

October 24-25-26, 2013
Brindisi, Italy

www.forum.apuliafilmcommission.it

CATALOGUE









Project co-financed by the E.U., in accordance with the Operational Programme E.R.D.F. Puglia 2007-2013 Line 4.3 Action 4.3.1 C) - Line 6.3., Action 6.3.2 "Initiatives in support of local business internationalization"



















PRESENTATION

The Apulia Film Commission Foundation presents the 4th edition of the Euro Mediterranean Coproduction Forum on 24th-25th-26th October 2013 in Brindisi, with the aim of supporting film projects (feature-length fiction, TV series or documentary), at a development stage, with at least 20% of the budget secured, containing a link in the plot to the Mediterranean region.

These projects are all partially financed and "almost ready" as far as screenplay and organization are concerned, and await for further financers to close the budget.

The Forum creates meetings and partnerships among professionals, such as producers, financers, market experts and distributors, allowing the participants to present their projects with the opportunity to "test" them during the development stage as well as getting in contact with potential cofinancers.

The programme includes pitching and one to one meetings in order to benefit co-production processes and the exchange of best practices to better the operational aspects of the Forum's participants.

The collaboration with the City and Province of Brindisi, has given this year's event access to an extraordinarily beautiful territory, which only increased the Apulia Film Commission's primary interest in a special place, as well as its professional and event hosting qualities.

CREDITS

EUROPEAN UNION

Project co-financed by the E.U. in accordance with the Operational Programme E.R.D.F. Puglia 2007-2013
Line 4.3 Action 4.3.1 C) - Line 6.3 Action 6.3.2 "Initiatives in support of local business internationalization"

APULIA REGION Tourism, Culture and Mediterranean Department

Economic Development Department

Economic Development, Employment and Innovation Policy Department International Business Promotion Department

APULIA FILM COMMISSION FOUNDATION CITY OF BRINDISI PROVINCE OF BRINDISI Realized with the Patronage of EURIMAGES and in cooperation with ACE, Sofia Meetings, Euromed Audiovisual

President: Antonella Gaeta General Manager: Silvio Maselli Director: Alberto La Monica

Managing Coordinator: Cristina Piscitelli Project Manager: Francesco Carabellese

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Project selection by:

Daniele Basilio (Head of Cinema Projects and Productions Office - Apulia Film Commission) **Raffaella Delvecchio** (International Production Manager - Apulia Film Commission)

Alberto La Monica (EMCF Director)

EURO MEDITERRANEAN COPRODUCTION FORUM

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1st day: Thursday 24th

H 10.00

 Welcome Message and Programme presentation

by Alberto La Monica - EMCF Director

H 10.30

 Apulia Film Commission & Funds presentation

by Silvio Maselli - AFC Chief Executive Officer

 "Apulia System" presentation: locations and services available in the Region

by Daniele Basilio and Raffaella Delvecchio - AFC Cinema and Production Office

H 11.30 - 12.00

COFFEE BREAK

H 12.00

 Italian Tax Credit for Foreign Production Companies

Introduction to the fiscal incentives for the film industry as well as to the procedures for granting tax credits to foreign production companies by lole Maria Giannattasio - Expert from Ministry for Cultural Heritage and Activities and Tourism - Directorate General for Cinema

H 12.15

Euromed Audiovisual presentation

Presentation of the legal data base to favour coproductions in the South Mediterranean region as well as of the studies on the audiovisual sector realised in several Arab countries by Joana Westhoff - Institutional Development Expert

H 12 30

 Ateliers du Cinéma Européen presentation by Simon Perry - ACE President

H 12.45

 Sofia Meetings presentation by Mira Staleva - Sofia Meetings Director

H 13.00 - 15.00

LUNCH BREAK

H 15.00 - 17.30

 Presentation of the Selected Projects: open pitch - 1st SLOT

10 minutes are assigned to each attending representative to present their project

H 18.30 - 20.30

CITY TOUR

H 21.00

DINNER

2nd day: Friday 25th

H 10.00 - 13.00

 Presentation of the Selected Projects: open pitch - 2nd SLOT

10 minutes are assigned to each attending representative to present their project

H 11.15 - 11.45

COFFEE BREAK

H 13.00 - 15.00

LUNCH BREAK

H 15.00 - 19.00

· One to One Meetings

Individual meetings during which producers of every project meet potential co-producers and financers

H 19.30 - 20.30

CITY TOUR

H 21.00

DINNER

3rd day: Saturday 26th

H 10.00 - 13.00

One to One Meetings

Individual meetings during which producers of every project meet potential co-producers and financers

H 13.00 - 15.00

LUNCH BREAK

H 15.00 - 18.00

• One to One Meetings

Individual meetings during which producers of every project meet potential co-producers and financers

H 18.30 - 20.30

CITY TOUR

H 21.00

CLOSING DINNER

INDEX

A FULL MOON NIGHT (TUNISIA) Production Company: Cinetelefilms Director: Fares Naanaa Selected in partnership with Euromed Audiovisual	pag. 6
AND THERE WAS MORNING (ISRAEL) Production Company: Dori Media Paran Director: Eran Kolirin	pag. 8
BELOVED (CANADA) Production Company: julijette inc, Rolloco Productions Director: T.B.D.	pag. 10
EIGHT COMMISSIONER (CROATIA) Production Company: Maxima Film Director: Ivan Salaj	pag. 12
GAME OVER (ITALY) Production Company: Dinamo Film Director: Mario Bucci	pag. 14
GOD'S LEGS (SPAIN) Production Company: Imval Productions, Unafilm Director: Fran Araújo	pag. 16
HEAVEN SCENT (CANADA) Production Company: Leif Films, Saga City, eOne Director: Leif Bristow	pag. 18
IN THE NAME OF DEATH I WILL LOVE YOU FOREVER (SPAIN) Production Company: Potenza Producciones S.L. Director: T.B.D.	pag. 20
INITIO (LUXEMBOURG) Production Company: Juliette Films Director: David Grumbach & Felix Sorger	pag. 22
JOURNEY TO ROME (CZECH REPUBLIC) Production Company: Background films Director: Tomasz Mielnik	pag. 24

JUVENTUS OF TIMGAD (FRANCE) Production Company: Alia Films Director: Fabrice Benchaouche	pag. 26
LA ISLA (MOROCCO) Production Company: Boulane O'byrne Production Director: Ahmed boulane	pag. 28
TERZO MONDO (GEORGIA) Production Company: Cinetech Film Production Director: Merab Kokochashvili	pag. 30
THE DEVIL'S BANKER (U.K.) Production Company: Mark Forstater Productions Ltd. Director: T.B.D.	pag. 32
THE DONATION (U.K.) Production Company: Junco Films Director: Juan Manuel Biaiñ Selected in partnership with Sofia Meetings	pag. 34
THE KIDNAP (JORDAN) Production Company: IDPL Director: Dima Hamdan Selected in partnership with Euromed Audiovisual	pag. 36
THROWAWAY (ITALY) Production Company: 9.99 Films Director: Cosimo Alemà	pag. 38
TO FALL (U.S.A.) Production Company: Ronalds Brothers Films Director: Dean Ronalds	pag. 40
UPSIDE DOWN (LEBANON) Production Company: Abbout Productions Director: Ahmad Ghossein	pag. 42
XX SETTEMBRE STREET (ITALY) Production Company: Chichinscì Director: Simone Salvemini	pag. 44
GUESTS ATTENDING LIST	pag. 46

A FULL MOON NIGHT



THE PERSONAL STORY OF A YOUNG, ORDINARY COUPLE THAT CRUMBLES UNDER THE WEIGHT OF GUILT AND DEATH, MIRRORS THE RECENT STORY OF THEIR COUNTRY, TUNISIA, WHICH IS SEARCHING ITS IDENTITY.

Director: Fares Naanaa

Scriptwriter: Fares Naanaa, Nadia Khammari

Production Company: Cinetelefilms

Producer: Fibi Kraus

Total Budget: **973.800** \$ Secured Financing: **533.800** \$

Percentage of Secured Financing: 60%

SYNOPSIS

Sami and Sara have been married for ten years. They are in their thirties and seem to lead a happy life with their little daughter Yasmine. Sara is a primary school teacher and Sami an architect. They live happily through their daily routine till the day, when Yasmine and Sami have a terrible car accident. Yasmine dies.

A few months later, the couple is still trying to come to terms with this tragedy. Sara finds refuge in religion and in lessons of Sufi singing. Sami shuts down completely to the world, getting drunk every night, wrapped up in his silence and feeling of guilt. Gradually, the couple goes from crisis to crisis, from quarrel to quarrel and despite Sara's efforts to save her marriage, they finally stop talking to each other and separate.

Sara lives her drama on her own, at her parents' house. She stays in her teenage bedroom, abusing of pills, finding refuge in her singing and in an ambiguous friendship with a man.

Sami travels to the South of his country, searching for a father he has never known. The trip begins as an initiatory ritual gaining momentum and evolving into a catharsis that allows Sami to find himself. As Sami and Sara meet again in towns that just look like them, they open up to a new life and learn to leave the past behind.

This film is the story of a young couple crumbling under the weight of social control, guilt and death. The story unfolds in the couple's home country, Tunisia, and becomes the mirroring of its society and recent events. One in which everyone questions his or her identity, is nourished with prejudice, torn

between the past, an uncertain future and existential questions. The story is anchored in the Tunisian reality, real and palpable, and still develops an understanding on several levels we can universally relate to: the love and loss between a man and a woman, the transitory times of social uncertainty, and our needs, as individuals and communities. to re-define ourselves.

DIRECTOR'S STATEMENT

«A Full Moon Night» is a psychological drama about the crisis of a couple after the loss of their daughter. How does a couple continue to live through the death of a child? How does each parent face bereavement? And does each individual crisis affect the life of the couple?

Since the birth of my daughter, I have been permanently haunted by a feeling of fear that I might not be able to protect her enough and anxiety that I might not be there when she needs me. One day, some friends of mine went through a drama similar to the one I deal with in my film. This triggered a pressing need in me to write this film in order to formulate my anxieties, to exorcise them and to share them. When I started to write, it became the opportunity to review a number of issues in my mind such as how can one continue to live in the terrible despair of a home haunted by the shadow of a lost child, in which, at each moment, one has the feeling of hearing a voice, footsteps or laughter ...? I wanted to describe through images, emotions that words alone cannot express. I initially chose to film the distress of a father, deprived of his child and torn between frustration and quilt.

What does one do when confronted with such pain? Does one run away? Does one have to turn to one's own roots to confront and accept bereavement and solitude? These questions became mine and brought about others. How can one express the unspeakable and the horror of bereavement without resorting to pathos?

The ambition of this film is to describe the crisis of a couple from inside, its causes and possible solutions. Does love conquer all? Will it conquer jealousy, death and the difference of social class? Do art, passion, an initiatory trip and the return to one's sources allow human beings to better themselves and to overcome their own demons?

The story takes place over a year and is divided into three acts, from one spring to the next, with a long nine-month time lapse after the death of the child. This long ellipse is voluntary and comes from the desire to avoid the melodramatic excesses surrounding death. It is far more interesting to follow the resurrection of a couple who has known a drama from which few people come out unscathed.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Fares Naanaa was born in Tunis in September 25th, 1975. After high school, motivated by his passion for cinema, he chose to integrate the Institute Maghreb Cinema "IMC" in Tunis. He finished studying film direction in 1996.

Then he occupied several functions since 1997 as assistant director, actor in short movies and in famous TV series, director, production manager and TV senior producer. Concurrently, he directed 3 short films: "Casting...for a marriage", "Coup de coeur" and "Qui a tué le prince charmant".

His first short film "Casting...for a marriage" had the first prize at film festival of tangier, Morocco 2005 an was in official selection at Carthage film festival TUNIS 2005, at FESPACO 2006 BURKINA FASO and at Love Films Festival of Mons in BELGIUM 2006.

Otherwise, he directed institutional TV spots, notably for the Tunisian election campaign in 2011 and a documentary entitled "Tunisian women's participation in the democratization process", on behalf of the United Nations Population Fund.

Currently, he is preparing his first feature narrative film entitled "A Full Moon Night".

COMPANY PROFILE AND FILMOGRAPHY

Since 1983, CINETELEFILMS is one of the leading production companies in Tunisia and The Arab World. After having produced some of the biggest blockbusters in Tunisian and Arab cinema such as

MAN OF ASHES, SILENCE OF THE PALACE, HALFAOUINE, CINETELEFILMS extended its productions to TV series, documentaries and drama. Over the last few years, CINETELEFILMS developed a large network of partners around the world, mainly in Arab countries, Europe and Africa.

CINETELEFILMS latest productions include the feature film LAILA'S BIRTHDAY, directed by the award winning Palestinian film-maker Rashid Masharawi, LAILA'S BIRTHDAY was premièred in Toronto Int. Film Festival and was distributed in more than 15 countries. The feature-length documentary **NO MORE FEAR** directed by Tunisian director Mourad Ben Cheikh about the Tunisian revolution of January 2011 was chosen for the official selection at the 64th session of the CANNES Film Festival. NO MORE FEAR was theatrically released in several countries, including France. In 2012, Habib ATTIA produced, among others; IT WAS BETTER TOMORROW by Hinde Boujemaa (Venise, Stockholm, Best Arab Director in Dubai, Namur...) and CURSED BE THE PHOSPHATE (2012) by Sami Tlili, premiered at the 6th ABU DHABI INT FILM FESTIVAL in October 2012 and winner of THE BEST DOC FILM AWARD FROM THE ARAB WORLD. Its latest feature-film production PALESTINE STEREO by Rashid Masharawi entered the OFFICIAL SELECTION at Toronto Int Film Festival 2013 for its World Première.

PRODUCER'S PROFILE AND FILMOGRAPHY

Fibi Kraus, film maker and producer, is living and working in Middle East and North Africa since over a decade. Fibi studied Arts at Brera in Milan, and film at the C.S.C in Rome, Italy and has the experience of all film connected working phases from A to Z. As a director she has received international prices and signed the direction of over 30 films.

A native German and married to an Arab husband, Fibi loves the everyday contact with people from all walks of life and is passionate about their stories of transformation in countries with never ending challenges Since summer 2013 Fibi lives in Tunis and has joined Cinetelefilms for production and international development.

AND THERE WAS MORNING



HOW A NORMATIVE FAMILY MAN ACTS IN A BLURRED REALITY, WHEN HIS HOMETOWN VILLAGE BECOMES A PAWN IN THE NEVER-ENDING POWER STRUGGLE THAT IS THE MIDDLE EAST?

Director: **Eran Kolirin** Scriptwriter: **Eran Kolirin**

Based on the novel- Let It Be Morning, written by

Sayed Kashua

Production Company: **Dori Media Paran** Producer: **Yoni Paran, Keren Michael** Total Budget: 1.141.000 €
Secured Financing: 230.000 €
Percentage of Secured Financing: 20%

SYNOPSIS

Sami was at his parents' house back in the village, when peace began to break out. He had gone there to attend his brother Aziz's wedding. They were talking about peace on TV and the radio. The two sides were getting closer, it seemed. They were warming up to each other. But no one really considered it that important. No one who lives in the Middle East gets too excited about peace talks. They're just something that happens once every few years, like a commercial break between one conflict and another.

It was years since he moved to Jerusalem to "go live with the Jews," as the people back in the village called it. He was settled in there with his wife Mira, a perpetual PhD student, and their son Adel. Back in the village people often told him, "There's no place like home," and asked when he'd be coming back, but deep down Sami knew that they were just jealous of him.

The wedding was held in the large courtyard that was an integral part of his childhood home. For a few hours it seemed as if no one had a care in the world. There wasn't the slightest hint of what was yet to come.

That all changed on the way back to Jerusalem, when a soldier camped out on the road signaled Sami to stop. Sami complied, and the soldier ordered him to turn the car around and go back to where he came from. The road was blocked, he explained. Sami and Mira tried to argue, but it was late, and he was a soldier. So they headed back to Sami's parents' home, thinking they'd try again the

next morning.

But the road was closed the next morning too. And there was a huge traffic jam, made up of all the other cars trying to leave for work.

Nothing came of Sami's attempts to find out what happened. There was nothing about it in the news, and when Sami called work to ask if they'd heard anything, what he got was a caring metaphorical shrug. Maybe it was part of some military operation. This is the Middle East, after all. These things do happen.

Then the phones started going on the blink and the village started having blackouts. They were effectively being cut off from the outside world. Inevitably, the rumor-mill started gaining momentum. There was talk of a deadly epidemic or of an impending war of a wall being built. But the greatest fear that the villagers had—a fear that they could feel in their bones—was that they had been forgotten. No one even seemed to miss them. They could all be wiped out and no one would notice.

Let There Be Morning is the story of a place that disappeared, and how it was reborn in the most traumatic of moments. It is the story of one family's struggle to survive, and of the relationship shared by a husband, wife, and child living in the shadow of an existential threat. It is about Man's inability to escape responsibility, and the need to take the initiative by being the person you are—the person that you were destined to be. It is the story of a glimmer of light born out of darkness, of an outstretched hand, and of the birth of the humane in the shadow of inhumane events.

DIRECTOR'S STATEMENT

Sayed Kashua's book Let There Be Morning could well be described as one of the great absurdist tragicomedies of our time, though if I wanted to be more precise, I'd probably say that his book is one of the great absurdist Jewish tragicomedies. And if you're wondering how the most famous Palestinian author in Israel ended up writing a Jewish novel, the answer is intrinsically tied to the most basic existential questions we face here in Israel throughout all of our lives.

When I first heard of Sayed's book, something akin to memory stirred within me. There was something about his tale that reminded me of the stories my grandmother told me about her childhood during the Second World War. I thought of all the times throughout time that the streets were suddenly blocked and whole neighborhoods, entire communities, suddenly found themselves encircled and besieged. I thought of the fear that grips us all, when we realize that we've lost control of our lives. And I thought of our remarkable human capacity for denial, which allows us to go on living in the shadow of events that have lost their meaning.

