Italy. Luca Ragazzi was born in 1971 in Rome and works as a journalist, film critic, photographer and independent filmmaker. Their first feature doc *Suddenly Last Winter* had its premiere at the Berlinale in 2008, earning a Special Mention. All films are distributed internationally on iTunes, Netflix and other VOD platforms. *Italy Love It or Leave It* (2011) was sold to Denmark, Finland, Canada, Australia, Austria, Poland, South Africa, Greece and has participated in over 200 festivals. *What Is Left?* screened at Hotdocs Toronto, Minneapolis International Film Festival, Sheffield Doc Fest, Munich Dok. fest, etc and has been released in Italy, Canada, Germany, Austria and Switzerland.

SELECTED FILMOGRAPHY

2014 - **What Is Left?**

FEATURE DOCUMENTARY

2011 - **Italy Love It or Leave It**

FEATURE DOCUMENTARY

2008 - **Suddenly Last Winter**

FEATURE DOCUMENTARY

I AM THE REVOLUTION

Benedetta Argentieri

Current affairs, Human interest, Investigative journalism

Do you know Spartacus, Napoleon and Gandhi?

Three countries where rights and security are torn apart by war. Three women leading the fight. One revolution that could change what we call democracy.



Length

70'

Shooting Language

Arabic, Kurdish, Pashtu

Main Locations

Syria, Iraq, Afghanistan

Main Producers

Possibile Film

Italy

Claudio Jampaglia

e-mail: claudio@

possibilefilm.com

Lorenzo Gangarossa

e-mail: lorenzogarossa@

gmail.com

Les Films d'Ici

France

Laura Briand

laura.briand@

lesfilmsdici.fr

Estimated budget

€ 275.000

Financing in place

€ 93.000

Financiers/partners

already involved

Possibile Film (Italy):

€ 33.575

Rai Cinema Develop-

ment (Italy):

€ 28.000

Tax Credit (Italy):

€ 32.000

SYNOPSIS

This documentary focuses on feminist revolutions taking place in Iraq, Syria, and Afghanistan, by looking at three women and the movements around them, and how they are leading the way for a new future for women in their countries. These three countries - Iraq, Syria, and Afghanistan - are all countries torn by decades of war, and, according to international index, the worst places on Earth to live as a woman. They are filling the vacuum created by perennial conflict and crippled governments with the objective of creating a different society.

DIRECTOR'S STATEMENT

From the chaos of war of conflicts, I met strong women who are fighting for what we called democracy and something more.

COMPANY PROFILE

Possibile Film

Possibile Film was founded in 2016 by partners Benedetta Argentieri, Bruno Chiaravalloti, and Claudio Jampaglia. Its first film is *Our War*, a documentary produced with Rai Cinema and Start. It premiered at the Venice Film Festival in 2016. We work on short and feature length documentaries focusing on human rights and current events.

www.possibilefilm.com

Les Films d'Ici

Since 1984, Les Films d'Ici has been producing feature length documentaries, feature films, one hour documentaries and film collections. The catalogue contains over 800 films released in theaters, shown in major film festivals and broadcasted on television stations worldwide.

www.lesfilmsdici.fr

DIRECTOR'S PROFILE

Benedetta Argentieri began a career as a reporter for the Italian newspaper Corriere della Sera. In 2013 she produced *Capulcu - Voices from Gezi*, a documentary about the revolt in Gezi Park in Istanbul, Turkey, a documentary which won various awards, including the Amnesty International award. In 2014, after a Master's Degree in political journalism from Columbia University in New York, she started a career as a freelance journalist. From November 2014 she travelled several times to Iraq and Syria, where she wrote articles for various international publications, including Reuters, Quartz, Daily Telegraph. Media around the world, including the New York Times and Vice, have picked up her stories. In 2016 her documentary *Our War* was selected in the 53rd Mostra del Cinema di Venezia and in many others festivals.

SELECTED FILMOGRAPHY

2016 - **Our War**

FEATURE DOCUMENTARY

53rd Venice Film Festival: *out of competition*

2013 - **Capulcu - Voices from Gezi**

FEATURE DOCUMENTARY

Amnesty International award

MY MISSING SISTER

Alessandra Bruno

Investigative journalism

On June 22 1983, 15-year-old Emanuela Orlandi, a citizen of the Vatican City State, vanished into thin air. Her brother Pietro has spent the last 34 years tirelessly searching for her. His quest has revealed uncomfortable truths that have brought him up against Vatican authorities, the Mafia and the secret services of several countries.



Length

52'

Shooting Language

Italian, English

Main Locations

Rome (Italy)

Main Producers

B&B Film

Italy

Raffaele Brunetti
raffaele@bbfilm.tv

Ilona Grundmann

Filmproduction

Germany

Ilona Grundmann
info@ilona-grundmann-filmproduction.de

Estimated budget

€ 304.817,50

Financing in place

€ 108.563

Financiers/partners already involved

A&E (Italy)

€ 70.000,00 B&B Film

(Italy):

€ 4.954,36

Ilona Grundmann Film-

production (Germany):

€ 1.238,59

MiBACT tax credit:

€ 32.370

SYNOPSIS

Pietro Orlandi and his sister Emanuela were two of the very limited number of citizens of the Vatican City State. In June 1983, Emanuela vanishes, aged 15. This becomes Italy's most notorious cold case. Investigations extend to the intelligence services of several countries, to the Mafia and to the Vatican Bank. Pietro has little left to lose and fearlessly takes on formidable forces in his fight to get at the truth, empowered by the pain of losing his sister. His tireless enquiries lead to allegations of collusion between church officials and major figures from the world of organised crime. Thirty years have gone by and Pietro has lost his Vatican citizenship and his Vatican job. Pope Francis has been caught on camera whispering in his ear that Emanuela is in heaven. What does that imply? Pietro knows that there are people who are fully aware of his sister's true fate. He will never give up his search and will do whatever it takes to uncover the truth.

DIRECTOR'S STATEMENT

Like Emanuela Orlandi, I was a teenager when she disappeared. The black-and-white photograph of "the girl with the headband", smiling from posters on the walls of Rome, is etched indelibly into my memory as well as into the nation's collective memory. Her disappearance is one of the darkest and most disturbing mysteries of contemporary Italian history. When I met her brother Pietro, I had the feeling that his very being had been defined by her disappearance. His search for the truth has become his life mission. Over the years, he has demonstrated the tenacity and courage that only someone who has lost so much is capable of. He has single-handedly confronted Popes, organised crime and public opinion, which has not always been on his side. Today the story of Emanuela is also Pietro's story. Neither story can be told without drawing on the other.

A DOCUMENTARY FILM PRODUCED BY B&B FILM | © 2017 | LENGTH 52' + 75'

MY MISSING SISTER

MARCIA VERITA' E GIUSTIZIA

Per
EMANUELA ORLANDI

"Meravigliosa... ti hanno rapita"

COMPANY PROFILE

B&B Film

B&B Film is a dynamic Italian production house based in Rome. It develops and produces creative documentary films and series through co-production agreements with Italian and foreign broadcasters such as RAI, Arte, YLE, SVT, MDR, RSI, Al Jazeera and Discovery. B&B Film's documentaries have been shown in more than 160 countries and featured at major international film festivals such as IDFA, Locarno International and Full Frame. It has received numerous awards, as well as several nominations such as Banff and the Shanghai TV Magnolia awards.

www.bbfilm.tv

Ilona Grundmann Filmproduction

Producing television programs that inform, entertain, enthuse and enrich. For more than 30 years this fundamental commitment - producing films of artistic integrity and widespread audience appeal - has been the cornerstone upon which Ilona Grundmann Filmproduction's body of work has been built: features and portraits from all parts of the world, created in cooperation with national and international television broadcasters, under the artistic supervision of renowned directors and script writers.

www.ilona-grundmann-filmproduction.de

DIRECTOR'S PROFILE

Alessandra Bruno graduated from the Accademia Nazionale d'Arte Drammatica Silvio D'Amico in Rome. She started writing and directing self-financed short films, many of which were selected and awarded at national and international competitions and working as script analyst and development assistant for film and television production companies based in Rome. From 2011 to 2014 she directed for RAI 3 (Italian Public Television) *Prima della Prima*, a behind-the-scenes Documentary Tv Series that chronicles the most important opera productions in Italy. For RAI she directed also campaigns for Opera events, art documentaries and live streaming TV shows. In 2015 she wrote and directed a documentary film titled *Stato interessante* produced by B&B Film and broadcasted nationally by RAI 3.