In Let There Be Light Sayed Kashua is not afraid to look at what lies ahead. As odd as it may seem at first, this Arab living in the State of Israel has what was once considered a Jewish perspective. On reflection, however, it becomes clear that this perspective of a minority at risk, of a scared individual who is simply trying to make do and find some logic in a world that makes no sense at all.

I've always been fascinated by the Kafkaesque situation of being lost and of how the ground can slip away beneath a person's feet. That was what happened to the commander of the Egyptian Police Orchestra, who got lost in the Israeli desert in my film The Band's Visit, and it is also what happened to a lecturer in physics, who got lost in his own life in The Exchange. I have always been interested in the moment when someone loses the safe haven of his life, and his reality becomes absurd—absurd in that it is a terrifying experience, but also a moment of compassion and discovery. It is at that very moment that the individual discovers himself, his identity, his sense of belonging.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Born on the 4th of November 1973, In Tel Aviv, Eran Kolirin's feature film debut as a director, **THE BAND'S VISIT** (2007), thrust him into the international spotlight, winning critical acclaim and over 50 prestigious awards from around the globe, including eight Israeli Film Academy awards, two awards and a special mention at the **Cannes** Film Festival and two European Film Awards. Kolirin's first

credit was the screenplay for the film Tzur Hadassim, which won the screenwriting prize at the Jerusalem International Film Festival in 1999. In 2004, Kolirin wrote and directed the TV movie THE LONG JOURNEY. THE EXCHANGE his second feature film was in competition at the 68th Venice International Film Festival in September 2011.

Filmography as a director 2010 "The Exchange" (feature film) 2007 "The Band's Visit" (Bikur Ha-Tizmoret) 2004 "The Long Journey" (TV)

COMPANY PROFILE AND FILMOGRAPHY

Dori Media Group is an international group of media companies, located in Israel, Switzerland, Argentina and the US., the group produces and distributes TV and New Media content, broadcasts various TV channels and operates video-content internet sites. Dori Media Paran produces top-end series as well as daily dramas for the Israeli and international markets. In 2013 Dori Media Paran established a Feature Films division, developing scripts together with authors, and package projects with the goal of finding experienced directors for high quality commercially viable features. Yoni Paran, the CEO of Dori Media Paran, serves as the head producer, alongside Keren Michael the Creative producer.

PRODUCER'S PROFILE AND FILMOGRAPHY

Keren Michael's recent credits include: "THE WANDERER" 2010; Cannes Director's Fortnight, Official selection, Rotterdam Film Festival, Bright future program. Best First Feature Film, best Cinematography at the Jerusalem International Film Festival; "MISSING PART" by Shira Geffen (2007 Cannes Camera D'or - in postproduction: "THE MUSES OF BASHEVIS SINGER" by Shaul Betser and Asaf Galay, feature documentary- in postproduction. Michael began her career as one of the founders of "The Mouth agape productions" (2006), which created short films without financial governmental support, in order to achieve creative freedom. The shorts where collected into a 7 episodes anthology titled soap Opera of a Frozen Filmmaker, shown in international film festivals and screened commercially in selected Israeli theatres. At 2010 she was selected for the prestigious program "Film Independent producer's lab", in L.A. At 2011 she participated in Rotterdam producers' lab. That year, she created her own company 'Handsome Serge productions'. Since 2013, alongside her production activity, she is handling talent scouting, developing and financing of scripts for the international feature films division at Dori Media Paran group.

CANADA

BELOVED



BELOVED IS A DRAMA OF REJECTION, REVENGE AND REDEMPTION. OPENING IN SOUTHERN ITALY, ITS FOCUS IS CLARA, THE BEAUTIFUL DAUGHTER OF AN ILL-FATED CALABRIAN FAMILY. FOLLOWING AN EARLY LIFE OF SERVITUDE, SHE IS BANISHED, PREGNANT AND PENNILESS, TO CANADA.

Director: **T.B.D.**Scriptwriter: **T.B.D.**Production Company: **julijette inc and Rolloco**Producer: **Juliette Hagopian**Co-Producers: **Cathy Rollo and Rosina Sinopoli**

Total Budget: **5.000.000** € Secured Financing: **1.500.000** € Percentage of Secured Financing: **30**%

SYNOPSIS

After the Second World War, life was very grim for many families in Italy. Jobs were scarce in the small town of Amato and most people lived as sharecroppers at the mercy of wealthy land barons who tormented many. The dream of a better life and a prosperous land was almost impossible for most. Beloved is based on dreams, rejection, revenge and redemption. Opening in the small town of Amato in southern Italy, its focus is Clara, the beautiful daughter of an ill-fated Calabrian family. Their dreams of leaving Amato and sailing off to Canada are shattered when her mother passes away three days before they are to leave. Her father makes a heart wrenching decision to go to Canada and leave Clara to be raised by her mother's sister. His new dream is to make enough money in the new land to come back and build a home for him and his beautiful Clara. Dreams rarely come true and as fate would have it, Clara's father is arrested in Canada for a crime he did not commit and there is no possibility of his return to Amato.

Clara, left to be raised by her abusive aunt, leads a life of servitude. Her only solace is her godfather who is there for her, but, is powerless in the face of Clara's aunt. Time passes and Clara falls in love with the son of a wealthy land baron, becomes pregnant and is to marry. This dream would not come true. Circumstances arise and she is told that her lover is now engaged to another woman. She is given money by the wealthy land baron to leave Amato and never return. Before leaving, pregnant and penniless to Canada to find her father, Clara discovers through her aunt that she was born

illegitimately.

After arriving in Canada, and shortly before her father is released from prison, Clara has an accident which leads to a miscarriage. In her grief, she determines that she is not worthy to receive love or to give love. Low self-worth propels Clara to build a successful career and her resourcefulness and intelligence opens doors. With time on her side and a strong work ethic, Clara takes full advantage of all the opportunities her adopted land offers. She puts herself through school, first to learn the language and then to study fashion. Her tremendous business savvy and fantastic design skills work in her favour as she begins to build her fashion empire. But rooted deep inside her, revenge becomes a priority for Clara. As her lover, back in Amato, becomes depressed and ashamed over his loss of Clara, he drinks and gambles his father's vast fortune away. With Clara's new found wealth she begins to anonymously purchase the property of the land baron who once tormented her.

A few years later, Clara's father is to remarry, but does not see his wedding day. He passes away of a heart attack with Clara in his arms after rescuing her from a tremendous house fire. With her father now gone and with her future ahead of her, Clara goes to Milan, Italy for a Fashion awards reception. As she is already going to be in Italy, she decides to return to Amato to deal with her past. Clara is on a mission of revenge and redemption. She confronts her aunt as to her true identity. With no options left, her aunt tells her that she is her real mother and the land baron is her father. Her biological father had been one of the biggest causes of her misery. She had to

go see him now.

Debilitated and old, he is now stripped of the power he once possessed. Clara watches him squirm in his wheelchair as she tells him that every piece of property that he cherished, including his mansion, now belongs to her.

Clara goes to visit her godfather who was always a constant in her life in Amato and would always guide her in the right direction. She tells him who her birth father and mother are which surprises him and saddens him deeply. He had been in love with her birth mother and could not understand why she shunned him. He now finally knew and would later confront her. Clara tells him of her life in Canada. How she made her fortune, bought the land baron's property in Amato and about the man that she was in love with in Canada. Why she turned him away and why she is in turmoil about her past. Her godfather tells her to call this man. If he truly loved her, he would be there for her now.

Clara and her godfather take the trip to Milan for the fashion award reception. Clara takes her godfather's advice and contacts the man in Canada that was so in love with her at one time. Much to her surprise, he is on the next flight to Milan to be by her side and watch her receive the Fashion Designer of The Year Award.

This was it, all worth it, dreams, rejection, revenge, and redemption. She now had a clear and wonderful future ahead of her in her adopted land, Canada, with the man she loved and she was going to take full advantage of it.

COMPANY PROFILE AND FILMOGRAPHY

Julijette inc, a Feature Film and Television company based in Winnipeg, Manitoba Canada since 2004. Founder Juliette Hagopian has been responsive both to the needs of innovative filmmakers and to the realities of the film business. Specializing in creating successful collaborations with National and International partnerships, Julijette inc has created a reputation as one of the top Canadian Production companies that not only develops and produces but has also financed Theatrical and Television projects.

JULIETTE HAGOPIAN (PRODUCER, PRESIDENT of julijette inc) has had a rapid rise as a producer. In 2008, Juliette produced the mini-series *The Capture of the Green River Killer*, which received the highest ratings in Lifetime's history. In 2011, *The Divide*, directed by Xavier Gens (Hitman), was an equally great success with its audience. In 2012, Juliette

produced *Perfect Sisters* with Academy Award nominee (Little Miss Sunshine) Abigail Breslin, Academy Award winner (Mighty Aphrodite) Mira Sorvino, and Georgie Henley (Chronicles of Narnia), which opens in theatres February 2014. My Awkward Sexual Adventure (2012) had its world premiere at the Toronto International Film Festival. Juliette was nominated for the Canadian Media Producer Award and the film, for Best Canadian Feature. Reviews included: "Essential viewing. At least one scene made me laugh until I cried. Sweet, relatable... a great movie you'll want to see"; "an amazing Canadian film"; and "the funniest Canadian sex comedy ever made". The movie was also named one of TIFF's Top Ten Films of 2012.

CATHY ROLLO (PRODUCER, PRESIDENT of ROLLOCO PRODUCTIONS) Cathy was born in Winnipeg, Manitoba Canada and is of Italian decent. Her family immigrated to Canada in the early 1950's from Calabria, Italy.

After many years of running a successful Insurance Company, Cathy Rollo retired and became involved in the film industry. She is the President of Rolloco Productions, which was established in 2010 with her husband Tony Rollo. Together they have participated in the financing of films including the acclaimed feature film The Divide, starring Michael Biehn and Rosanna Arquette; Errors of the Human Body featuring Michael Eklund; Perfect Sisters starring Abigail Breslin and Mira Sorvino. In 2011, Rolloco Productions partnered with Instinctive Film out of Berlin, Germany in order to produce films on an International level. This partnership is in the midst of leading Rolloco in many interesting directions.

EIGHT COMMISSIONER



GOVERNMENT REPRESENTATIVE IS SENT TO THE FAREST ISLAND OUT OF CONTROL OF THE STATE. HIS TASK IS TO INSTALL POLITICAL SYSTEM AND POLITICAL PARTIES. HE DISCOVERS STRANGE PEOPLE RESISTING TO MODERN WAY OF LIFE.

Director: **Ivan Salaj** Scriptwriter: **Ivan Salaj**

Production Company: Maxima Film

Producer: Damir Teresak

Total Budget: **833.000** € Secured Financing: **428.000** € Percentage of Secured Financing: **52%**

SYNOPSIS

Siniša Mesjak (40), the Prime Minister's right hand, arrogant, ambitious and self-centered, becomes embroiled in an arranged scandal involving drugs and prostitution. To remove him from sight, the Prime Minister names him the State Commissioner in charge of organizing elections on Croatia's furthest inhabited island of Trećić. The first seven Commissioners have failed at that task. Trećić has no telephones nor cell phone signal, its connection to the mainland depending on the amount of oil brought by the Italian smugglers. The islanders talk in an incomprehensible patois of archaic Dalmatian, mongrel Italian and mispronounced Australian English. Without his interpreter Tonino (27), an infantile youth with epilepsy, Mesjak couldn't understand a sentence. Mesiak lodges with Tonino. where he meets his father, a concentrate of silent malice, a tyrant in a wheelchair. Mesjak gets his Commissioner's office at the Co-Op, the former school which is the only public building on the island now. At first, he is boycotted by the islanders, who keep avoiding the assemblies he tries to set up. They have no intention of organizing political parties. Mesjak tries to incentivize them with modern amenities, like ferries, but the islanders want none of it. Trećić has its own solar power plant, a thesis work by a local émigré. All the illnesses are cured by the Aborigine Mona, the wife of Bartul, the head of the village. Mona appears in dreams to warn of maladies and provide natural cures. Everything on the island is funded by the Bonino Foundation from Australia. Only at the end, when he enters a pact with Bonino, does he get enough signatures

from Australia for the second list.

DIRECTOR'S STATEMENT

In visualising this story, I immediately thought of two titles from recent Italian cinema, Mediterraneo and II Postino. The former strikes a nice balance between the serious and the comedic in acting and characterisation. The latter achieves a wonderful harmony between the beautiful and the wistful, the tender and the bitter.

I see The Eighth Commissioner exactly in that way, very slightly caricatured, halfway between Mediterraneo and Amarcord, with emotions ranging from laughter to tears.

I certainly wish to avoid the kind of humor and characters typical of the East European cinema from the Communist and post-Communist eras. I am not interested in that kind of social depictions and ideological backgrounds on Trećić. I wish to explore the darkest and the brightest parts of humanity, with some questions in particular: How far have we departed from our spirits and souls? Can we still see Mona? Be sociable and kind to others without the need for institutions? Be faithful without the churches, realising that the Name of God is not as important as His Word?

Misfortune, damnation, war, evil, grudges... these I wish to depict in three short subjects within the film itself.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Ivan Salaj graduated as a film director from the Academy of dramatic art in Zagreb. For the TV film "See you", as for two documentaries ("Second floor – basement", "Hotel Sunja") he got many international awards. From 1993 he is professionally attached to HRT (National public TV) and to other independent production companies as free lance artist. 1995 - 2008 he worked as screen writer and director on forty short and feature documentaries for HRT and RTL Hrvatska.

1999-2002 he worked as script doctor in the HRT drama program.

1992-2002 he worked as first assistant director on ten feature movies.

He worked as co-writer on many screenplays and as creative director on two animated films "Noa" and "Jibro".

COMPANY PROFILE AND FILMOGRAPHY

Maxima film was founded in 1992 in Zagreb, Croatia. It is one of the longest existing independent companies in Croatia focusing on feature films working continuously since its foundation year. During this time the Company produced more than 40 projects, feature films, documentaries and TV programme.

PRODUCER'S PROFILE AND FILMOGRAPHY

Damir Teresak is the founder of **Maxima film**. Since 2002 he is employed as a fulltime professor at the Academy of Dramatic Arts at the University of Zagreb.

He was member of: Croatian Audiovisual Center (2008-2012), Board of the Producers' Union of Croatia (2003-2013), Croatian Filmmakers Union vice president (1998). Selected feature films: 2012 / WHEN DAY BREAKS / Goran Paskaljević, 2011 / ENEMY / Dean Zečević, 2007 / ARMIN / Ognjen Sviličić, 2001 / CHICO / Ibolya Fekete, 1999 / MADONNA / Neven Hitrec, 1993 / GOLDEN YEARS / Davor Žmegač

GAME OVER



AFTER THE ITALIAN FOOTBALL SCANDAL, A FOOTBALL FAN ASKS HIMSELF: CAN WE STILL BEI IEVE IN WHAT WE SEE?

Director: **Mario Bucci** Scriptwriter: **Mario Bucci**

Production Company: **Dinamo Film**

Producer: Ivan D'Ambrosio

Total Budget: **352.439** € Secured financing: **112.439** € Percentage of secured financing: **32%**

SYNOPSIS

The Italian Football Scandal explodes in June 2011. A considerable number of major-league football players are involved in the match-fixing of two entire seasons. This unraveling scandal starts with the A.S. Bari team players. After a successful football season, A.S. Bari has downgraded considerably.

Danilo is a football fan who has always supported the A.S. Bari players, even after the unfortunate downgrade, but now he suddenly finds out that it was all fixed. Even the Lecce-Bari derby was a fixed match, lost by A.S. Bari after its defender scored an own goal. This is unbearable for a true fan like Danilo.

His faith in his team is seriously damaged, and he feels the urge to personally confront himself with the Football world, without the mediation of the usual prepackaged TV interviews. So he decides to embark on a journey across Italy to face all the football players who have betrayed the honour of the Bari team.

He even becomes the protagonist of a webseries, followed by a considerable number of football supporters, becoming a sort of icon for all the fans who demand a payback.

After this journey Danilo understands that the A.S. Bari match-fixing scandal is just the tip of the iceberg. He is now aware of the fact that there is something wrong that goes beyond his team, or his city. There is a considerable money flow that rules the match-fixing business, which is strictly connected to the legal Football pools.

Danilo looks for a solution to preserve the integrity of the football game, and he thinks that the first

thing to do would be to abolish the legal pools. Something must be done before the beginning of the World Championship starts.

Danilo embarks on a new journey across the world, headed to the most famous places of football betting, from England to Singapore, discovering how the football betting system is structured, and how it works as part of an even bigger legal gambling business, on a global scale.

DIRECTOR'S STATEMENT

Game Over is a documentary project based on the TV series I have previously directed, Where No Grass Grows, which told about the match fixing scandal exploded in Italy in 2011, from the point of view of a fan.Danilo's quest had one precise goal: those who have betrayed him and his team have to say it straight to his face. But Game Over is not just about the local Italian football scandals. Danilo now knows that what happened with the team he supports, A.S. Bari, is just the tip of the iceberg. He is now aware of the fact that there is something wrong that goes beyond his team, or his city.

The point of this documentary, is not just trying to figure out how many rotten apples are spoiling the rest on a local scale, but what is left of the true football game, on a national and international scale. After the match-fixing scandals, when watching a football match, the fine line between reality and fiction has become hard to distinguish. Can we still believe in what we see?

The interlocutors of Danilo will be ex-football players, coaches, journalists and sport directors from the national and international football scene,

who will be asked whether it is still possible to preserve the integrity of the football game, how does a match-fixing actually work, what are the interests behind it, how does the global football betting system work.