SELECTED FILMOGRAPHY

2015 - **Stato Interessante**
FEATURE DOCUMENTARY
2011-14 - **Prima della Prima**
DOCUMENTARY SERIES
2011 - **La Scatola Nera**
SHORT FILM

NEVER WHISTLE ALONE

Marco Ferrari

Current affairs

Classified documents, hidden-phone recordings, annoying journalists, fake burglars and an embarrassing Easter lunch. If you can stand all this, you are ready to report your corrupted bosses.



Length

60' / 80'

Shooting Language

Italian

Main Locations

Italy

Main Producers

Candy Glass

Italy

Marco Ferrari

erroff@gmail.com

Priscilla Robledo

priscilla.robledo@

hotmail.com

Francesca Mezzomo

francesca.mezzomo@
gmail.com

Estimated budget

€ 175,000

Financing in place

€ 110,000

Financiers/partners

already involved

Riparte il Futuro (Italy):

€ 90,000

Open Society Founda-

tions (USA):

€ 20,000

SYNOPSIS

It is an ordinary day; leaving the house, off you go to work as usual. But today, you are asked to turn a blind eye on your boss' illicit business. You have little time to decide. What would you do? Employees, public officers, judges, lawyers, tell us about the corruption cases they have experienced first-hand. They lead us into the rooms where illegal agreements are signed, and they show us what they saw. Each of them tells a different case, but all stories have the same plot: regular corruption, attempts to involve others, intimidations for those who don't play the game, mobbing, isolation. Interview after interview, the protagonists tell us the story of a normal employee who discovers the bosses' illegal activities and has to decide what to do. His life and his future are at stake. On the other side of the table, there is a criminal system that runs 100 billions euro a year.

DIRECTOR'S STATEMENT

A whistleblower is an insider of a company or public administration who reports illicit and dangerous affairs for the community. In Italy, these persons are named spy, mole, informer, deep throat. There isn't any Italian translation for whistleblower that has a positive meaning, a clear sign of how our country has not come to terms with whistleblowing yet, both legally-wise and culturally-wise. The Italian whistleblowers I personally met confirmed the situation. They all have lived a traumatic story as they took a huge risk in reporting; they faced discrimination, isolation and retaliation. However, when I asked them "Would you do it again?", all of them gave me the same answer: "Absolutely... Just differently". In this reply, I found a glimmer for starting an investigation. The movie is not an inquiry on a single case; it aims at uncovering the mechanism of corruption in the Third Millennium. The movie does not intend to accuse, but rather it wants to offer an experience: it brings us into a twilight zone and gives us the time to observe.

COMPANY PROFILE

Candy Glass

Founded by Marco Ferrari, Candy Glass is a production company that develops and produces documentaries, TV formats and branded content. At the moment, it is in production with *Island*, a documentary about the cadets' life at the Naval Military School in Venice. In collaboration with the Italian association CONAI, it has recently produced *The Infinite Plan*, a documentary about recycling, for the G7 Environment. It is in development with the documentary *The Observers* about the research activities at the Biorobotics Institute in Pisa. The release of the crime documentary *Never Whistle Alone* is estimated for early 2018.

DIRECTOR'S PROFILE

Marco Ferrari is an Italian writer and director. In 2017 his documentary project *Never Whistle Alone* has been selected to take part at the Interactive Documentary Workshop at Vision du Reel, Switzerland. In 2015 he has been finalist at the Italian competition Premio Solinas with the feature-length documentary *Island*. In 2014 he completed his first feature film, *Simple Being*, presented at the Rio de Janeiro Film Festival. He has been shadow director on the TV series *Desperate Housewives* (ABC) and assistant director on the documentary series *The Colours of the Deserts* (ARTE). He graduated in Entertainment Studies, at UCLA, Los Angeles.

SELECTED FILMOGRAPHY

2014 - **Simple Being**

FEATURE FILM

Amsterdam Film Festival 2014: *Excellence in Cinematography*

Barcelona Film Festival 2014: *Castell Award*

Artelesia Film Festival 2015: *Best Feature Film*

Detour On the Road Film Festival 2015: *Jury Special Mention*

Human District – Int. FilmFestival of Human Rights 2016: *Best Feature Film – 3rd place*

2010 - **Moonscape**

SHORT FILM

Dieciminuti Film Festival 2012: *Grand Jury Prize*

SLOW NEWS

Alberto Puliafito

Current affairs

Can we turn off the news feed?

Length

90'

Shooting Language

Italian, English, French, Spanish

Main Locations

Italy, France, UK, Netherlands, Denmark, Spain, USA (Oregon, California, New York), Canada

Main ProducerIK Produzioni
Italy
Fulvio Nebbia
e-mail: fulvionebbia@
ikproduzioni.it**Estimated budget**

€ 408.630

Financing in place

€ 39.000

Financiers/partners**already involved**IK Produzioni (Italy):
€ 20.000
BabyDoc Film (Italy):
€ 12.000
Piemonte Doc Film
Fund (Italy):
€ 7.000**SYNOPSIS**

A man punches a kangaroo: animal rights activists get shocked. The sexy teacher. Trump tweets. Chemtrails, antivaccines, 30 Euros per immigrant, breaking news: the West is drowning in information overload. False newspapers with true hoaxes, real newspapers with fake news, readers who believe in everything and nothing at the same time. These are the consequences of a click-based model of business. Is everything lost? Maybe not. A group of diehard Italian journalists is trying to put back things in their right places. They are not alone. All over Europe, little groups of resilient journalists stand still. They don't know each other, but they are all trying to slow down the news feed. Meanwhile, in Oregon, USA, old professor Peter Laufer cultivates the dream of Slow News. Their paths are about to cross. Will they build something new? On the trail of this seemingly impossible mission, Giorgio Montanini, irreverent standup comedian, narrates their stories.

DIRECTOR'S STATEMENT

Slow News is a contemporary story, a look on reality. It comes from the awareness that digital is one of the causes of the crisis of journalism. But at the same time, it is in the digital world that there are chances to get out of this crisis: the web is an ecosystem that contains problems and solutions. *Slow News* is a journey around the world, looking for all those journalistic realities that have chosen to slow down or be "viral responsibly". The frame entrusted to stand up comedian Giorgio Montanini proposes a different approach to the subject, usually treated in a boring way. The idea is to use a fresh tone of voice, irreverent as satire and mockery can be. But this doesn't sacrifice the depth of the analysis. We need to talk about these issues not to the news professionals, but to the public. We have to speak to those readers who are increasingly frustrated with the invasion of superfluous, unverified, mediocre journalistic content, because those content are dangerous for our mind, for our freedom.

Do it
slow.

www.slownewsmovie.com

COMPANY PROFILE**IK Produzioni**

IK Produzioni is an Italian independent film and television production company, established in 2007 by Fulvio Nebbia and Alberto Puliafito. It works in the field of documentaries, short films, television programs, music videos and web content productions with special consideration for social issues. It works at national and international level. The strategy of IK Produzioni has always been to reinvest part of the profits from the works on commission, like TV programs. In original productions, IK Produzioni has pursued the editorial line of examine social issues: international cooperation in Africa (*Harmattan*), the condition of psychiatric patients in Italian asylums (*Letters from the Asylum*), the consequences of the 2009 L'Aquila earthquake (*Yes We Camp*, *Comando e Controllo*), the gender violence (*Una violenza di genere*) and issues concerning immigration (the short documentaries produced for the television programs *Un mondo a colori* and *Crash*, both broadcasted by Rai).

www.ikproduzioni.it

DIRECTOR'S PROFILE

Alberto Puliafito was born in Turin in 1978. He is a freelance journalist since 2001. He graduated in Screenwriting at Scuola d'Arte Cinematografica in Genoa and in Direction at Scuola di Televisione Mediaset – RTI. In 2006 he started an artistic partnership with Simone Cristicchi which led to the realization of the music videos *Ombrelloni* and *Ti regalerò una rosa* (Best Italian Music Video 2007 – male artist), the documentary *Dall'altra parte del cancello* and the short film mini-series *Letters from the asylum*. In 2007 he founded the independent film production company IK Produzioni with Fulvio Nebbia.