The peculiarity of this atypical investigative report is the point of view from which it is told: that of a football fan who is not a hooligan, nor a journalist, or an actor. He is just a boy like any other, who feels betrayed by his team. He is a cross between Forrest Gump and Don Quixote. Maybe he's too naive, or maybe he's just the last of the true romantics.

COMPANY PROFILE

Dinamo Film – Produzioni Fuoriserie is an independent production company which creates, develops and produces its own projects for a national and international market.

Founded in Bari in 2011 by Ivan D'Ambrosio , a line producer with many movies and documentaries to his credit, Gianfranco Parisi, an accountant with a long experience in film and audiovisual projects and Lello Petrone , a set manager who is well known for location scouting, casting and unit management in Puglia. Together, they form a formidable team who possesses all the skills needed to develop, administrate, control and promote an audio-visual project from the beginning to its completion.

Even though relatively young, Dinamo Film has accomplished the following projects:

- Long Feature film **II venditore di medicine**, produced by Classic and Peacock, and directed by Antonio Morabito. Featuring Claudio Santamaria. In release. Associate producer and executive.
- Short film **Child K**, directed by Roberto De Feo and Vito Palumbo. Coproducer with Colorado Film
- Web and TV series *Non cresce l'erba* (Where no grass grows), directed by Mario Bucci. Screened on Mtv Italia in October 2012.
- 10 episodes of the US soap opera **The Bold and the Beautiful**, shot in Puglia in May of 2012. Executive Production
- TV program **Chi se ne frega della musica**, for Deejay TV. Produced in March 2011.Executive Production.

PRODUCER'S PROFILE

Ivan D'Ambrosio brings many years of experience as Line Producer.

He worked on many feature films and documentaries. Among the others: **L'uomo che verrà**, feature film directed by Giorgio Diritti. **Notizie degli scavi**, feature film directed by Emidio

Greco. **Cavalli**, feature film directed by Michele Rho. **Il prossimo tuo**, feature film directed by Anne Riitta Ciccone. **L'assalto**, TV movie directed by Ricky Tognazzi. **In un altro paese**, documentary directed by Marco Turco.

As Producer he did:

2009. Film documentary "U megghie paise – i 4 giorni in cui Bari impazzì"

2012. TV series Non cresce l'erba ("Where no grass grows")

DIRECTOR'S PROFILE

Mario Bucci is a versatile, eclectic and experienced director from Bari.

His track record:

- 2010 selected for «Puglia Experience Writing Workshop»
- 2011 feature film «Da che parte stai» Codirector
- 2011 TV program «Chi se ne frega della musica» Director
- 2012 TV series **Non cresce l'erba** («Where no grass grows») Director

GOD'S LEGS



EVERY COUNTRY IN THE WORLD HAS A NATIONAL FOOTBALL TEAM. EXCEPT ONE. THE VATICAN. GOD KNOWS, IT'S TIME TO FIX THIS!

Director: Fran Araújo

Scriptwriter: Fran Araújo and Luis Angel Ramirez Perez Production Company: Inval Productions in coproduction with Unafilm (Germany) Producer: Luis Angel Ramirez Perez Total Budget: **3.800.000** € Secured Financing: **750.000** € Percentage of Secured Financing: **20%**

SYNOPSIS

The Roman Curia meets to find a solution for the biggest ecclesiastical crisis in history: what to do when the churches are empty but the soccer stadiums are crowded? There's only one solution to this problem: to form the Vatican national football team.

But when the youngest (and quietest) bishop in the world, the Spanish Uriel Gonzalvez, suggests this idea he is laughed out of church. A football team exclusively formed by priests? Rubbish.

Surprisingly, the only one who thinks it's not a bad idea is the Pope, and decides to give it a chance. If Uriel proves that he's able to set up a competitive team, the Vatican will be entered for the 2018 World

After countless refusals, Uriel finds a coach willing to take on the task, but while Chus may be a very famous Argentinean scout he is not at the top of his game, having abandoned his family. And he drinks too. Nevertheless, Chus and Uriel start a journey around the world to build the most glorious national football team in history, mixing elements both human and divine within a heady and combustible cocktail.

As expected, the team is awful. The players are good individually, but they don't gel as a team. Under Chus' supervision, however, they improve. Bit by bit, little by little, they learn invaluable lessons about how to win a game of football.

Can Uriel, the demure bishop, manage finally to become a man of action? Will he be able to trick Monsignor Herman so the Pope doesn't excommunicate the centre forward? Will Chus turn

up in time for the game? And will they win it? And can the Vatican national football team qualify for the 2018 Russia World Cup?

DIRECTOR'S STATEMENT

When people think of mass phenomena they inevitably talk of two: religion and football. Few things are so universal and give rise to so much passion worldwide. It's precisely within this juxtaposition where we found the opportunity to make a film with true international appeal. God's Legs is a buddy movie, a character-driven comedy in which the humour is rooted in the fusion of these two concepts.

Football is used here as an excuse, an emotional catalyst, because the film is really built on the relationships between the characters, especially Uriel and Chus. They are a truly odd couple, the timid priest and the rogue crackpot.

God's Legs is a family story founded on universal themes: personal growth, commitment, family unity, the defense of the weak...; but these are always treated with humour. It is a film of extremes and of contrasts - a film for all audiences.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Fran Araújo was born in Vigo in 1980 he Graduated in Communication Studies and has a PhD in History of Film.

"El rayo" was his first feature film as a director. He began in the film Industry as a scriptwriter in "Journalists", a TV series, and since then he has written and directed several documentaries and short films. Nowadays he is developing three featured films projects for Tele5 Cinema and he teaches in "Factoría del Guión".

"Hassan's Way", his first feature film was released during the 61st edition of the San Sebastian Film Festival, on September of this year. and Circus by Orlando Lübbert, a co-production with Chile.

COMPANY PROFILE AND FILMOGRAPHY

IMVAL shows a reputable experience in the cinematographic production of fiction films and documentaries in the European and Hispanic market. The main objective of this company that was established in 1990 is to build a bridge between the Spanish and European industry and the new American directors.

IMVAL would like to support the development of original proposals which are capable of imposing their own aesthetic and narrative demand; this is why we lay a strong investment in the development fase of each project as this is the clue to guarantying its concrete definition.

The production company wants to be a synergy stimulant in which the creative team accompanies the director along the whole process of mutation from his or her primitive idea to a final film the closest to his or her original intentions.

We work with international co-producers, financers and distributors on all our projects in order to make the local stories understandable and interesting for a global market and at the same time from the first fase of the development we incorporate the business aspect...

"Rabbit Woman", "The Invisible Eye" or "We need to talk" are, among many other, projects that this company has produced.

PRODUCER'S PROFILE AND FILMOGRAPHY

Luis Angel Ramírez was selected by the Spanish Film Institute as 'Producer on the Move' at Cannes 2007. He is a member of the European producers' network ACE (Ateliers du Cinema Européen) and of EAVE (European Audiovisual Entrepreneurs). He's also member of the Spanish Film Academy and the European Film Academy.

Among his productions are The Invisible Eye by Diego Lerman, presented at Cannes 2010 and The Future (2012), directed by Alicia Schershon, a coproduction with Chile, Germany and Italy, and presented at both Sundance and Rotterdam in 2013. He has recently completed three feature coproductions; The Fourth Company, directed by Amir Galván and Mitzi Vanessa Arriola, with Mexico; Rabbit Woman by Verónica Chen with Argentina and Venezuela (selected for San Sebastian 2013)

HEAVEN SCENT



A TENACIOUS MIXOLOGIST MUST RECREATE HER LATE FATHER'S PERFUME WITHOUT THE FORMULA BY TRUSTING AN UNSUSPECTING GARDENER WITH A KEEN SENSE OF SMELL TO BE HER "NOSE" - BEFORE HER ARRIVAL DISCOVERS HER SECRET SCENT.

Director: Leif Bristow

Scriptwriter: Karine Marwood, Julie Kim, Michel Houdmont

Production Company: Leif Films, Saga City, eOne Producer: Agnes Bristow, Michel Houdmont, Peter Emerson Total Budget: **2.600.000** €

Secured Financing: **1.600.000** €

Percentage of Secured Financing: **60**%

SYNOPSIS

Set in the sexy and mysterious world of perfume, passions ignite when a rugged Gardener with a phenomenal sense of smell and love for all things natural is forced to team up with (and be "The Nose" of) a romantic perfume Designer whose idea of a perfect flower comes out of a sterile beaker.

When the parallels between two seemingly different worlds - perfumery and gardening - ultimately collide, nature's scents evoke the most potent emotion of all -- love -- proving that opposites really do attract.

This 'scent-sational' Romantic Comedy sends pheromones swirling, revealing that perfumes are more than pretty bottles and fancy formulas, and that sometimes... everyone needs to just stop and smell the roses.

DIRECTOR'S STATEMENT

Heaven Scent, a Romantic Comedy. Most great Romantic Comedies have a similar structure; a lovely young female lead has a heart of gold, the endearing characteristics that make her both the ideal candidate for every man to take home to meet his mother and the woman other women either want to feel they are like and or look up too.

There is also a man who often is facing an adversity. He usually requires the patience, nurturing and forgiveness of the heroine above in order to become the prince charming she believes, with a little hard work, he can become. Our leading men almost always are charismatic, chivalrous and very attractive but easily swayed.

It isn't until adversity pushes the hero and heroine

apart that they realize that, in spite of not being completely honest with each other, for personal reasons that they didn't feel they could tell each other, that they ultimately come to realize they can't really live without each other.

Along the way, we the audience, get to watch as the art of dating, relationships, human frailty, lapses in character judgment give us the opportunity to laugh at their predicament and often at the recognition of our own behaviour.

We always experience a jealous boyfriend/girlfriend, a nemesis and best friends who comically get in the way of a good relationship. We then get to experience the joy of the two finally coming together in what we presume to be a lasting relationship.

As the director the goal is to set a tone that is not too heavy, yet reflective of human nature. In a film like Heaven Scent, the Mediterranean Coastal Cities or Southern Italy will bring the audience a visual stimulation that will add to the Romance. Also, warm backlit lighting will enhance the heart of the story and Characters.

My job is more about helping the actors understand how to bring the depth of the characters at the same time as not playing it to heavy causing them to get in the way of the story.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Leif is currently involved in the development of an internationally financed group of projects, with eOne International, to be shot in Malta, Belgium and other unique European locations, a feature film Taming Judith in association with Saga Flanders of

Belgium and Bavaria Film Production of Germany in which he is also the film's director and an upcoming series on the Apostles. In 1993, he became the first Canadian Film-maker to utilize the Canada/ Irish and Canada /Slovak coproduction treaties in order to create films. In the 20 years following Leif has raised approx \$200mil in film production and distribution financing and was the first Canadian to utilize insurance to securitize media assets with a \$55mil Bond.

The feature film "Sophie", marked Leif's feature film directorial debut and he has recently directed a 10 part series in South Africa, "Blizzard" a story conceived and produced by Leif and his wife Agnes was directed by LeVar Burton. The film stars Brenda Blethyn, Christopher Plummer, Kevin Pollack and Whoopi Goldberg as the voice of Blizzard. Distributed by MGM, "Blizzard" enjoyed an extensive international theatrical release, winning the 'Best of the Fest' award at the Chicago International Children's Film Festival. His first feature film, "Virginia's Run" (starring Gabriel Byrne) was selected for the prestigious 2002 Berlin International Film Festival in the section dedicated to young viewers – the Kinderfilmfest and earned a Crystal Heart Award at the 2002 Heartland Film Festival. "Virginia's Run" was also awarded the esteemed Golden Elephant Award at the International Children's Film Festival in India, the largest children's film festival in the world.

Leif was Senior VP of one of North America's most award-winning developers and producers of family oriented filmed entertainment whose credits include the Emmy Award winning children's production "Beethoven Lives Upstairs". As the coordinator of approximately \$30 Million in financing, Leif acted as the associate producer for the production of 18 made for television movies for three HBO series entitled "The Composers' Specials", "The Inventors' Specials", and "The Artists' Specials". The series won numerous awards including 6 Emmy's, the Cable Ace Award for Outstanding Youth Program on US television, the 1996 Family Channel Seal of Quality and others.

A graduate of the American Academy of Dramatic Arts and having performed in Europe and North America as a singer and actor throughout most of his life, Leif and his wife Agnes, a writer work side by side in the creation and development of new content.

COMPANY PROFILE AND FILMOGRAPHY

Leif Films – Actively Produces High Quality Award Winning Films and Series for the Feature and Television Market. Films of Human Drama, Inspirational Stories on an individual's rise through adversity and Family Content remain the core of the company's focus.

PRODUCER'S PROFILE AND FILMOGRAPHY

Director and producer Hubert Toint founded Saga Film in 1987. The company immediately sets on the trail of cinematographic and television creation (short films, documentaries, fiction films for television and feature films).

Saga Film rapidly became international and sets up a network of artistic solidarity and of co- production that has never ceased to develop and consolidate throughout its history. Key player in both Belgian and international filmmaking, Saga Film defends a cinema of emotions that is made of encounters and creativity, both of which are at the heart of a constant research for originality.

This sort of adventure is made of passion, of joy, and of doubts too. It is the work of men and women who constantly gamble on insane wagers, never giving up. This human factor has been essential in the itinerary of Saga Film. Thus, every actor, author and technician with whom we have had the pleasure of collaborating is the mainsprings of what Saga Film is today.

Since 2012, producer Michel Houdmont (Sophie, Good By Bafana, Crusade in Jeans) runs the subsidiary Saga Flanders. They are assisted by Nicolas Bassetto, post-production supervisor, Benjamin Stiénon, CFO, and Charlotte Dulière, assistant a.o...

Leif Bristow and Agnes Bristow (also see above)

Films: Sophie, Blizzard, Virginia's Run, Kart Racer, Bizet's Dream, Leonardo - "A Dream of Flight", Isaac Newton, Galileo, Einstein plus 15 more

TV: Wildlife Quest – Phinda, Port Hope, Jay – Jay the Jet Plane, Wexford

Films/Series in Development: Soulkeepers, Black Beauty, Leif Ericcson, The Shadow of Mao, Road to Haydon Lake

IN THE NAME OF DEATH I WILL LOVE YOU FOREVER



"INTHE NAME OF DEATH, I WILL LOVE YOU FOREVER" IS A FEATURE FILM BASED ON THE REAL STORY OF THE FIRST MEETING BETWEEN THE RED BRIGADES (ITALIAN RADICAL LEFTIST TERRORIST MOVEMENT) AND ETA (BASQUETERRORIST GROUP) IN 1977. THEY METTO START A JOINTTERROR STRATEGY IN EUROPE.

Director: **T.B.D.** Scriptwriter: **Carlo D'Ursi** Production Company: **Potenza Producciones S.L.** Total Budget: **4.000.000 €**Secured Financing: **875.000 €**Percentage of Secured Financing: **22%**

SYNOPSIS

Producer: Carlo D'Ursi

January 1977, Rome. During a demonstration organized by the ultra left parties, the brigate rosse show up for the first time. The terrorist group causes a huge confrontation with the police corp. that ends with more than 200 dead people. Francesco, head of the university group of the brigate rosse of Bari (a small city in the heel of the Italian boot) is there. While he runs away from the police bullets, a guy about 22, with a Spanish accent, Agustin, runs next to him and asks Francesco to be taken away from the hell of the bullets. They run away together with a mate of Francesco's.

Once they reach a safe point of the city, Agustin introduces himself to Francesco and his mates. Afterwards he invites them to spend the night in his apartment in Rome.

During the night Francesco finds out that Agustin is not just a nice Spanish guy, but also the son of a very important member of ETA, the Basque Spanish terrorist group. Francesco and Agustin feel really close to each other. The day after, before Francesco and his friends leave, Agustin invites them, especially Francesco, to visit him in his house in San Sebastian during the following summer.

July 1977: in Italy there is no more room for dialogue and the only language between political parties is made by bullets. The "years of lead" come. Francesco organizes a trip in order to find a new way of financing for the brigate rosse: from Bari to Casablanca, going through France and Spain, bringing back 4 kilos of hashish in order to resell it and make some money.

Francesco gathers a group of people who will go to

Casablanca: Coquise, an Indian metropolitan; Adriana, Francesco's girlfriend and representative of the feminist group; Paola, Adriana's best friend; and Muhammar, the Moroccan guy whose parents produce hashish in Casablanca.

The trip, on a Citroen 2CV, starts in the first days of August, 1977. Step by step Francesco is going to lose all his convictions: Muhammar is no longer going to be a guy coming from the pan-Arabian friendly countries; Paola and Adriana are no longer going to be the members of a movement that pretends to push for the freedom of women; Adriana is no longer going to be Francesco's first sexual desire. Agustin and his environment are going to show the real face of the violent revolution.

Just one conviction will stand in Francesco's soul: there is no freedom coming from the blood, just more death...

COMPANY PROFILE AND FILMOGRAPHY

Potenza Producciones S.L. was established in 2004. The company first feature film "The Last Flight of the Flamingo" was World premiered in the Pavillon du Cinema du Monde of Cannes Film Festival, then selected in Pusan, Montreal, among others A cat. Festivals, and commercially released in Spain, Portugal, Brazil, Italy, Angola and Mozambique. "Black Diamonds", last production of the company has just won the Audience Award at the 2013 Malaga Film Festival (Official Section).

Potenza Producciones team is made of young professionals with an international vocation. In addition to the company productions, the CEO Carlo D'Ursi has also executive produced for

Baleuko, the 10M€ animated feature film "Black to the Moon", a Spanish-French-Italian co-production. In 2007, Potenza Productions started also a consulting service brunch for institutions and governments, as well as development consultancy for production companies aimed to development fund raising.

Carlo D'Ursi is also Financing consultant and editor of Cineuropa.org, the official website for the international promotion of European films sponsored by the Council of Europe.

Potenza is committed to breaking new ground in the Spanish and European film industry by developing the boldest new creative talent and the most challenging director-led projects in tandem, and by constantly searching for new, creative ways of producing and distributing image-based products.