SELECTED FILMOGRAPHY

2013 - **Una violenza di genere**
FEATURE DOCUMENTARY
2011 - **Maestro di che!**
FEATURE DOCUMENTARY
2010 - **Comando e Controllo**
FEATURE DOCUMENTARY
2010 - **Yes We Camp**
FEATURE DOCUMENTARY
2009 - **Waiting for Gaza**
SHORT DOCUMENTARY

TRYING HARD TO BREATHE

Marco Speroni

Human interest

“Now he is free to rejoin the world of the living. But what is freedom, really?”



Length

75' / 52'

Shooting Language

English, Arabic, Russian

Main Locations

North Ireland,
Oklahoma City (USA),
Byblos (Lebanon),
Tobolsk
(Western Siberia)

Main Producer

Nacne
Italy
Federico Schiavi
e-mail: federico.schiavi@gmail.com

Estimated budget

€ 266.942
Financing in place
€ 25.000

Financiers/partners already involved

Nacne (Italy):
€ 10.000
Esplorare la metropoli (Italy):
€ 15.000

SYNOPSIS

Peter Pringle (Ireland), Marat Rakhmanov (Uzbekistan), Antoinette Chahine (Lebanon), Curtis Edward McCarty (USA). Four people from different corners of the planet who share a common fate. Wrongly convicted to death penalty they spent years fighting for their own innocence to be finally found innocent. But what happens, really, in the intimate deep of who is got out alive from death row? What does it mean to be back in the world of the living, totally disconnected from a society that went ahead without them? They lost part of their life and are not able to manage the new one. Four powerful and emblematic stories, four different lives, four desperate attempts to return to life, only one journey: the tough, harsh reintegration in an unknown and hostile world.

DIRECTOR'S STATEMENT

As a film-maker, what interests me deeply is to come face to face with these people and establish through my work a profoundly human approach to their experiences. Here we stand before human beings whose lives have been permanently damaged, and whose wounds will never heal. And yet, despite the inescapable suffering that still fills their days, these men and women carry on fighting, and stubbornly nurture hopes of a better future. For a project of this nature, direct access to people is absolutely crucial. Thanks to the help of international organisations that have been granted a unique access to a list of twenty survivors of death row. Some of these I've met already and interviewed for the trailer.

Without this support the project would not be possible, as it would be extremely difficult to contact and involve most of these individuals.

On the basis of the information gathered from the encounters I had with some of the survivors, I have selected the strongest and most emblematic stories that, once woven together, would create a powerful film.

COMPANY PROFILE

Nacne

Nacne is an Independent production founded in 2011 by Silvana Costa and Federico Schiavi, both coming from over 10 years of experience in Sutvuess Productions. Nacne produces historical, social and geopolitical documentaries, often working in international co-production regime. Nacne is also a stable partner of the United Nation producing videos and promotional campaigns. The latest Nacne productions are *The Remnants* by Paolo Barberi and Riccardo Russo (Creative Europe/Italian Ministry of Culture, in co-production with Rai Cinema, AMKA Film, Fiumi Film and RTSI), *2 Girls* by Marco Speroni, *The Road to War* (with Rai Cultura and ORF), *Blank Lands* (Creative Europe with HLJBS-China, AvroTros- Holland and ICTV-Solferino-France), *MondMilito* (Rai Storia), *Togliatti(grad)* (in co-production with Rai cinema, Histoire France, Ethnogeographic Russia), *PontifEX* and *No Bajen Los Brazos* (with Rai Cinema). We are currently producing *AK Stories* by Marco Pasquini, *Iolanda* by Silvana Costa and *Caporetto* by Federico Schiavi.

www.nacne.eu

DIRECTOR'S PROFILE

Marco Speroni has been working as a writer and director, making shorts, features, documentaries, and TV programmes for over twenty years. In 1996 his screenplay *What's Love Got To Do with It* was the winner of the prestigious Premio Solinas Award for Best Screenplay, from which he then went on to direct his debut feature film. In 1998 he began a long-running partnership with Italy's TV networks – RAI and Sky Italy – directing a number of their staple programmes. In 2011 he directed *In Hell's Heart*, a docu-fiction shot in the Democratic Republic of Congo. In 2014 he directed *Migrants from Bangladesh and Ethiopia*. In 2015/16 he directed *2 Girls* his most recent documentary which has won a number of awards at festivals around the world.

SELECTED FILMOGRAPHY

2016 - **2 Girls**
FEATURE DOCUMENTARY
2014 - **Migrants from Bangladesh and Ethiopia**
FEATURE DOCUMENTARY
2011 - **In Hell's Heart**
FEATURE DOCUMENTARY
2010-11 - **Dove's Tips**
FACTUAL SERIES

VALENTIN, SON OF EUROPE

Antonio Martino

Human interest

Valentin is a 25-year old Romanian man who was abandoned at the age of 7. He lived in the streets of Bucharest before being adopted by a Belgian family. One day, by chance, he saw a documentary about street kids shot in Bucharest in 2005 and saw himself. He found the filmmaker and together they decided to do a second documentary on the rest of his story.



Length

52'

Shooting Language

French, Romanian

Main Locations

Romania, Belgium, Italy, France

Main Producer

Partner Media Investment
Italy
Valeria Correale
correalevale@gmail.com

Estimated budget

€ 186.000

Financing in place

€ 21.000

Financiers/partners already involved

Tax Credit (Italy):
€ 21.000

SYNOPSIS

Valentin is 25 and lives in Paris. He grew up in Bucharest before moving to Belgium as a teenager. He is one of the kids in the documentary 'Gara de Nord: copii pe strada' shot by Antonio Martino in 2005. At the time Bucharest was full of abandoned kids who forgot their troubles by sniffing Aurolac, a noxious paint, from a plastic bag they always carried with them. Many would hide in the tunnels of the sewers near the railway station. Valentin was one of them back then. His life changed when he was adopted by a Belgian couple who managed to give him a normal life. Then, by chance, he saw the documentary on YouTube, and saw himself as a street kid. He contacted Antonio via Facebook and they decided to pick up the story of Valentin's life and go back to Romania. In the past, he had already gone back to take his two brothers away. But he still needed to find his mother whom he hasn't seen since he was little, his sister, his friends from the sewers and Marcel with whom he spent so much time then. But above all... to look for a daughter, Eliza, whom he had with a Romanian woman and whom he has never seen...

DIRECTOR'S STATEMENT

I would like to shoot the documentary film using an intimate and familiar look, using the camera as a stylo pen able to write a personal diary about Valentin's story and his "families." It will allow me to create an emotional and intimate focus on Valentin and the smaller characters around him trying to create a micro world in which I will investigate Valentin's psychology and his old wounds caused by his mother's abandonment when he was young. This micro world will be in contrast with the more superficial macro world inside which he currently lives. All the significant narrative elements of this story will take shape through an observational way of shooting. Some archival materials about Romania's historical moments collected over the last thirty years will be used along with personal archive footage belonging to Valentin's adoptive family, and the original footage I shot in 2005 during the filming of *Gara de Nord - copii pe strada*.

COMPANY PROFILE

Partner Media Investment

Partner Media Investment was founded in 2006 by Andrea Stucovitz. It has produced theatrical films and documentaries, all international co-productions: *Unfindable* by Egidio Eronico, *Bota Cafe* by Iris Elezi and Thomas Logoreci, *ADHD - Rush Hour* by Stella Savino, *Michel Petrucciani* by Michael Radford, selected out of competition at the 64th Cannes Film Festival and *Ju Tarramutu (The Earthquake)* by Paolo Pisanelli, co-produced by ARTE France Cinéma. In 2017, Partner Media Investment participated at 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 Partner Media Investment is producing the feature film *Stay Still* by Elisa Mishto in co-production with Cala film (Germany), supported by Media - Creative Europe and MiBACT and it is now developing an animation film *Durendal* by Egidio Eronico, supported by MiBACT and *Chiedo scusa* by Francesco Piras, supported by Regione Sardegna.

www.pmisrl.eu

DIRECTOR'S PROFILE

Antonio Martino was born in Calabria in 1977. He graduated in Cinema Studies at the University of Bologna in 2003. In 2006, using a small handled camera, he shot his first documentary film: *Gara de Nord - copii pe strada*, which was awarded with Ilaria Alpi prize in 2007. His passion for documentary films comes from the need to tell stories about humans being and the environment in which they live and the deep changes they are involved in. Thanks to the digital revolution that took place in the cinema industry, the light equipment allowed him to film in very extreme places such as Syria, Libya, Uzbekistan, Turkey. The stories he chooses to shoot deal with environmental, social and political issues.