PRODUCER'S PROFILE AND FILMOGRAPHY

PhD Cum Laude in Business Studies from the University of Bari, Italy, specialized in film production throughout the European Master in Audiovisual Management (MEGA) promoted by the MEDIA Program of the European Commission.

Carlo D'Ursi began his career with the director Pedro Almodovar working in the production company El Deseo. His next career step is linked to the Spanish Production company Alta Films. In 2004 he founds Potenza Producciones, and its Italian branch Carlo D'Ursi Produzioni.

Through both companies, Carlo D'Ursi has built a reputation as a visual consultant, working with numerous companies in the development, financing and business plans for their projects through the Media plans, Ibermedia, ACP, Eurimages, etc. and as consultant and writer for Cineuropa.org

In his role as producer, includes the production of the feature films "The Last Flight of the Flamingo" (World premiered in the Pavillon du Cinema du Monde of Cannes Film Festival 2010), "Small Celebration", "Black Diamonds" and the animated feature film "Black to the Moon" as executive producer. Carlo D'Ursi is also the writer of the feature film script "In the name of death, I will love you forever ", winner of the Media New Talent award, Ibermedia Development Fund and Italian Ministry of Culture development Fund.

The many professional facets of Carlo D'Ursi have completed with his work as professor in schools like the University of Bari, through its Master in Tourism and Cultural Management, and UIMP of Valencia for

which he served as professor of business planning and international financing in the Audiovisual Course Financing. And is the director of the Scientific Committee of the Master in Audiovisual Management SPEGEA-Attached to ASFOR (Bariltaly) Also has been a speaker in numerous conferences of MEDIA Spain - Antena Media.

Carlo D'Ursi also grown his facet of writing, as evidenced by his contributions as an editor for Cineuropa (Cineccita Holding), and their scripts for projects like "Full Sail" and the aforementioned film "In the name of death, I will love you forever"

After being the producer of numerous short films through his company Potenza Productions, made its debut as film director with the title "Yo soy de amor".

In 2010 he produced the movie "The Last Flight of the flamingo", based on the homonymous novel of Mozambican Mia Couto. Carlo D'Ursi is co-producer and lead actor of this movie, whose world premiere was at the Cannes Film Festival

2010, in the Cinema du Monde section, after which it has visited many international festivals like Pusan or Montreal.

"Black Diamonds", his last work as producer and actor, has just won the Audience Award at the 2013 Malaga Film Festival (Official Section). The film is visiting this year international film festivals like Giffoni Film Festival and St. Petersburg International Film Festival.

LUXEMBOURG

INITIO



INITIO IS A CROSS-MEDIA DOCUMENTARY ABOUT HOW A LITTLE MONEY CAN CHANGE A LIFE, A FAMILY AND A WHOLE COMMUNITY.

Director: **David Grumbach & Felix Sorger** Scriptwriter: **David Grumbach** Production Company: **Juliette Films**

Producer: Paul Thiltges

Total Budget: **670.000 €**Secured Financing: **560.000 €**Percentage of Secured Financing: **84%**

SYNOPSIS

Microfinance emerged in the 1970s, arising from one man's dream. Muhammad Yunus, the 2006 Nobel Peace Prize winner, had a vision of a poverty-free world. He started to provide financial products and services to the poor so they could become self-reliant. Forty years on and microfinance has proven itself a powerful tool in the financial emancipation of millions of people.

We will get to know various experts (i.e. Muhammad Yunus, Jacques Attali) during the Microfinance European Week in Luxembourg. We will also meet a number of entrepreneurs who are developing their own businesses with the help of microloans. Their human challenges, misfortunes and accomplishments will allow us to experience the huge potential of this evolving system.

Through the eyes of our entrepreneurs and from the point of view of the experts, we will be able to explore the strong criticism that microfinance is facing today. Some microfinance institutions are blamed for practicing excessive levels of interest rates, using rough recovery methods and poor quality management. Mainly due to the market's lack of regulation, these problems have led to dramatic consequences for poor people's lives, from over-indebtedness to suicide.

Our trip around the world will present a wide variety of individuals, cultures, landscapes and stories, all of which highlight the issues and challenges of microfinance from a very human point-of-view.

To help us appreciate the impact of microfinance on these people, our guides will be the credit officers who work on-site with our entrepreneurs. They will drive us around to meet this new breed of businessman and through them we will be able to understand the inner workings of microfinance.

Microfinance is far from being a panacea for poverty, but it is an evolving solution. Powerful efforts are being made to allow it to fulfill its social mission. New services and tools have been developed (savings, mobile banking, crowd funding) while at the same time new concerns have been raised (ecology, education, health). All these developments have changed our conception of microfinance and turned it into the spearhead of a positive economy, which embraces sustainable development, ecology and fair trade.

DIRECTOR'S STATEMENT

The idea to make this film is intimately linked to personal experience.

My father's family is Jewish, while that of my mother is Cambodian. Both of them survived genocide and, since my childhood, social issues have always been on the table at home.

I grew up in a Western upper class environment and have always felt fortunate to be who I am today.

After high school, I developed a growing interest in Cambodia, and in 1995, I was able to spend some time there, partly to assist my aunt who runs a small NGO called Solidarity and Community Development. The philosophy behind her project is to provide people with the necessary tools and means to become self-reliant. Realising how modest the needs of this community were (tools, seeds, building materials, a moped) was an inspiring experience, which, even today, helps me put my

own problems into perspective. I was also deeply impressed by people's humanity – a feeling I would like to share with the public through this project.

The missing part of the puzzle was handed to me in 2011, when I discovered 'kiva', a US-based website through which the general public can invest in small business projects of their choice. I was amazed to see that the Internet could be used to loan money to individuals (rather than just buying consumer goods), and thus help improve their lives in a click. The system is simple, efficient and transparent, and has enabled me to grasp the concept of microcredit as well as providing me with extensive information on existing 'micro-businesses' that were started with just a few Euros. And, for the first time, microfinance had a face. This was the trigger: I wanted to share those entrepreneurs' challenges.

It is essential to show concrete examples of entrepreneurs using microfinance to explain how it actually works. I am also convinced that microfinance has a huge potential, while bearing in mind the various issues that the system has created. In order to reach a large audience worldwide, Initio needs to be inspiring and enlightening, thoughtful and energetic, creative, even humorous sometimes, but. most importantly: it needs to be a human film.

DIRECTOR AND PRODUCER'S PROFILE

David Grumbach is managing 2 film production companies: Juliette Films (Luxembourg), Jaya Productions (France) and is partner in Frakas Productions (Belgium). He has produced and coproduced more than 25 films, notably Ari Folman's "The Congress", Frédéric Jardin's "Sleepless Night" or Sylvie Testud's "Another woman's life".

Born in Paris, he moved to Luxembourg in 2005 to team up with Paul Thiltges in order to develop, produce and finance feature films through PTD and Juliette Films. His international scope and the importance of the Belgian financing in his productions naturally lead David to associate with Jean-Yves Roubin through Frakas Productions in 2010. In 2012 he opened a production company in France, Jaya Productions.

His passion for cinema and his eclectic tastes reflected his filmography where elevated genre films (comedy, thriller, sci-fi, animation...) are mixed up with art-house films.

Paul Thiltges

As a co-founder of one of the very first audiovisual production companies in Luxembourg, Paul has produced and/or distributed to date more than 60 feature films, animated series and documentaries.

From Luxembourgish cult-film to quality animation and European author film, these productions all have in common the mark of creative talent and a strong link with the public: from the "The Blue Arrow", first European animated feature to be distributed in the U.S. by DISNEY/MIRAMAX, to "Megacities", selected by 35 festivals, or "Kirikou and the Sorceress" which recorded over 2 million entries at French box-office in 1999/2000.

He has regularly been representing the interests of Luxembourg producers, at the international level as a board member of several European programmes including EURO AIM and CARTOON, as well as at the national level, especially since 1996 as President of the Luxembourg Audiovisual Producers Union. Since 2013, Paul is in charge of the promotion and distribution of the Luxembourgish films as a senior consultant to the Film Fund Luxembourg.

COMPANY PROFILE AND FILMOGRAPHY

Meaning, Emotion, Entertainment:

Juliette Films is a European film production company based in Luxembourg, set up to develop, finance, produce and coproduce quality projects aimed at a wide international audience.

Juliette Films offers a global approach to production from development to distribution via innovative schemes of financing through equity funds, alongside a strong network of European production companies.

Created by **David Grumbach** and **Paul Thiltges**, Juliette Films aims to maximize the potential of qualitative and audience-driven film production.

Selected filmography:

Standby (2013 – feature film – dir by Ronan & Rob Burke – With Jessica Paré and Brian Gleeson)

The Congress (2013 – feature film – dir by Ari Folman – with Robin Wright, Harvey Keitel, Danny Huston)

Another women's life (2012 – feature film – dir by SylvieTestud – with Juliette Binoche)

Sleepless Night (2011 – feature film – dir by Frederic Jardin – with Tomer Sisley, Julien Boisselier) The Road Uphill (2011 – feature documentary – dir by Jean-Louis Schuller – With Andy and Frank Schleck)

CZECH REPUBLIC

JOURNEY TO ROME

BACKGROUNDFILMS

STORY OF VASEK, WHO SEDUCED BY A GINGER GIRL IS MANIPULATED TO SMUGGLE A VALUABLE PAINTING ON A TRAIN TO ITALY. JOURNEY FULL OF SUB-STORIES DEALING WITH THE MOST SERIOUS TOPICS OF THE WORLD, BUT DONE IN THE MOST FRESH, FUNNY AND

Director: **Tomasz Mielnik** Scriptwriter: **Tomasz Mielnik**

Production Company: Background films

Producer: Mikulas Novotny

Total Budget: **576.439 €**Secured Financing: **202.000 €**Percentage of Secured Financing: **45%**

SYNOPSIS

Vasek is a shy man in his early thirties. He stole a painting from the National Gallery and now disguised travels to "The Eternal City" by a train. He meets many extraordinary characters on his way, such as a priest / taxi driver who wants him to confess in a cab, truffle expert introduces Vasek his little pig and a lady with a dog wonders about Vasek's resemblance to the picture of a thief in the newspaper. Vasek is hunted by Czech antique shop owners and a police commissioner. All of them tell their stories about searching for happiness, fortune and enlightenment. But is it possible for one to actually achieve something these days at all? Journey to Rome is a crazy comedy and works as an ironic metaphor about searching the values in contemporary Europe.

DIRECTOR'S STATEMENT

I have always had a big interest in work of the Silesian baroque painter Michael Leopold Willmann. My dissertation was about his well-known self-portraits. The most interesting Willman's self-portraits are those on the frescoes in the Krzeszów church chapel where the Christ stories are painted. He painted himself as a witness of the Christ journey. There is an interpretation that Willmann portrayed there the process of his own spiritual maturing. What is also significant, is that he moved the biblical stories to his times and portrayed situations and people around him. Willman's work experience is certainly my very first and crucial inspiration for Journey to Rome.

Under the crime thread of stealing the picture and

smuggling it in train going to Rome, I aim to portray a contemporary man. It is going to be my attempt to answer a question about a human condition in the modern world. But no moral lecture or sarcastic laugh are planned to be present in this movie. It will be rather something that recalls frescoes from Krzeszów, their fantastic, unreal atmosphere, subtle irony and spiritual solemnity. Main character - Vasek - will never reach his goal, and never see Rome. His story ends in a small chapel (a little bit reminding the one from Krzeszów), somewhere in Tuscany. On these frescoes we can see faces from past which fuse together with faces and characters we could have seen during the film. I would like to reach this magic effect of the time fusing and contemplation.

Willmann's style of painting combines two European styles – one full of light, vivid, representing the South and one recalling an intimate atmosphere of the North. Italian and Netherland influences co-exist in his work in a unique way. Journey to Rome, as Willman's frescoes, also expresses two inspiration levels – one representing French movies, and Melville and Robbe-Grillet in particular, and the Italian cinematography of the sixties and seventies on the otherside

DIRECTOR'S PROFILE AND FILMOGRAPHY

Tomasz Mielnik was born in Wrocław (Poland) in 1980. After completing his education in History of Art at the Wrocław University, he moves to Prague to study at FAMU. There he does his first works as a director, short films V nedeli, Vzpominka na matku (2008) and Anonym (2009). In 2010 his

documentary film Dyrygent made for Grotowski Center is releasing with book Zygmunt Molik's voice and body work: the legacy of Jerzy Grotowski, by prestigious publishing house Routledge. His bachelor degree film Holka 180 screened at many international film festivals. In both 2012 and 2013 he is mentioned in Czech biggest newspaper as "the most promising talent." Tomasz was participating in International Filmmaking Academy 2013 - a workshop led by Bertollucci, Baldi and Kiarostami. Today he lives in Prague, working on his first feature film - comedy Journey to Rome.

COMPANY PROFILE AND FILMOGRAPHY

Background Films is a young company focused on film projects with the highest artistic ambitions, coproduction potential and the expectation of meeting international standards. Founded just recently, it is currently developing a feature length comedy by Tomasz Mielnik, titled Journey to Rome, a biographical film about the first Czechoslovakian president Masaryk TGM and a film Lovestory, a début of another very promising Czech director Vít Zapletal. The company also stands as an executive for the development and financing for Jan Zizka: Outlaw, an ambitious feature length action adventure based on a true story of Czech medieval general.

PRODUCER'S PROFILE AND FILMOGRAPHY

Mikulas was born in Prague (Czech Republic) in 1985. After completing his education in Theory of Interactive Media at Masaryk University in Brno, he went to study producing at the Film and TV Faculty of Academy of Performing Arts in Prague (FAMU). During the studies he worked as a line producer for many established Prague based production companies, mainly on feature films (The Greatest Czechs, Long Live the Family, Vendeta, Julius Schmitke) and documentaries (The Obscurantist and his Lineage by Karel Vachek). In 2011 he initiated and set up a production company Background films.

He was participating in international programs such as East European Forum Workshop 2010, Midpoint Central European Script Center 2011, MFI Script2Film 2012 or International Filmmaking Academy in Bologna 2013 where he got personally influenced by one of the greatest living filmmakers Abbas Kiarostami.

THE JUVENTUS OF TIMGAD

ALIA FILMS

WILLTIMGAD, A SMALL AND POOR VILLAGE OF ALGERIA, AND ITS JUNIOR SOCCERTEAM, GET TO THE PRESTIGIOUS INTERNATIONAL SOCCER TOURNAMENT THAT TAKES PLACE IN MARSEILLE?

Director: Fabrice Benchaouche Scriptwriter: Aziz Chouaki & Fabrice Benchaouche Production Company: Alia Films

Producer: Lila Graffin & Rodolphe Pelicier

Total Budget: 1.323.000 €
Secured Financing: 225.000 €
Percentage of Secured Financing: 20%

SYNOPSIS

Timgad, a poor Algerian village at the feet of the Aurès Mountains, near some roman ruins.

One night, a witchdoctor gives a powerful aphrodisiac to Mokhtar, the teacher of the village. Nine months later, all the women give birth, the very same night.

Thirteen years later, eleven boys and a girl, are sat in the classroom facing Mokhtar.

The Great Mediterranean Soccer Junior Tournament has opened, 24 countries are competing. The Final will be played in Marseille. Mokhtar coaches his pupils to represent Algeria. His team is proudly called "The Juventus of Timgad". The most feared opponent is "the Réal of Batna", coached by Achour, a rich businessman, up to anything to win.

Jamel, a French Arab, who came to the village to make archaeological researches, is soon adopted. When he learns that Jamel has played soccer in France at a semi-professional level, Mokhtar promptly appoints him coach.

On the field, the Juve is recognizable to its coloured plastic sandals Mustapha has painted.

One day, near the highway, Mustapha discovers a heavy bag full of brain new soccer shoes and brings it back to Mokhtar who appoints him Shoes Keeper. So-shoed, the Juve wins one game after another. It soon will be the final match against the Réal of Batna. On the day before the D-Day, Mustapha discovers the goats tore the shoes to pieces. Mokhtar and his players are appalled. Yet, the whole village goes to Batna and supports the Juve. To a thunderous applause, the Juventus of Timgad admirably plays with their famous hand painted

shoes. Achour and his team are astounded. In fact, the shoes are painted directly on the skin thanks to Mustapha's talent. On the field, Timgad is lead 0 to 1. Suddenly, by the touchline, Karim jumps on the field, his feet painted with charcoal and marked with two golden stripes. The whiz kid overthrows the score. With a tactful heeling, he equalizes, and then gives the ball to Mustapha who kicks a victorious goal. Timgad, the new champion, now dreams of Marseille. Some says a famous soccer player could deliver the cup to the winner.

DIRECTOR'S STATEMENT

2000. Algeria, after the black years of terrorism. A small village heals its moral injuries and tries to come to life again. Far for the world's unrest, the current events and politics, this village questions the concept of solidarity, of condition, and of collective memory: "The universal is the local without walls", said Portuguese poet Miguel Torga.

Our attention falls on a contemporary and rural Algeria, at least freed from all nationalisms, from all historical and political burdens: in that case, the village of Timgad, true living microcosm.

It's about soccer and its fantasy machine, its endless power to produce collective excitement. Above all, it's about the way the village takes advantage of all this to win the right to hope: in consequence, the team proudly calls itself the Juventus of Timgad. Soccer has the power to bring together the most amazing wealth and the most complete poverty. By making their own a name and a past, the Juve of Timgad tries to rebuild the social fabric shattered by years of terrorism, political chaos and resignation.