SELECTED FILMOGRAPHY

2016 - **Abu Salim - Freedom Is Not Cheap**
FEATURE DOCUMENTARY
2016 - **The Black Sheep**
FEATURE DOCUMENTARY
2012 - **Remnants**
FEATURE DOCUMENTARY
2012 - **Isqat Al Nizam**
FEATURE DOCUMENTARY
2009 - **Niggers**
FEATURE DOCUMENTARY
2009 - **Be Water, My Friend**
FEATURE DOCUMENTARY
2007 - **Pancevo - Mrtav Grad**
FEATURE DOCUMENTARY

THE VALLEY

Nuno Escudeiro

Human Interest

In the Roya Valley, borderland between Italy and France, refugees struggling to cross the heavily patrolled border are being welcomed by the local villagers. This simple action of solidarity soon became an organized movement of citizens who challenge the current law and risk being arrested.



Length

75'

Shooting Language

English, French, Italian

Main Locations

Ventimiglia (Italy), Roya Valley (France), Colle di Tenda (France-Italy border)

Main Producer

Miramonte Film

Italy

Valerio Moser

e-mail: vbm@

miramontefilm.com

Estimated budget

€ 259.275,29

Financing in place

€ 88.000

Financiers/partners

already involved

IDM Südtirol - Alto

Adige (Italy): € 80.000

Autonome Provinz

Bozen, Amt für Kultur

(Italy) € 8.000

SYNOPSIS

Refused and pulled back by heavy police controls and barricades in Ventimiglia/Menton, many refugees have no choice but to walk north, through mountain paths and train tunnels, to cross the infamous border of Italy and France. Thirty kilometers north they find the Roya Valley, amidst the beautiful Alps. Here, the local community welcomes them into their homes, gives them food, shelter and helps them cross over to Nice and other cities in France.

It all started with a small group of people, but, soon after, seeing the dismay and suffering of the refugees crossing their land, others took action. About one year ago, the group decided to make their actions public, initiating an arm-wrestle with the authorities who reinforced their presence in the Valley, targeting the helpers. Nine people from Roya are already facing criminal charges and two of them were condemned. What does it mean to live by principle? What is at stake for you, your family and friends when you try to do what is right?

DIRECTOR'S STATEMENT

In these past years of the "Refugee Crisis", I have met different humanitarians across Europe breaking the law. All their actions were hidden, done in fear of being caught. Why is it so? Is it not what modern democracies should be about: participative societies built by its citizens, taking action to compensate the areas where the state cannot act?

Instead, national security and terrorism prevention seem to be taking over political discourses and public opinion. Fear is a ruling factor. As a young European, son of revolutionaries, I have grown up in a society that dismisses collective and political organization, which does not believe in any form of politics. Roya presents itself to me in a different way. A place where people put morality above the law, where courage cannot be moved by fear. Here in Roya, we see a humanitarian act turn into a political act. In Roya, we may learn something about the driving force that pushes us to action, to do something we believe to be just against all fear and risk that may come with it.

COMPANY PROFILE

Miramonte Film

Miramonte Film, based in the bilingual city of Bolzano/Bozen, develops and produces documentaries and other audio-visual formats for the Italian and the European markets. Thematically the emphasis lies on culture, social affairs, politics and history. Miramonte Film works within a network of free professionals and partner firms across Europe. Many projects have been co-produced and financed within a European context. Recently films like *The Venice Syndrome*, *I Want to See the Manager* and *Lampedusa in Winter* achieved great success at festivals and in cinemas. The company was founded in 2004 by Andreas Pichler and Valerio B. Moser.

www.miramontefilm.com

DIRECTOR'S PROFILE

Nuno Escudeiro (1986, Tomar, Portugal) studied Media Studies in the University of Aveiro, Portugal and Documentary Film directing in Zelig, School for Documentary in Bolzano, Italy. He is a moving image artist, working for cinema and gallery, with a background in television and advertisement. His first documentary feature *Moon Europa* was shown in IndieLisboa 2017 and Dok.Fest Munich 2017.