Finally it's about childhood, this eternal land. Always fond of excitement, childhoods demand the impossible of reality. In THE JUVENTUS OF TIMGAD, the soccer kid players realize the wildest dreams of the adults, often more naïve than they are, even if it means to turn upside down the heavy and age-old traditions to find the way to carry them out. It's a popular fable, somewhat magical; a today's legend that wavers between Italian neo-realism (everyday poetry) and English social comedy (quirky humor). One finds here a neighborhood saga, hooligans of the desert, something full of bric-a-brac and finally simply human. It somehow belongs to Pagnol's world, it's colorful without being exotic, and it's about poverty without lapsing into pathos. Linking comedy and tragedy through humor, the aim of THE JUVENTUS OF TIMGAD is to reveal the universal in a neighborhood legend.

Attribute of the comedy, the shot and the reverse shot will also be made camera on the shoulder. It's a lively shooting, on the watch, which must capture the energy that comes from the characters.

Comedy a genre implying a special rigor in acting, the cast decides on a choice of professional actors for the leading roles surrounded with amateur actors. Regarding the kids, a special preparation and coaching will be carried out to preserve their instinctive creative skills without suppressing their inborn freshness.

Emir Kusturica's movies could the reference to which The JUVENTUS DE TIMGAD could be associated with.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Fabrice Benchaouche directed his first short film "TOUT L'UNIVERS "(2004) selected in the short film festival of Clermont-Ferrant and several festivals in France and abroad. It was broadcast on TV channel France 2.

Previously, he co-produced with his company FADA PRODUCTIONS, a short film "Small "(2002), with actors as Sergi Lopez, Manuel Poirier and Tony Gatlif. Broadcast at France 3, the film will be selected to the Cannes film festival in the section Un Certain Regard.

Fabrice Benchaouche is currently in preparation for his first feature, « The Juventus of Timgad ». This project was defended at the Mediterranean film festival in Montpellier where he obtains a development fund.

The script received the development fund, and I'AIDE AU CINEMA DU MONDE from CNC.

COMPANY PROFILE AND FILMOGRAPHY

ALIA FILMS was founded in 2013 by Fabrice Benchaouche, Aziz Chouaki, Rodophe Pelicier and Lila Graffin.

The first aim is to produce the JUVENTUS OF TIMGAD, by the way, the production company produces commercials, and want to develop films come from Mediterranean world.

PRODUCER'S PROFILE AND FILMOGRAPHY

Lila Graffin graduated with a master of communication and information at the Sorbonne. By turns production assistant, production manager for Kieslowski price (MK2 Productions), La vie est Belle films, Forever films. Development, films financing and as producer, co-producer for sombrero, 25 Films, Les Films Sauvages which she is one of the co-founder. She produced in 2010: « We won't die » by Amal Kateb, short film shot in Algeria which was selected in multiple festival of and has received numerous awards including the price of TV France 2011. She joined as a partner ALIA FILMS, where she is currently producing the feature film Fabrice Benchaouche: JUVENTUS DETIMGAD.

Rodolphe Pélicier-Brouet, Production Manager and executive Producer, Lives in Paris. Moving around the world of entertainment since thirty years in France and other countries, working on many feature films, documentaries and commercials.

LA ISLA



IBRAHIM, A MOROCCAN SOLDIER, IS SENT TO A DESERTED ISLAND OFF THE MEDITERRANEAN COAST OF MOROCCO TO MONITOR THE MOVEMENTS OF SMUGGLERS AND ILLEGAL IMMIGRANTS. ONE DAY, IBRAHIM FINDS A SUB-SAHARAN MAN, MAMADOU, WASHED UP ON THE BEACH. WHILE THE UNLIKELY PAIR TRY TO SURVIVE ON THE MINISCULE ISLAND, THEY INADVERTENTLY TRIGGER A DIPLOMATIC INCIDENT THAT CRESCENDOS INTO A REGIONAL MILITARY CRISIS.

Director: Ahmed Boulane
Scriptwriter: Ahmed Boulane, Carlos Domengez
and Dana Schonelmeyer
Production Company: Boulane O'byrne Production
Producer: Ahmed Boulane

Total Budget: 1.280.000 €
Secured Financing: 650.000 €
Percentage of Secured Financing: 50%

SYNOPSIS

Ibrahim, a Moroccan man in his 40s, is a soldier, husband and father of four children, who lives in a small village in the north of Morocco. One morning when he reports for duty, his captain orders him to prepare for a special mission. He is given the responsibility of monitoring the illegal immigrant traffic on the Mediterranean coast between Morocco and Spain. He is to be based on a small, deserted island located a few hundred meters off of the African continent.

After a difficult crossing, Ibrahim arrives on the miniscule island with half of his supplies soaking wet. His radio no longer works.

Now completely alone, he finds shelter in a military bunker, abandoned from a much earlier international conflict. He moves in and begins to construct his existence. To create some semblance of normality, Ibrahim tours the island every morning and collects the objects washed up on the beaches.

One morning during a routine inspection, the Spanish naval service (Guardia Civil), observes the Moroccan flag floating in the wind over the island. Since the island is supposed to be under Spanish jurisdiction, this piece of intelligence quickly arrives to the offices of the central government in Madrid, and the incident takes on another dimension, one amplified far beyond the reality of the situation.

Meanwhile, Ibrahim has learned how to survive on the barren island, despite the diminishing supply of water and a broken radio. But one day he stumbles across a sub-Saharan man, Mamadou, lying unconscious on the beach. He was the only survivor from a boat of illegal immigrants that had perished during a storm.

Despite an initial mistrust, Ibrahim gradually gets to know and understand his African « prisoner », and the two become friends. They join forces in their combat to stay alive on the island. One evening Mamadou tells him about the perilous journey across the Sahara to the Mediterranean in his attempt to get to Europe.

Unbeknownst to them, Ibrahim's official presence on the small island is now having international repercussions. The Spanish military prepares to take the island by force. The Moroccan and Spanish diplomats begin negotiations. And, eventually, the United States is forced to take a position in the mediation.

Spain sends in its special forces to occupy the island and Ibrahim is evacuated. He returns to his family and small village with a hero's welcome.

The tiny island once again becomes a no man's land, neither Spanish, nor Moroccan. Mamadou, who had lain low during the invasion, comes out of hiding and begins a new life.

DIRECTOR'S STATEMENT

Perejil or Leila, the small, rocky island sitting only two hundred fifty meters off of the Moroccan Mediterranean coast has been under the control of several different flags over the centuries. The Moroccans, Spanish, Portuguese and even the English have all declared their sovereignty over this miniscule piece of land. And despite its small size, 480 meters by 480 meters, the jurisdiction of the tiny island was the inciting incident in 2002 of an armed conflict between the two countries sitting on either side of the Strait of Gibraltar: Morocco and Spain.

Outside several new reports, none of which attracted much attention from the general public, there has been no fictional account of this incident. In the screenplay « La Isla » the story is told from the perspective of a simple solider, Ibrahim, sent to Perejil/Leila by the Moroccan military to the monitor illegal immigration in the Mediterranean. Without any pretentions to be a faithful historical account, the sarcasm with which the story is told is simply a

reflection of the absurd dimensions that the reality eventually took on. A handful of Moroccan naval cadets based on a « big rock » triggered the Spanish military invasion, Operation Romeo-Sierra, and the mediation of the United States.

I would simply like both the Moroccans and the Spanish to smile at ourselves and reflect on an unusual moment of our long, shared, history.

DIRECTOR'S PROFILE AND FILMOGRAPHY

AHMED BOULANE - Writer/Director/Producer

Born in Salé, Morocco, in 1956. From 1974 to 1979, actor with the Moroccan National Theater Company and the national troupe of Radio Télévision Marocain in Rabat. From 1979 onwards, a wide and varied film experience, both in cinema and television, as actor, casting director, and 1st assistant director in more than fifty international productions.

Since 1997, Ahmed Boulane founded his own production company, Boulane O'Bryne Production, to produce and direct his own films.

1989 - PLATEAU IDEAL, 10-minute documentary produced by M.P.S

1990 - CRIME IMPARFAIT, 7-minute comedy produced by M.P.S

1992 - Music video for ALIF (French-Moroccan musical group) broadcast by 2M

1992 - ABDENNOUR, 14-minute documentary in video 1993 - ADOPTE-MOI, documentary produced by MIA PROD

1997 - VOYAGE DANS LE PASSE, 24-minute fiction. B'OB PROD

2000 - ALI, RABIAA ET LES AUTRES, feature film in 35mm

2001 - MIDNIGHT FLY, directed by Jacob Chung, Coproduced by FILMKO

2001 - CASABLANCA. CASABLANCA, Co- scriptwriter with Farida Belyazid

2002 - "FETCHING WATER" and "GO KARTS", for "Teletubbies for BBC UK

2003 - MOI, MA MERE ET BETINA, TV film produced by 2M International

2007 - THE SATANIC ANGELS, feature film in produced ROB PROD

2011 - THE RETURN OF THE SUN, feature film in produced BOB PROD

Awards

VOYAGE DANS LE PASSÉ

- Second prize CEI in 7th Milan African Film Festival, 1997
- Mention spéciale de jury in 5th National Film Festival, Casablanca. 1998

Official Selections:

- 9th Rencontres Cinématographiques, Tetouan, Morocco. 1998
- 12th Film Festival of Namur, 1997 (non-competitive)

- Cairo International Festival for Children's Films, 1998
- 14th Rencontres Médias Nord-Sud in Geneva, 1998
- 14th Journées du Cinéma Africain, Montreal, 1998
- 17th Cartage Film Festival, 1998

ALI, RABIAA ET LES AUTRES...

- Best Supporting Actor, International Film Festival of Alexandria, 2000
- Best First Film, Moroccan National Film Festival (FNF), Marrakech, 2001
- Journalists' Award, FNF, Marrakech, 2001
- Best Editing, FNF, Marrakech, 2001
- Best Supporting Actor, FNF, Marrakech, 2001
- Jury's prize, Avanca International Film Festival, 2001

Official Selections:

- 24th International Film Festival of Göteborg, 2001 (non-competitive)
- 16th International Film Festival of Dublin, 2001 (non-competitive)
- 22th International Film Festival of Valencia, 2001 (official selection)
- ROME Medfilm Festival, 2002 (official selection)
- The Week of the Film Francophone, Vienna, 2002 (non-competitive)
- The Week of the Mediterranean Film, Heidelberg, 2003
- The Week of the Film Francophone, Kalamazoo, Michigan, USA, 2003
- The Week of the Film Francophone, Berlin, 2003

COMPANY PROFILE AND FILMOGRAPHY

In 1997, Ahmed Boulane founded his own production company, Boulane O'Bryne Production, to produce and direct his own films, as well as to occasionally provide production services to international productions.

Boulane O'Bryne Production was licensed by the CCM (Centre Cinématographique Marocain) in 1998 to produce, co-produce, provide production services to international companies and distribute in Morocco.

Filmography

1997 - VOYAGE DANS LE PASSE, Directed by Ahmed Boulane. 24-minute fiction

2000 - ALI, RABIAA ET LES AUTRES, Directed by Ahmed Boulane. Feature film

2001 - MIDNIGHT FLY, directed by Jacob Chung, Coproduced by FILMKO HONG KONG

2002 - FETCHING WATER and GO KARTS for Teletubbies, BBC UK

2003 - MOI, MA MERE ET BETTINA, Directed by Ahmed Boulane for 2MTV Morocco

2007 - THE SATANIC ANGELS, Directed by Ahmed Boulane. Feature film

2011 - THE RETURN OF THE SUN, Directed by Ahmed Boulane. Feature film

2014 - LA ISLA, (Project) will be Directed by Ahmed Boulane. Feature film

TERZO MONDO



«TERZO MONDO» IS THE STORY OF TWO FRIENDS FORCED TO SPEND 24H TOGETHER 20 YEARS AFTER THE CIVIL WAR THAT KILLED THE WOMAN THEY BOTH LOVED.

Director: Merab Kokochashvili
Scriptwriter: Merab Kokochashvili
Production Company: Cinetech Film Production
Producer: Nikoloz Abramashvili

Total Budget: 1.266.375 €
Secured Financing: 266.500 €
Percentage of Secured Financing: 21%

SYNOPSIS

Two childhood friends who grew up together, during the Civil War find themselves in opposing camps, both were wounded. They loved one woman who was killed by a stray bullet during this war. Twenty years after, they meet each other in Rome and spend 24 hours together. One of them (Mokhito) is an emigrant and other (Aka) passing through.

Together with them, a dancer girl Niki, American born Italian, also participates in their entertainments and adventures. She seems to be a girlfriend of Georgian emigrant.

While attending cafes and restaurants they meet the representatives of the disintegrated countries, who have moved in Europe as a result of the War and who calls themselves "Terzo Mondo" - the Third World.

During a relationship between the characters it becomes clear, that the girlfriend's behavior towards a just acquainted Georgian man is quite defiantly, though it doesn't go beyond the limits and is restraint when needed.

Early in the morning, when it was time for separation, the girl reveals that she is Georgian too, and Georgian hosts conducted this comedy-experiment in order for their guest to feel himself freely and entirely disclose his own, may be "wild" passions and conscience.

The insulted guest actually captures his hosts, reveals that neither he came just for walk and is ready to determine who shot and killed his beloved woman 20 years ago during the war in Georgia even by his host's martyrdom, as the host was in the same building, where the deadly bullet was fired from.

Finally, the characters realize that their own imprudence, lack of experience, raring and tensions have led to a national controversy, dismantling, spreading the "Terzo Mondo" movement in Europe.

DIRECTOR'S STATEMENT

Around 20-25 years ago, huge soviet system started to demolish and among 16 soviet countries, this breakdown hit Georgia the most. Georgians started an internal war with the purpose of maintaining the unity of the country, the regions raised against each other, friends, relatives and even family members were fighting on different sides. Terzo Mondo' is the story of two of those force faced friends spending 24h together 20 years after the war that killed the woman they both loved.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Merab Kokochashvili Film Director, Date of birth: March 21, 1935. Education: 1953-61 Moscow Union Institute of Cinematography (ΒΓИΚ), Faculty of Film directing.

Work Experience:

1958 - till present: Film studio "Georgian film" – director.

1975 -2005: Georgian television films studio "Georgian Telefilm" – Art Director.

1994 -2005: Head of "Movie language and structure study laboratory" in Ivane Javakhishvili Tbilisi state university.

2003 - till present: Movie - TV directional leader on faculty of Humanities and associate professor of Ivane Javakhishvili Tbilisi state university.

Screenplay and Director of 11 feature films and 10 documentaries (see filmography).

Major awards:

Rustaveli state Prize (the highest art honour in Georgia) for the documentary series "The Way" (1986). People's Artist - (1983).

In 1994, on a one hundred year anniversary of cinema, "The Green Valley" was nominated into Pesaro Film Festival (Italy) as one of hundred innovative films of the century.

In 2007, the Georgian film historians and film critics, acknowledged "The Green Valley" as the best Georgian film of the century.

The first student film "Dried Beech" was awarded a silver medal at the World Festival of students and youths" in Vienna (Austria), 1960.

Nominee and winner of numerous international festivals, including Locarno, Berlin, Pesaro, Oberhausen, Minsk, Russia, etc.

Filmography

1961 - "Door to Door" - Full-length Feature film.

1963 - "On vacation" - Full length Feature film.

1965 - "Mikha"- Short feature Film (Award and International Diploma in Oberhausen and Krakow festivals).

1967 - "The Green Valley" - Full-length feature film.

Yerevan International Film Festival awards (Best Director, best Visual solutions, best male actor).

1972 - "Farewell, Jakho!" - Full-length feature film.

1975 - "Peak"- Full-length feature film.

1981 - "Three Days of Hot Summer" - Full-length feature film.

1985 - "The Road," - 5 Part full-length documentary film series (Rustaveli State Prize).

1993 - "Phenomenon" – 2 Part full-length documentary film.

1996 - "Georgia is Ano's, Georgia is Vano's" documentary (Silver prize at the International Festival, Stakhanov, Ukraine).

2000 -"Ark" ("Noutsas Skola") Full-length feature film (Awards: Minsk International Film Festival, the International Festival of Christian Films Riazan, Russia, Diploma at the Locarno International Film Festival Switzerland).

2002 - "Late Kadish,"- Short documentary film.

2003 - "Variation on the theme Othello" - Short feature film.

2005 - "Im eshkakhekh, Jerusalem" - short documentary film. Co production with GTV (Georgian Television in Israel).

2006 - "Usui" - short Feature Film.

2007 - "Inzil ia Basha" and the "Church for Mother"-documentary films about the Georgian Mamelukes of Egypt.

2008 - "House of Joy" - full length feature-documentary film.

2011 - "The Cradle of Wine" - full length feature-documentary film.

2012 - "Georgian Qvevry" (Here lives Wine) - a short documentary film.

PRODUCER'S PROFILE AND FILMOGRAPHY

NIKOLOZ ABRAMASHVILI

Born in Tbilisi, Georgia, Date of birth: April 8, 1982

Education: 1999-2003 Commerce and Marketing faculty at Tbilisi Iv. Javakhishvili State University

2006 - To present - Producer and deputy director at

"Cinetech Film Production"

2013 - To present – Co-founder and General Director of "New Georgian Film"

2013 - To present – Member and head of the auditing committee at "Union Of Georgian Filmmakers"

2013 - "Terzo Mondo" 100 min. (development) - Producer

2013 - "House of Others" 110 min. (pre-production). - Producer – Co-production of Georgia – Spain – France.

Producer - Co-production of Georgia - Spain - France.
 2013 - "DZMA" (brother) 110min. - Executive producer - Co-production of "MPM Film" - France, ARTE - France Cinema and "Cinetech Film Production" Georgia. Film directed by Teona Grenade and Thierry Grenade. Supported by Eurimage, Groupama GAN Film foundation and Georgian National Film Center. The project was supported by script writing fund of Amiens Film Festival;

2012 - "Chaika" 105min. – Production Manager - Coproduction of Kinoskopik (Spain), "Cinetech film production" (Georgia) and "IBRUS" Russia. Film directed by Miguel Angel Jimenez. Official Selection of San Sebastian International Film Festival 2012 - New Directors. Awards: Won the Eurimages Best European co-production project in development at Rome NCN 2010; Supported by Media, Eurimage, ICAA as well as Georgian National Film Center;

2011 - "**Away**" – Executive producer - Russian production, directed by Anna Sarukhanova (35mm short 15min);

2010 - "Farewell to Arms" – producer – 35 mm. 70 min. (Almanac) consists of five shorts, shot by young Georgian film directors. Shorts were selected, mentioned and awarded at more than 50 International film festivals as well as Festival des Films du Monde de Montréal 2010, International Short Film Festival of Clermont-Ferrand, Worldwide Short Film Festival, Toronto- Canada, Cinemed - France. One of them "The April Chill" was awarded as Best Film at 13 International film Festivals as well awarded as Best European Dramatic Short by ECU (The European Independent Film Festival). One of the films "September" from these shorts was selected as opening film of the Wiesbaden IFF GoEast, Germany;

2010 - "Khorosho" - Production manager – Spain (Kinoskopik) Directed by Miguel Angel Jimenez (short, 22min)

2010 - "Chase" - Producer - Directed by Giorgi Murachashvili (35mm short 12min)

2009 - "Family" – Producer - Directed by Giorgi Kobalia and Giga Baindurashvili (35mm, short, 10min)

2009 - "**Beknu**" – Producer – Directed by Mariam Khachvani (35mm short 10min)

2005 - "**Train went on and on**" - Executive producer – Feature film directed by Giorgi Shengelaia

2003 - "A Trip to Karabakh" - Production manager – Feature film directed by Levan Tutberidze Languages: Georgian, Russian, English

UNITED KINGDOM

THE DEVILS BANKER



AN ENGLISH DETECTIVE INVESTIGATING THE MURDER OF THE VATICAN'S BANKER DISCOVERS A CONSPIRACY OF GREED AND CORRUPTION THAT GOES TO THE HEART OF THE ITALIAN ESTABLISHMENT.

Director: T.B.A.

Scriptwriter: Gary Van Haas and Patrick Roberts

Production Company: Mark Forstater

Productions Ltd.

Producer: Mark Forstater

Total Budget: 15.000.000 €
Secured Financing: 3.000.000 €
Percentage of Secured Financing: 20%

SYNOPSIS

London. June 1982. A postman doing his mail round finds a middle aged man hanging from Blackfriars Bridge, a noose around his neck. The police initially think it is a suicide, but when the man's real name and identity is discovered they change it into an open investigation. The man was Roberto Calvi, Chairman of the Banco Ambrosiano in Rome, a Catholic bank with ties to the Vatican.

Serge Porter, a Met police detective who recently lost his partner and fiancé in a drugs shoot-out, is given the assignment of going to Rome to liase with the Italian police. On arrival in Rome, Porter meets Inspector Danzi, who immediately takes them off on a raid to Rugalo's Bar, a mafia hangout, to find Sergio Vaccari. The local Mafia foot soldiers try to prevent Danzi from getting any information, but he uses fists, a machine pistol and Porter's help to convince them. Danzi finds Vaccari upstairs and arrests him.

Next day Porter visits the offices of the Banco Ambrosiano, but gets no answers to his questions the bank's new Chairman says the case is closed since Calvi committed suicide. But they suggest he question Graziella Carrocher, Calvi's former secretary. Porter visits her flat and realises that the beautiful Graziella was Calvi's mistress as well as secretary. Graziella gives him one name - Archbishop Paul Marcinkus.

Porter's hotel room is broken into by a beautiful woman. When he returns unexpectedly she hides under his bed, but Porter is aware his bag was disturbed and he finds her. He handcuffs her but she convinces him that she is a journalist doing a story on Banco Ambrosiano. Her name is Franca de Luca

and she and Porter exchange information and photos. Porter realises that a man in one of her mafia photos is the man who killed his fiancé.

Franca introduces Porter to Marino Marti who was her boss and who has become obsessed with the Calvi case. Marti exposes the Mafia-Vatican link to Porter and explains about the influence of P2, the Masonic lodge that was involved with the money laundering that took place at the bank. Marti has blueprints of the offices of P2 and suggests that Porter uses them to break in and get the full list of P2 members.

Porter realises he is being followed so he hails a taxi and asks the driver to lose it. The driver tries his best but in the end the pursuers start shooting and Porter has to shoot back. A gun battle on Roman streets ensues. After the shootout Danzi asks him for his gun and suggests he leave Italy for his own safety. Porter's boss has also requested that he return to Britain as soon as possible. But Porter doesn't want to give up.

He visits Vatican City and asks to see Cardinal Marcinkus. The guards tell him he has no authority there, and neither does Danzi; the Vatican is its own state. They ask him to leave. Marcinkus enters the room and tells Porter to go. We follow Marcinkus as he goes to a meeting of Cardinals who are concerned about the events surrounding Calvi. Marcinkus reassures them and goes to visit the Pope himself. Marcinkus tells him everything will be fine and he has it all under control.

Porter gives to visit Franca as arranged, but when he enters her flat he is hit from behind and knocked out. Porter awakes to find himself hanging upside

down over an ice cold tank with an electrical battery and cables attached. He is dunked and shocked several times but doesn't talk. Finally, biting the ear of one of the guards he pulls him into the tank with him, and manages to get free. He goes to find Franca who has been held in the same building, a former mental asylum. They disguise themselves as guards and fight their way out. In the yard outside the asylum they hot-wire a van and escape.

Marti leaves his house and takes a waiting taxi. The driver engages him in chat and then pulls the car to a stop and assassinates him.

Porter phones his old friend in London, the Priest Genovisi, and asks if he can use his house outside Rome. He agrees and Porter and Franca set up house there. Porter takes the car out of the garage and drives off.

A mafia hit man faces Licio Gelli, the head of P 2. Gelli tells him that he must kill Porter and Franca this time and not screw up. The hit man leaves and Marcinkus arrives. He too demands that Gelli not screw up this time as the stakes are too high.

Porter arrives at the P 2 Lodge HQ, knocks out a guard and takes his keys for entry. He finds the office in the building but is discovered. He kills the man and with his keys gains entry to the file that holds the list of members. As he leaves he comes upon the P 2 ceremony of Initiation. While he watches entranced an armed guard comes up from behind and marches him to the assembly. Porter takes the gun off him and tells the Lodge members he is going to expose them. Marcinkus and other guards attack him and Porter has to run for it. He tries to get to an air vent that Marti showed him on the blueprints. He manages to get out of the burning building and to his car.

Arriving at Genovisi's house he finds the hit man and Danzi waiting for him, armed. They explain they have to kill him and Franca because they are getting too close to the truth. They want the list of members and he tells them it is in the car. Opening the car allows a grenade Porter stuck there to roll out. It kills the two men.

Porter and Franca drive off, but another car is following them at speed. Porter wants to race the car but Franca pulls a gun on him and tells him to stop. He refuses and she shoots him twice as he drives the car over a cliff. She jumps out in time and greets the two men from the car. One of them shoots her in the face.

In the end, no one was convicted of Calvi's murder.

COMPANY PROFILE AND FILMOGRAPHY

Mark Forstater Productions is one of the oldest established independent production companies in the UK, having been making films since 1975. The company has worked on numerous co-productions, and has worked in Europe, Eastern Europe, Africa, the USA, Canada, the Middle East and the Far East.

PRODUCER'S PROFILE AND FILMOGRAPHY

Mark Forstater started his career with the hit comedy Monty Python And The Holy Grail, and has since branched out into many genres of filmmaking, including thrillers (Forbidden - German Film Prize), family films (The Wolves Of Willoughby Chase), horror (Xtro), and science fiction. His films have won numerous awards and have been in competition at Cannes (Between The Devil And The Deep Blue Sea). He has made 30 films in total, as well as documentaries.

UNITED KINGDOM

THE DONATION



AN EXILED TEACHER RETURNING HOME TO FULFILL A NOBLE DEED, AN ENGLISH BUSINESSMAN ON THE RUN AND A SOMALI ROBIN HOOD POLICING THE BORDERS OF HIS TERRITORY WILL COLLIDE AND CONFRONT EACH OTHER IN THE WATERS OF THE GULF OF ADEN TO DEFEND THEIR HIGHER GOALS OR TO HAVE THEM WASHED AWAY.

Director: Juan Manuel Biaiñ Scriptwriter: Juan Manuel Biaiñ, Oliver Beatty, Irina Vaduvescu Production Company: Junco Films Producer: Juan Manuel Biaiñ, Irina Vaduvescu Total Budget: **900.000** €
Secured Financing: **210.000** €
Percentage of Secured Financing: **24%**

SYNOPSIS

Tarig Gaal is an exiled teacher on his way home to rebuild the destroyed school in his village. After sailing for a few days in a rusty skiff, Tarig is stricken by the New Providence, a glamorous luxury yacht. Aboard is an English family, who is seemingly taking the trip of a lifetime, insulated from the chaotic reality of the countries they pass. But when Tariq gets on board, he finds other chaotic forces at work. The overbearing head of the family, James, is not holidaving but fleeing – determined not to return to England where he faces imprisonment for fraud. James' ill-gotten fortune is on board, promising him a new life beyond British jurisdiction. If for Elizabeth and Mary, Tarig's presence is a pleasant shift from James' imposed domineering status quo, for James himself it is not. He wants Tariq off the yacht at once, but as long as his skiff is broken, this demand is not

While attempting to fix his boat, Tariq becomes a pleasant chat companion for Mary and Elizabeth. During their conversations, Tariq mentions the school he plans to rebuild. The women take on to his idea immediately and agree to help him find sponsors. But bad comes to worst when James is asked to make a donation for Tariq's school. He loses his temper, attacks Tariq and, with a gun in his hand, threatens him to get off the yacht.

In the heat of the confrontation, the New Providence is diverted from its original course into the Somali Sea. It is immediately spotted by Assad, a Somali Robin Hood, and his crew, who are eager to tax any travelers crossing the territory. By the time Mary alerts James about it and the imminent

dangers of sailing in the Somali waters; Assad has already taken over the yacht. Now they are trapped together at sea confronting each other in the waters of the Gulf of Aden.

DIRECTOR'S STATEMENT

Why this story?

Following the outbreak of the Civil War, in 1991, and the collapse of the central government, Somalia's residents reverted to local forms of conflict resolution.

In the last decade, the kidnap and ransom exploits of the Somali pirate gangs have become headline news, with the media at once fascinated and appalled by their audacity. The pirates do not conform to standard definitions of 'bad guys' – they elicit a vicarious thrill in the guilt ridden, globalization-profiting westerner. Some pirates see themselves as 'coast guards' or 'Robin Hoods of the sea' and years of illegal fishing and alleged toxicwaste dumping in their territorial waters entirely justify their actions. Having no viable central government to secure Somalia's sea, the pirates assert they have been forced to take the matter into their own hands. The Somali pirate is the child of chaos, an obverse figure that frightens the western world with his casual contempt for order. But his world is also the dark side of ours, which pays the price of our abundance. To the pirate the yachtsman, who may or may not be innocent after all, represents a galling inequity – and is fair game.

The film plays on the rhetorical antinomies associated with the term "pirate" and portrays an encounter at sea between a Somali Robin Hood,

Asad, an unscrupulous English businessman, James, and an exiled teacher, Tariq, returning to his Somali village to rebuild the destroyed school. The plot unravels aboard the yacht "New Providence", which drifts alone and isolated in the open sea. This closed environment contrasts sharply with the vast and placid expanse that surrounds the stage upon which the characters play, forcing an uncomfortable physical proximity that heightens both underlying and surface tensions, and reveals Sartre's truth that 'hell is other people'. This is a story that reveals the compromised position of all parties; nobody is blameless in this shrunken world, nobody wholly evil

Inspiration

Somali piracy was at the core of the discussions with my uncle, who is a lawyer working for the IMO at the United Nations. In this way, Ilearned valuable details regarding laws and regulations, international waters policies and the political situation in Somalia. Furthermore, this got me thinking about the complexities and subtleties of this topic. I felt it was the right moment to address it from a fictional standpoint and build a narrative that would allow the unravelling of the antagonistic discourses intrinsic to the issue such as poverty vs. opulence, good vs. bad, chaos vs. order, Robin Hood vs. Somali pirates.

Vision and Audience

The way I envisage this movie is partly shaped by my childhood hero, Sandokan, Emilio Salgari's main character in the books series "Pirates of Malaysia". In terms of cinematographic influence, I take my cue from Sergio Leone - "The good, the Bad, and the Ugly" and the spaghetti western genre. Last but not least, I like the way Quentin Tarantino managed to tackle such a complex topic as slavery with incredible wit in "Django Unchained" and I want to have the same light heartedness and humour in "The Donation". What I want to achieve is a western of the sea, an adventure movie at times tense and at times humorous and I consider that dry British humour, which has been elegantly inserted in the script, will be an invaluable tool. I consider that an audience with a vivid interest in social and political issues, as well as cinephiles with an affinity for adventure and western movies with a twist will love this film.

The script has been selected for the Berlinale Script Station, in 2011 and we are now working on a new draft. The project has also been selected for the Sofia Meetings festival market, where we had the chance to pitch and discuss the project with important

European co-producers.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Juan Manuel Biaiñ - Director & Producer

Juan Manuel Biaiñ is a director, producer and scriptwriter developing film productions Junco Films. He initiates and designs film projects, which interweave his passion and expertise in films, arts, media and computer technology.

Filmography: The Donation, Article 12: Waking up in a Surveillance Society, The book detective, Matadero, The Green Desert, The South also Exists, The park of Sudden Death, FC Cacho, The Book Detective, Prenda Sorpresa.

COMPANY PROFILE AND FILMOGRAPHY

Junco Films is a production company based in London, UK and Buenos Aires, Argentina. The main focus of the company is the production of social, political, and environmental documentaries and creative and artistic feature films. Junco Films also aims at supporting and guiding new filmmakers throughout the development of their projects, as well as working alongside established filmmakers. With expertise in directing, producing, research, and script development, the team at Junco Films is working to give independent filmmaking a fresh, current and recognizable voice.

Filmography: The Donation, Article 12: Waking up in a Surveillance Society, The book detective, Matadero, The Green Desert, The South also Exists, The park of Sudden Death, FC Cacho, The Book Detective, Prenda Sorpresa.

PRODUCER'S PROFILE AND FILMOGRAPHY

Irina Vaduvescu - researcher & producer

Irina is a researcher, producer and writer at Junco Films. During the last two years at the company, she has carried out research for documentaries and anthropological projects and produced experimental visual anthropology videos.

Filmography: The Donation, Article 12: Waking up in a Surveillance Society, The Book Detective, Street Transformations: being in the street vs. being in the market.

JORDAN

THE KIDNAP



AN ABANDONED ILLEGITIMATE CHILD RETURNS TO HIS FAMILY AFTER 20 YEARS TO TAKE REVENGE. HE KIDNAPS THE PREGNANT WIFE OF HIS UNCLE, ONE DAY BEFORE SHE'S DUE TO GIVE BIRTH, AND FORCES HIS UNCLE TO MAKE A CONFESSION THAT COULD DESTROY HIS LIFE.

Director: **Dima Hamdan**Scriptwriter: **Dima Hamdan**Production Company: **IDPL**Producer: **Pascal Diot – Dima Hamdan**

Total Budget: 960.000 \$
Secured Financing: 230.000 \$
Percentage of Secured Financing: 24%

SYNOPSIS

HASAN is a senior police chief with the world at his feet; a powerful man at work and a proud husband awaiting the birth of his first child. But his world is torn apart when his pregnant wife, AMAL, is kidnapped one day before she's due to give birth. Hasan knows the kidnappers are no other than ALI and HUDA; two petty scoundrels whom he took pity on and saved from a life of poverty of destitution. But they never call to demand a ransom, and so Hasan embarks on a secret mission to rescue his wife before the family finds out.

He soon discovers that Ali is his illegitimate nephew. He was born 20 years ago to his sister, HANAN, who mysteriously died in that same year. This kidnap is an act of revenge. Ali has returned to get even with his own biological family by making Hasan's wife go through the same ordeal his mother went through 20 years ago. If the secret is exposed, Hasan's reputation and future are in jeopardy. But time is running out and there are no easy solutions; he can either save himself, or his wife and baby.

DIRECTOR'S STATEMENT

I studied law in a Jordanian university. In a lecture, a professor said that children born out-of-wedlock bear no legal rights towards their biological fathers, and the sole responsibility lies with the mother. He explained that the law did not want to sanction "immoral behaviour." He put a fullstop on the subject and moved on. I couldn't challenge him.

Years later, I did an investigative series for the BBC on illegitimate children in the Arab world. During a trip to an orphanage in Amman, I met a 4-year old boy

who didn't have a nose. I was told that he was found in the garbage when he was only a few days old. By the time they rescued him, insects had eaten away at his nose.

He was the only child who wouldn't smile in the nursery. He wouldn't respond to my "hellos" and smiles. He looked around and knew he was different. But the fact is, he wasn't...

Most of the children in that orphanage were abandoned because they were illegitimate. The orphanage may be the only "home" they will ever know. When they grow up, they will live in a society that doesn't want to deal with them. Some will end up living a life of crime and prostitution.

But the child that didn't have a nose stayed with me for days. I kept imagining the moment when he was separated from his mother. Who threw him away? Was it his uncle? His grandfather? Was the mother killed after his birth? If she is still alive, how can she carry on, knowing that her baby could be dead? What kind of man will he become? And why should he bear the burden of an act he did not commit?

The Kidnap comes from an angry place... Initially, I wanted to write the store from victims' perspective; the mother and child. But then I became more curious about the men who impose a twisted interpretation of morality and ethics, and ultimately condemn innocent children to life.

It would've been so easy to portray such men as villains, but as I began to "create" Hasan, I realized that he is also a victim of the wider social and tribal structure that forces him to take actions that go against his own conscience. In a society where honor is defended with blood, everyone's a criminal and everyone's a victim.