SELECTED FILMOGRAPHY

2016 - **Moon Europa**

FEATURE DOCUMENTARY

2015 - **Chronicles of Wind Stillness**

DOCUMENTARY

2013 - **White Nights**

EXPERIMENTAL FILM

2013 - **Blueprint For A Memory**

SHORT FILM

2012 - **A Dance Dictionary**

SHORT FILM

ABORTION: THE PRO-LIFE THREAT

Alexandra Jousset, Andrea Rawlins-Gaston

Investigative journalism

Europeans had come to consider it a fundamental right. But all across the continent, the pro-life movement is striking back. The new pro-life activists are Internet savvy. They know how to lobby and how to find funding abroad. And now European women are starting to pay the price. Will abortion disappear in Europe?



Length

90'

Shooting Language

English, Italian, French, Portuguese, Russian, Hungarian

Main Locations

France, Italy, Hungary, Belgium, Portugal, Russia

Main Producer

Capa Presse
France
Patrice Lorton
plorton@capatv.com

Estimated budget

€ 490.675
Financing in place
€ 346.000

Financiers/partners already involved

ARTE
(France - Germany):
€ 250.000
CNC
(France):
€ 96.000

SYNOPSIS

You thought that here in Europe, we'd won the battle more than 40 years ago? That the pro-life "soldiers" had been defeated once and for all? That there were only a handful of fundamentalist diehards left? You dropped your guard too quickly... The anti-abortion soldiers are still at work. As combative as ever, but better organized. Their battle – their crusade – isn't over. Quite the contrary. These skilled tacticians have simply changed battlefields, taking the fight elsewhere. That is the big change in the clash between the pro-life and pro-choice camps. The war is being waged on new fronts, and the pro-life camp has regained the lead. There are different kinds of fronts. First, there is the oldest front: the fundamental right front, the legal front. The right to abort, but in what conditions? With what restrictions? This front, or more accurately these fronts, lie on the political landscape, and the forces at work vary from one country to the other. Then there is the medical front: health care professionals who are actively or even passively resisting abortion pose an objective threat to abortion rights. Here again, the situation varies from one country to another. Then there is the cultural front, which is playing out on new electronic "agitprop" spaces. Most of the soldiers fighting on this battlefield hide behind masks. Finally, there is the financial front. Money is the crux of the war of influence to win over, hearts, minds and bodies. Money remotely funneled in by American or Russian funds is at work in the world's corridors of power, helping to forge a new international anti-abortion movement.

DIRECTOR'S STATEMENT

In our film – part investigative report and part social documentary that gives women a chance to speak out – we will dissect the various means being used by the anti-choice movement to chip away at abortion rights in Europe. We intend to show how anti-abortion groups are riding populist waves and playing on the weaknesses of our adrift contemporary society.

COMPANY PROFILE

Capa Presse

Capa Presse, founded in 1989 by Hervé Chabrier, originally concentrated on making news reports. Its activities quickly evolved to documentaries, and today the company ranks among the leading production companies in France and Europe. Capa Presse works with all of the TV channels in France and more than 80 broadcasters worldwide.

www.capatv.com

DIRECTOR'S PROFILE

Andrea Rawlins-Gaston

Anglo-Chilean journalist Andrea Rawlins-Gaston joined the Capa agency in 1995 and made after a few years feature-length social documentaries her specialty. Andrea began exploring new forms of storytelling in the early 2010s, with a special interest in women's and teens' rights.

Alexandra Jousset

Alexandra began her career as a television director nine years ago, after obtaining international law degrees at The University of Paris II Panthéon-Assas and Science-Po Paris. She has worked with the Capa agency, StoryBox Press, Flab, TSVP, and Upside Télévision, making reports and documentaries for broadcast on TFI, M6, and France Television.

SELECTED FILMOGRAPHY

Andrea Rawlins-Gaston

2017 - **Harcèlement sexuel au travail, l'affaire de tous**
FEATURE DOCUMENTARY
2016 - **"Clandestins" d'autres vies que les vôtres**
FEATURE DOCUMENTARY
2015 - **Souffre-douleurs: ils se manifestent**
FEATURE DOCUMENTARY
2012 - **Viol elles se manifestent**
FEATURE DOCUMENTARY

Alexandra Jousset

2017 - **Nos très chères ambassades**
FEATURE DOCUMENTARY
2016 - **Corveables à merci**
FEATURE DOCUMENTARY

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