DIRECTOR'S PROFILE AND FILMOGRAPHY

A Journalist and filmmaker based in the Middle East. Dima Hamdan spent ten years working as a radio and television journalist with the BBC World Service. The stories she covered during that time inspired many ideas for her short films. She directed five shorts since 2007. The script for her debut feature, "The Kidnap", has won the Shasha Grant by the Abu Dhabi Film Commission and the Goteborg International Film Festival development fund.

Filmography:

Wedding Day (June 2011) (Short)

Gaza-London (March 2009) (Short)

International Euro Arab Film Festival (2010), Toronto Palestine Film Festival (2010), Chicago Palestine Film festival (2010), Houston Palestine Film Festival (2010), Jordan Short Film festival (2009) Best Arab Short Award, Cambridge Film festival (2009), Mediterranean Short Film Festival, Tangiers, Morocco (2009), Arab Film festival, San Francisco (2009), Boston Palestine Film festival (2009), Short film. Submission for official Selection at Cannes, Marche du Film

11am at Firdous Square-Part2 (November 2008) Jury Level submission for "The First Day" competition at FILMAKA.COM

11am at Firdous Square-Part1 (October 2008) Entry Level winner of "The First Day" competition at FILMAKA.COM

Assistant Producer - The King's New Laws (February 2008) Documentary for the BBC Arabic Television Director: Ruhi Hamed

Director, Writer - Youth Parliament (2002) Documentary commissioned by Princess Basma Centre for Women's Rights, Jordan

COMPANY PROFILE AND FILMOGRAPHY

Founded by Pascal Diot, IDPL co-produced several feature films "AME AGARU" (1999), "HAVANA EVA" (2010) and documentaries "NEW LIFE" (2006) and "BREAK HIT" (2008).

In addition to THE KIDNAP, Pascal is also coproducing "HOUSEKEEPING" (France/Lebanon/Egypt), "TAXI FOR AN ANGEL" (France/Argentina) "THE CRIMSON LABYRINTH" (France/Japan/Australia) and "SOUTHEAST LOVE" (France/Singapore).

PRODUCER'S PROFILE AND FILMOGRAPHY

Pascal Diot studied journalism (Geopolitics) and has over 23 years of experience as international sales director in the international departments of multimedia groups such as TF1, TELE HACHETTE,

UGC, CANAL + and PATHE.

He founded and managed ONOMA (2003-2008), a production and sales company that co-produced and sold several documentaries and films (THE FORGOTTEN LAND, Camera d'Or in Cannes 2005 among others).

THROWAWAY



THROWAWAY IS A POLITICAL THRILLER WHICH WILL BRING US INTO THE WORLD OF ECO TERRORISM AND TOXIC WASTE DISPOSAL, A DIRTY BUSINESS WHICH INVOLVES POLITICIANS, MILITARIES AND BUSINESSMEN IN ALL FIVE CONTINENTS.

Director: Cosimo Alemà

Scriptwriter: Cosimo Alemà, Francesco Arlanch,

Francesco Balletta

Production Company: 9.99 Films

Producer: Luca Legnani

Total Budget: **2.400.000 €**Secured Financing: **480.000 €**

Percentage Of Secured Financing: 20%

SYNOPSIS

Mediterranean Sea. Open water. Annie (25) wakes up on the Galaxy, an old cargo: everyone seems to have left the ship but one person who is now shooting at her? Where are her friends Peter and Joseph? She knows there is bomb programmed to blow and she has to stop it.

One year before. Miles away from the Cypriot coast, on an oil platform Annie, Peter and Joseph are on a mission to steal confidential information about toxic waste dismissal. They are part of an environmental NGO whose objective is to denounce the dismissal of toxic and neutral waste through the so called "toxic ships", old cargos which are skunk in the middle of the ocean to cancel from the records their dangerous load.

Back on the Galaxy, Annie finds Tareq, a young boy who's very sick due to a long exposure to the waste: he's been hiding in the ship's hold since its departure from Alexandria, Egypt. Annie is a doctor and can take care of him but he keeps on screaming for Nadir, his brother. Is this the same man who has been shooting at her? Why so?

Throwaway is a political thriller which will bring us into the world of Eco Terrorism and Toxic Waste Disposal, a dirty business which involves politicians, militaries and businessman in both sides of Mediterranean Sea.

DIRECTOR'S STATEMENT

Throwaway is an unusual film.

Basically it is a situation movie packed with thriller and suspense.

The novelty is represented by the issues addressed

in the film, some of the most uncomfortable and thorny international issues, almost never treated as they deserve, given the cruelty of the events.

Events are inspired by harsh reality which also involves Italy, where there have been about 30 confirmed cases in the last 20 years of ships sunk in our seas full of toxic waste.

From my point of view the most original element of this film is the combination of an action film with socio-environmental matters discussed.

Another very interesting element is how production-wise the film is set mostly on one location with real events taking place in just a few hours time (we will have then split levels of flashbacks). Time and space are key elements for me here

Also I decided to describe the journey in the Mediterranean Sea because I want to make happen it very close to us, very realistic although we always feel that the Middle East and northern Africa are very far from us in Western Europe. Too often we don't think about the consequences that our actions create on the other side of the Sea.

I'm interested in telling the story with several narrative layers going on simultaneously: I don't want for the audience to understand the chain of event right away, but I'd like to build it as a puzzle, where only at the end truth unveils dramatically.

Technically the film is a political thriller but I'm planning to shoot it more like a drama, with our heroin pictured as a modern martyr for a greater good. The Planet.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Cosimo Alemà is the most important Italian music videos director: after several years as an assistant director in motion picture business he started working as director in 1995 and later he founded his own movie company "The Mob", which is now the leader in Italy for what concern music promos. He has made over than 250 music videos, for both Italian and international artists (Gianna Nannini, Tiziano Ferro, Laura Pausini, Subsonica,...), and several adverts and commercials, winning awards all over Europe like the prestigious Key Director's Award in 2005. His short films participated in some of the most important Film Festivals such as Berlin in 1998. "At the End of the Day" (aka "War Games") is his first feature length film (distributed by Universal Pictures in 5 European Territories, by Paramount in Australia) and he's now on editing of his second feature "La Santa", a film which will be released by Rai Cinema and Panama Pictures.

COMPANY PROFILE AND FILMOGRAPHY

9.99 Films is a production company funded in 2012 by three producers and a director after several years working together under separate labels: Cosimo Alemà and Fulvio Compagnucci (first director, second producer) have been partners since 2002 in The Mob Srl first and then TM2005 Srl, Luca Legnani started working with them as Executive Producer since 2006. Lorenzo Foschi (producer), funder of Frame by Frame, a post house in Rome, has been collaborating with the team since 2007. All four produced "At the End of the Day \ War Games" the debut feature of Cosimo Alemà in 2011 and in 2012 decided it was time to create a new company exclusively dedicated to features and documentaries. We are currently in post production with "Maicol Jecson" the debut feature of young helmer Francesco Calabrese: the film is in coproduction with Rai Cinema and it will be released theatrically by Good Films in Italy in Autumn 2013.

We are also developing two web-series by Cosimo Alemà: "The Label" about the fall and rise of a small indie music label in Turin, and "Agnus Dei" a thriller set in an abandoned castle.

PRODUCER'S PROFILE AND FILMOGRAPHY

LUCA LEGNANI

"Maicol Jecson" (80 min, ITA, Comedy) a feature film directed by Francesco Calabrese and Enrico Audenino

Acquisitions Consultant for THE SPACE CINEMAS,

the largest theatrical chain in Italy: advisor on documentaries, non fictional entertainment and independent productions.

"Clauco Camaleo" (70 min, ENG\ITA, Exp. Doc), a film by Luca Trevisani in coproduction with Withstand Films, Museo Marino Marini and Macro Roma. The film is in post production now and will be realeased in International Festivals in A\W 13-14.

"Negus" (various durations, ENG, Art Film) by Invernomuto. Premiered at Milano Film Festival 2013.

"Bridge to Nothing" (17 min, b\w, ENG\CHI, Short Film) by Fabio Paleari starring Howie B, Cui Jian, Violante Placido and Gianni Maroccolo. The short film has been commissioned by Maserati and Zanadu "At the End of the Day" (2011, Eng, 93", aka "War Games") directed by Cosimo Alemà and Produced by TM 2005, Frame by Frame and Pines Films Itd under the scheme of Associated Coproduction. The film was in Official Competition at Courmayeur Noir in Festival, Brigadoon at Sitges Film Festival, Raindance Film Festival, FantaFestival in Rome and Fantasy Festival in Germany. www.attheendoftheday.it

Check-In Architecture, a cultural research project on over 200 documentaries exhibited at the XI Venice Biennale of Architecture.

"Afterville" directed by Fabio&Fabio and winner of the MELIES D'ARGENT for BEST EUROPEAN SHORT MOVIE at 2008 SITGES

Music Videos producer for Italian and International artists such as: Ricky Martin, Coolio, Snoop Dogg, Gwen Stefani, Geri Halliwell, Eros Ramazzotti, Jovanotti and Biagio Antonacci, Gianna Nannini, Fabri Fibra, Gianluca Grignani. (under Filmmaster Srl).

UNITED STATES OF AMERICA

TO FALL



TO FALL IS WHERE LIFE AND DEATH MEET. IT'S VERTIGO BETWEEN DREAM AND REALITY. SOMETIMES A TRIP STRAIGHT TO SORROW IS WHERE YOU LEARN THAT EVERYTHING HAPPENS FOR A REASON AND THAT IN ORDER TO STAND YOU FIRST HAVE TO FALL.

Director: Dean Ronalds
Scriptwriter: Emanuela Galliussi
Production Company: Ronalds Brothers Films
Producer: Dean Ronalds, Emanuela Galliussi,
Lisa Barrett McGuire

Total Budget: 1.481.702 €
Secured Financing: 342.582 €
Percentage of Secured Financing: 22%

SYNOPSIS

Twenty-year-old Italian ALICE RONCHI has a wonderful older brother, CESARE and two caring parents ROBERTO and SOFIA. Other than suffering from minor seizures, Alice is happy and content. All that's about to change... Alice's life will never be the same again. In an instant her mom and dad are taken from her in a fatal car accident. Alice and Cesare are left empty and alone. Cesare's attempts to bring peace back to their lives are unsuccessful. Alice wants to escape everything and everyone that reminds her of her loss and decides to move to New York City. Under the guidance of FRANK, a friend of a friend of a friend of Alice's brother, she is instantly whisked away to a world of strange and unique characters. Will they be able to help Alice start a new life? Will her inability to determine dreams from reality be more than she can handle? Will Alice be able to cope with her anguish and realize that in order to stand strong, first you have TO FALL?

DIRECTOR'S STATEMENT

From the moment I started reading I wept. It's the first time a script has had such a powerful emotional effect on me, this is how I knew this was the next film I had to make. TO FALL is a film that will touch the hearts of all who see it. It's a remarkable story with an unforgettable visual and emotional journey of in depth characters, mixed with incredibly vivid storytelling. I yearn to tell stories of hope and adversity while being able to create a visual atmosphere that is like watching a painting in motion. This is just that kind of story. Emanuela is an extremely talented individual and has created

something incredibly beautiful and moving.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Dean was born in 1976 in Los Angeles but grew up in Colorado. From a very early age he began story telling on stage acting. He continued acting through high school and in college his focus quickly turned from acting to filmmaking. He then enrolled into The Colorado film school. For the next few years Dean would create and experiment, writing, directing, producing, editing and shooting short films working in all mediums, from 16mm and super 16mm film to 35mm to digital cameras. When a quirky short film he directed "The Netherbeast of Berm-Tech Industries Incorporated" was accepted to over thirty five film festivals worldwide, the short film was developed into a feature. In 2005 Dean had the honor to direct big and small screen legend Robert Wagner in his short film "Little Victim" also starring Lori Singer. In 2006 Dean directed his first independent feature film "Netherbeast Incorporated" adapted from his short, a comedy about a group of non-traditional vampires in the office space. After the film had a small release, he quickly moved on to produce a handful of other independent features. In 2009 Dean and his brother Brian wrote for the second season of Tyler Perry's widely popular TBS sitcom, "Meet the Browns". In 2011, Dean directed his second indie feature film "Ashley". The film is a drama about a young teenage girl that was sexually abused. It tells a story of despair and hope. Dean is also currently developing multiple scripts he's written for both television and film.

COMPANY PROFILE AND FILMOGRAPHY

Dean and Brian Ronalds formed Ronalds Brothers Films in 2006. Since then the brothers have produced numerous short films and five features, four of which have been released and can currently be seen on VOD, IOD and cable television's The SyFy channel and Showtime. Their films have been to film festivals worldwide. "Netherbeast Incorporated" (2007) WELLGO USA. "The Graves" (2009) AFTER DARK / LIONSGATE. "Dirty Little Trick" (2010) MAYA ENTERTAINMENT. "Ashley" (2013) GRAVITAS VENTURES. "Going Bongo" (2014) In POST PRODUCTION.

PRODUCER'S PROFILE AND FILMOGRAPHY

Lisa Barrett McGuire co-founded in 2011 Peas and Carrots, an emerging film and television production company. Her slate includes ANYTHING BUT ORDINARY, a drama on which the book released by Disney/Hyperion is based. Sanna Hamri is set to direct with Emma Roberts and Anna Sophia Robb. On the television side, Lisa is in development on the scripted dramedy SPREAD that she is producing with Elizabeth Banks and the dramedy KO'D, cowritten by World Boxing Champion Sugar Ray Leonard that she is producing with Trigger Street Productions. Previously, Lisa was Vice President of Development at Southpaw Entertainment. During her six year tenure she was an executive on multiple feature films including the Academy Award nominated film AUGUST RUSH directed by Kirsten Sheridan and starring Keri Russell and Robin Williams. Lisa also developed an adaptation of Harlan Coben's New York Times Best Seller THE WOODS and is attached as a producer. Most recently. Lisa co-produced a series of short films with Jameson Whiskey and Trigger Street Productions starring Willem Dafoe. Lisa received her BFA with honors from the Florida State University School of Motion Picture, Television and Recording Arts.

Emanuela Galliussi was born in Udine, Italy. She took dance and acting classes her whole life and after winning different competitions and scholarships as a dancer, she decided to turn her focus on acting full time and moved to Rome. After graduating at the prestigious Accademia Nazionale D'Arte Drammatica "Silvio D'Amico" she quickly began to work alongside of some very talented Italian directors like Valerio Binasco, Fausto Paravidino, Gabriele Muccino, Michele Soavi, and Renato De Maria in cinema, television and theatre and she started to write plays with her own theatre company. She briefly lived in Paris where she had the incredible opportunity to collaborate with Juliette

Binoche. With the support of her acting coach Susan Batson, she decided to move to NYC where she got cast in handful of indie features. She believes that actors are storytellers and after reading Samuel Beckett's quote: "Ever tried? Ever failed? No matter. Try Again. Fail again. Fail better!" she felt the urgency of telling her own stories. Since then her focus has been on her acting career as well as her career as a writer. TO FALL is her first movie as a producer and writer.

Dean Ronalds produced the horror/comedy NETHERBEAST INCORPORATED starring Darrell Hammond, Judd Nelson, and Robert Wagner which was released nationwide in 2009. The film is an office comedy about vampires. In 2010 the horror film THE GRAVES starring Tony Todd, Bill Moseley which hit theaters nationwide and can currently be seen on the SyFy Channel as well as Fearnet. In 2011 he produced DIRTY LITTLE TRICK starring Dean Cain and Michael Madsen which had its DVD Premiere and can currently be seen on Showtime Network. Most recently ASHLEY, a feature length drama. The film was released in 2013 in 15 cities theatrically as well as VOD and IOD reaching out to over 100 million cable televisions and internet viewing audiences. The film deals with the issue of sexual abuse and isolation and how a lost teen is able to overcome adversity and create a life of happiness amidst her pain. His last movie GOING BONGO currently in post production, is a light-hearted drama about an American doctor who is auctioned off for charity to go to Africa for a month to donate his services. Dean is excited to have found the brilliantly vivid and remarkably emotional script TO FALL. He feels this film is unlike any other he has worked to create.

UPSIDE DOWN



2006, SOUTH OF LEBANON, THE WAR IS RAGING. BEHIND CLOSED DOORS, LEBANESE AND ISRAELI MEET IN A VICIOUS HUIS-CLOS.

Director: Ahmad Ghossein Scriptwriter: Ahmad Ghossein Production Company: Abbout Productions Producer: Georges Schoucair

Total Budget: **585.502 €**Secured Financing: **118.578 €**Percentage of Secured Financing: **20%**

SYNOPSIS

In a small village in the south of Lebanon, during the last days of the 2006 July War, five people try to escape the bombing. A young woman with her older husband, two old men and Marwan, a young man recently arrived from Beirut, looking for his father. They decide to hide in the basement of one of the houses that is not yet destroyed but as they do, Israeli soldiers enter the first floor. Trapped in their location as well as by their own fears, the situation spirals out of control.

DIRECTOR'S STATEMENT

When my mother stood in front of our destroyed home, after it had been turned into rubble during the 2006 war, she didn't say a single word. All she had on her face was a sad smile. She got close to the stones while the caterpillar was moving them away; at that moment something was glittering in her eyes. She was looking for her photo albums. She turned towards me and said, 'the war is not only about destruction and murders, the war is about erasing memory – I don't want them to erase my memories'.

During the war in July 2006, I was in the south and I was waiting for ceasefires so I can grab a shot or film something. I saw the bodies in the streets and all of the destroyed houses. I felt disgusted and ashamed of myself and kept asking myself over and over: "What am I doing? Why am I shooting bodies that become estranged to their own nature, unidentified bodies to the person who they were? Would it be possible to transmit the odor I smell or the stones that used to be houses of those villages through my

shots?"

I realized that I was shooting as a reflex to what was going on, until I got to a point where I couldn't react to all that was happening around me, especially that I was overwhelmed with feelings that linked me to this place I belong to. When I read in the newspaper the story of civilians who got trapped in a house with Israeli soldiers, I began to think more thoroughly about my filming project as an action and not a mere reaction. In a way it led me to find some answers and give meaning to those images I experienced while shooting during the July war. It seemed natural that this story should become my first feature film.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Born in Beirut in 1981, Ahmad Ghossein is a filmmaker and video artist with a master degree in visual art from the National Academy of Art, Oslo. After graduating in Theatre Arts from the Lebanese University, he won the Best Director Prize at the Beirut International Film Festival 2004 for his short film Operation Nb... His latest short film My Father Is Still a Communist commissioned by Sharja art foundation 2011, was awarded best short film in Tribeca Doha film festival 2011.

Ahmad has directed several documentaries, short films and videos such as 210m (2007) commissioned by Ashkal Alwan, Faces applauding alone (2008), An Arab Comes to Town (2008), a documentary filmed in Denmark produced by DR2, What Does Not Resemble Me Looks Exactly Like Me (2009) with Ghassan Salhab and Mohamad Soueid. His work has

been screened in different film festivals, Museums and galleries around the world including among others Berlin film festival, Oberhausen film festival, MoMa and New Museum in New York, Kunsthallen in Oslo, Home works, Beirut and Dubai film festival. Upside Down is his first feature film.

Filmography

2011 My Father Is Still A Communist, Video
2008 An Arab Comes To Town, Documentary
2008 Faces Applauding alone. Video
2008 What Does Not Resemble Me Looks Exactly
Like, Video
2007 210m, Video
2006 Faux-raccord, Video

COMPANY PROFILE AND FILMOGRAPHY

2004 Operation Nb..., Short Film

Abbout Productions produces feature films and documentaries with a distinctly Arab voice, expressing the identity of the region. Since 1998, the company has managed to bring together an important network of Arab and Lebanese artists and produced award winning films such as A Perfect Day (2005), I Want to See (2008) and The Lebanese Rocket Society (2012) by Joana Hadjithomas and Khalil Joreige, The Last Man (2006) by Ghassan Salhab, Stray Bullet (2010) by Georges Hashem, Melodrama Habibi (2007) by Hany Tamba and Sector Zero (2011) by Nadim Mishlawi.

Abbout Productions has a strong partnership with MC Distribution, a distribution company dedicated to promote new films from the Middle East along with direct and priority access to the sole art house theater in Lebanon, Metropolis Cinema. Abbout Productions maintains a sizeable pipeline of projects at various stages of development and production. In 2010, Abbout Productions signed a landmark joint venture with Lucky Monkey Pictures - NY (City Island, Vamps) which will create exciting financing opportunities in new Middle Eastern film productions and secure the company's position in world cinema.

Filmography

2013 Ladder to Damascus, Producer, Feature Film (97 min)

2013 Stable Unstable, Producer, Feature Film (90 min)

2012 The Lebanese Rocket Society, Producer, Feature Documentary (90 min)

2011 Gate #5, Producer, Feature Documentary (84 min)

2011 Sector Zero, Producer, Feature Documentary (70 min)

2010 Stray Bullet, Producer, Feature Film (75 min) 2010 The Mountain, Producer, Feature Film (80 min) 2010 Yanoosak, Co-producer, Feature Film (65 min) 2009 1958, Producer, Feature Documentary (66 min) 2008 I Want to See, Producer, Feature Film (75 min) 2007 Melodrama Habibi, Co-producer, Feature Film (98 min)

2006 The Last Man, Co-producer, Feature Film (102 min)

2005 A Perfect Day, Co-producer, Feature Film (88 min)

PRODUCER'S PROFILE AND FILMOGRAPHY

Georges Schoucair studied filmmaking at the Ecole Supérieure de Réalisation Audiovisuelle in Paris (ESRA). On his return to Lebanon, he produced under the banner of Abbout Productions, several features and documentaries. Reaching out Middle Eastern audiences, he established MC Distribution which distributes Arab and international films throughout the region. In 2008, broadening his business, he took on the role of vice president of Metropolis, a unique art house cinema venture in Beirut. In 2010, his partnership with Lucky Monkey Pictures brought an international dimension to Abbout's regional productions.

Filmography

2013 Ladder to Damascus, Producer, Feature Film (97 min)

2013 Stable / Unstable, Producer, Feature Film (90 min)

2012 The Lebanese Rocket Society, Producer, Feature Documentary (90 min)

2011 Gate #5, Producer, Feature Documentary (84 min)

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2006 The Last Man, Co-producer, Feature Film (102 min)

2005 A Perfect Day, Co-producer, Feature Film (88 min) ect Day, Co-producer, Feature Film (88 min)

XX SETTEMBRE STREET



BRINDISI, SOUTHERN ITALY. LORENZO IS A MARINE BIOLOGIST AUTHOR OF A SENSATIONAL DISCOVERY. NOBODY SEEMS TO BE INTERESTED IN HIS STUDIES. HIS NEW JOB, THE PRECARIOUS POSTMAN, WILL HELP HIM TO DISCOVER MORE ABOUT HIMSELF AND THE PLACE WHERE HE LIVED FOR 30 YEARS.

Director: Simone Salvemini

Scriptwriter: Simone Salvemini, Osvaldo Capraro

Production Company: Chichinscì

Producer: Sarah Maestri

Coproduction Companies: Metaluna Productions

France, 3per, La Kinebottega

Coproducers: Fabrice Lambot, Caroline Piras, Marco Pozzi, Simone Salvemini
Total Budget: 1.051.700€

Secured Financing: 215.800 €

Percentage of Secured Financing: 21%

SYNOPSIS

Can someone live in the same city for so many years without understanding it?

In nature does an animal exist that has a life cycle which reminds you of the concept of immortality? What has most influence in one's choice in life: luck, work, love?

Brindisi, June 2009. Lorenzo Ungaro is 30; he has just signed a 3 month contract as a postman and has a degree in marine biology collecting dust.

A summer of work and discoveries, new people and human contact await him.

A journey on a scooter, fun mixed with pain, in search of his future.

DIRECTOR'S STATEMENT

As I write, the data on youth unemployment in Italy indicate a percentage of 39.1% (Istat, June 2013). A country that fails to involve young people in the economic and productive social system is destined to collapse.

This story combines many themes that have marked my cultural growth.

"Via XX Settembre" is a tale of training, the result of innumerable collection of real events that tell of a land in the grip of the crisis but still dreaming to overcome difficulties through the network of social solidarity.

Lorenzo, the protagonist, stubbornly tries to find his way move from the infinitely small of his microscope and his extraordinary discoveries in marine biology, to the infinitely large map of his city, a place that really he will explore by delivering the mail and will reveal a humanity often overlooked and forgotten.

The postman, with his social role, becomes almost an anachronistic symbol of a world that tries to survive to the advent of new technologies, now able to modify personal relationships as traditionally understood.

The theme of the environment and how humans act in it is expressed in its greatest contradiction through the sites chosen for the film: Brindisi, with its beautiful parks, its long history, its port, the sea and its industrial development.

Besides, the immortal jellyfish, discovered by a team of researchers at the University of Salento, and the phenomenon of the destructive beetle called Red Palm Weevil, evoke the beauty and mysterious fascination of nature and of its at times conflicting relation with man.

If I had to choose three films that have inspired me, I would mention "Man of Aran" by Robert Flaherty, "Jour de Fête" of Jacques Tati and "I Vitelloni" by Federico Fellini.

DIRECTOR'S PROFILE AND FILMOGRAPHY

Simone Salvemini was born in Brindisi in 1973. Degree in Communication at the University of Turin (1997). He studied drama at the Teatro Nuovo of Turin and script at the "Centro Lab" of Rome. Assistant Director in "Sangue Vivo" by E. Winspeare. In 2001 he works as actor and assistant director in the MTV sitcom "Bradipo", directed by Marco Pozzi. Since '99 he is author and director of his shorts, selected and awarded in more than 100 festivals. In 2004 he founded La Kinebottega, an independent film production company.

He is creator and artistic director of BRIFF - Brindisi

International Film Festival- and member of CNC ITALIA (National Centre of Short Film).

He lives in Brindisi, where teaches cinema in schools. Shortfilms filmograpfhy:

- "I Fratelli Semaforo" (The Traffic Light Brothers, 2002), Winner of 15 national and international awards, and in competition in over 60 festivals including Praga, Joensuu, Copenhagen, Glasgow.
- "Tonino Funtò" (2005), Winner of 5 international prizes and presented at over 30 festivals as Cork, Tirana, Budapest, and Milano.
- "Sguardi di Frontiera" (Looks of Frontier, 2005), Winner of the UNICEF Prize at Sottodiciotto Film Festival, Turin.
- "Liturgia della Bancarella" (Liturgy of the Fruit and Vegetables Stall, 2005), Winner of 4 international prizes and presented at over 40 festivals as Seul, Cork, Joensuu, Siena.
- "L'Intervista" (The Interview, 2009) presented at Filmbreve 2009, Turin and Clermont-Ferrand 2010 CNC Selection of the Best Shorts produced in Italy 2009.
- -"L'Approdo delle Anime Migranti" (*The Landing*, 2013), his latest documentary will be screened as premiere in competition at Tirana International Film Festival.

His first feature documentary film, "II Giorno che Verrà" (The Day to Come, 2013), was winner for the screenplay at EUROCONNECTION 2001 Clermont-Ferrand (France), awarded at 16° CINEMABIENTE TORINO 2013 and selected in many festivals.

COMPANY AND PRODUCER'S PROFILE AND FILMOGRAPHY

Chichinscì is a cultural project, a film, television and theatrical production company, a publishing house, as well as a factory of art and talent founded in Luino (VA) in 2011 by the will of the actress **Sarah Maestri**. The company's primary objective is the research and development of original projects to fill strategically a niche in the film market with the creation of authorial works, discovering and appreciating the writing of Italian films.

In 2013 it is associated producers with LIME FILM of "IL PRETORE" (The Magistrate) directed by Giulio Base, a feature film based on the best seller "Il Pretore di Cuvio" by Piero Chiara, centenary of whose birth is being celebrated in 2013, a famous writer native of Luino, city where company has seat. In development: "The Venerable Building of the Cathedral" directed by Giovanni Ziberna, a documentary about the symbol of the city of Milan.

Chichinscì has also produced the play "The little paper flowers" directed by Andrea Chiodi, based on the novel of the some name (Aliberti publisher, 2009), that is now on tour in Italian theaters.

COPRODUCTION COMPANIES PROFILE AND FILMOGRAPHY

Metaluna Productions is a French production company dedicated to genre films. Created in 2007 by Fabrice Lambot and Jean-Pierre Putters (founder of French magazine Mad Movies). In 2010, Caroline Piras joined the company as Producer.

Metaluna Productions has produced the feature films "The Theatre Bizarre" (an omnibus by 7 renowned directors including Richard Stanley, Tom Savini, Douglas Buck,...), "Samurai", an Argentinean epic film by Gaspar Scheuer (2012), "Dying God" (2007), starring Lance Henriksen, the feature film documentary "L'Autre Monde", by Richard Stanley (2013) and the documentaries "Super 8 Madness!" and "Marvel 14: les super-héros contre la censure", as well as a number of short films.

In post-production: "Aux Yeux des Vivants" (Among the Living), the 3rd feature by Julien Maury & Alexandre Bustillo (Inside, Livid).

In development: film features "Prologue" by Douglas Buck, "Sève" by Fabrice Blin, "Les Murs Ecorchés" by Régine Abadia, "Implacable" by Yann Danh, and "Achoura" by Talal Selhami.

3per, founded in Milan by the director **Marco Pozzi**, produced the feature film "MalediMiele" (2010)
The film was presented as a special event at the 67th Venice International Film Festival. It has won several awards, including the special prize "Family Films", assigned at Venice, and the award for "Best Actress" at the Annecy Festival.

La Kinebottega, established in 2004 by **Simone Salvemini** in Brindisi, works mainly within the field of audiovisual production and training, and in the organization of cinematic events. In production it works principally with short forms and documentaries. It is also member of the Regional Production District "Puglia Creativa".

GUEST ATTENDING LIST BY COUNTRY

Belgium - EUROMED AUDIOVISUAL - Ioana Westhoff

Bulgaria - SOFIA MEETINGS - Mira Staleva

Canada - A44 FILMS - Dale MacLean

Canada - **JULIJETTE INC.** - Juliette Hagopian (BELOVED's Producer) Canada - **LEIF FILMS** - Leif Bristow (HEAVEN SCENT'S PRODUCER)

Canada - **ROLLOCO** - Cathy Rollo (BELOVED's Co-producer)

Croatia - CROATIAN AUDIOVISUAL CENTRE - Sanja Ravlic

Croatia - MAXIMA FILMS - Damir Teresak (EIGHT COMMISSIONER's Producer)

Czech Republic - BACKGROUND FILMS - Mikulas Novotny (JOURNEY TO ROME's Producer)

France - ACE - Simon Perry

France - ALIA FILMS - Lila Graffin (JUVENTUS OF TIMGAD's Producer)

France - CINE-SUD PROMOTION - Thierry Lenouvel

France - CNC - Julien Ezanno

France - COSMOPOLIS FILMS - Luc Ntonga

France - EURIMAGES - Anton Calleja

France - IDPL - Dima Hamdan (THE KIDNAP's Director)

France - LES CONTES MODERNES - Patrice Nezan

France - LES FILMS DE L'APRES-MIDI - François d'Artemare

France - METALUNA PRODUCTIONS - Caroline Piras (XX SETTEMBRE STREET's Co-producer)

France - MPM - Juliette Lepoutre

France - URBAN FACTORY - Dominique Welinski

Georgia - CINETECH FILM PRODUCTION - Nikoloz Abramashvili (TERZO MONDO's Producer)

Germany - IRIS GROUP - Andreas Eicher

Germany - MDM - Oliver Rittweger

Germany - **NEUE MEDIOPOLIS FILMPROD.** - Alexander Ris

Germany - PALLAS FILM - TWENTY TWENTY VISION FILMPRODUKTION - Thanassis Karathanos

Germany - POLA PANDORA FILMPRODUKTION - Friederike Steinbeck

Germany - UNAFILM - Titus Kreyenberg

Holland - FORTISSIMO FILMS - Berenice Fugard

Holland - ROTTERDAM FILMS - Dirk Rijneke and Mildred van Leeuwaarden

Italy - ASMARA FILM - Francesca Zanza

Italy - BAVARIA MEDIA ITALIA - Oswald Garms

- Italy BIANCAFILM Marco Lorenzi
- Italy CHICHINSCI' Federico Monti (XX SETTEMBRE STREET's Producer)
- Italy CLASSIC Amedeo Pagani
- Italy DINAMO FILM Francesca Ciammitti and Mario Bucci (GAME OVER's Producer and Director)
- Italy FARO FILM Giorgio Magliulo
- Italy FANDANGO Stefano Basso
- Italy GIARDINI PENSILI Roberto Paci Dalò
- Italy LA KINEBOTTEGA Simone Salvemini (XX SETTEMBRE STREET's Director)
- Italy LA SARRAZ PICTURES Alessandro Borrelli
- Italy LUMIERE Emilia Bandel
- Italy MARTHA PRODUCTION Martha Capello
- Italy MINISTRY OF CULTURAL HERITAGE AND ACTIVITIES AND TOURISM DIRECTORATE

 GENERAL FOR CINEMA lole Maria Giannattasio
- Italy PACO CINEMATOGRAFICA Daniela Masciale
- Italy PASSIONE CINEMATOGRAFICA Alessandra Acciai
- Italy PMI Andrea Stucovitz
- Italy RAI CINEMA Carlo Brancaleoni
- Italy WILDSIDE Mario Gianani
- Italy 9, 99 FILMS Luca Legnani (THROWAWAY's Producer)
- Israel DORI MEDIA PARAN Keren Michael (AND THERE WAS MORNING'S Producer)
- Lebanon ABBOUT PRODUCTIONS Georges Schoucair (UPSIDE DOWN's Producer)

Luxembourg - JULIETTE FILM - David Grumbach (INITIO's Director)

Luxembourg - PAUL THILTGES DISTRIBUTIONS - Paul Thiltges (INITIO's Producer)

Morocco - BOULANE O'BRYNE PRODUCTION - Ahmed Boulane (LA ISLA's Producer)

Spain - ASTRONAUTA PRODUCCIONES - Luis Angel Ramírez (GOD'S LEG's Producer)

Spain - POTENZA PRODUCCIONES - Carlo D'Ursi (IN THE NAME OF DEATH I WILL LOVE YOU FOREVER'S Producer)

Tunisia - CINETELEFILMS - Isabella Kraus (A FULL MOON NIGHT's Producer)

- U.K. CREATIVE ENGLAND Caroline Cooper Charles
- U.K. F&ME Sam Taylor
- U.K. JUNCO FILMS Juan Manuel Biaiñ (THE DONATION's Producer)
- U.K. MARK FORSTATER PRODUCTIONS Mark Forstater (THE DEVIL'S BANKER's Producer)
- U.S.A. RONALDS BROTHERS FILMS Dean Ronalds and Emanuela Galliussi (TO FALL's Producer and Director)
- U.S.A. ROSE FILMS Rose Ganguzza
- U.S.A. THE KENNEDY/MARSHALL COMPANY Anders Kristensson

EUROPEAN UNION

Project co-financed by the E.U., in accordance with the Operational Programme E.R.D.F. Puglia 2007-2013 Line 4.3 Action 4.3.1 C) - Line 6.3., Action 6.3.2 "Initiatives in support of local business internationalization"

APULIA REGION

Tourism, Culture and Mediterranean Department

Economic Development Department

Economic Development, Employment and Innovation Policy Department International Business Promotion Department

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