

**MIA** | **Cinema**  
Co-Production Market

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**BOOK OF  
PROJECTS**



**MIA** | Cinema  
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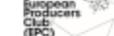
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# MIA | Cinema Co-Production Market

## Introduction

The MIA | Cinema Co-Production Market, inheriting and including the best practices and the 11 - year experience of New Cinema Network (NCN), in 2016 will present 18 international projects selected by the committee composed of Lee Magiday, Catia Rossi and Matthew Takata.

The MIA | Cinema Co-Production Market 2016 Selection Committee:

### LEE MAGIDAY

Lee produced - alongside Ceci Dempsey, Ed Guiney and Yorgos Lanthimos - *The Lobster* directed by Yorgos Lanthimos (Alps, Dogtooth) and written by Yorgos Lanthimos and Efthimis Filippou. Starring Colin Farrell, Rachel Weisz, Jessica Barden, Olivia Colman, Ashley Jensen, Ariane Labed, Angeliki Papoulia, John C. Reilly, Léa Seydoux, Michael Smiley and Ben Whishaw, *The Lobster* was awarded the Jury Prize at the 68<sup>th</sup> Cannes Film Festival in 2015. Lee was Associate Producer on the Irish box office hit *The Guard*, directed by John Michael McDonagh starring Brendan Gleeson and Don Cheadle. Lee produced the short film *Necktie* with Kate McColgan, written and directed by Yorgos Lanthimos and commissioned by the Venice Film Festival in honour of their 70<sup>th</sup> Anniversary. Lee also produced the short film *Candy*, with Brett Webb and Partizan Films for the BBC Film Network, BBC HD & the UK Film Council/BFI, directed by upcoming award winning music video director Kinga Burza, starring Ella Purnell (*Never Let Me Go*).

Lee has recently left Element Pictures where she set up Element's London offices as Head of Development before evolving into her role as a Producer.

Before joining Element in 2006, Lee headed up Focus Feature's European offices as their VP of Acquisitions & Production - Europe from their inception in 2002 until the end of 2005. Prior to that, Lee worked in acquisitions at PolyGram Filmed Entertainment. Lee began her career producing music videos in London.

### CATIA ROSSI

Italian-born sales veteran Catia Rossi, after 15 years as Sales Executive for Rai Com's Cinema line-up, last year joined a new sales company, True Colours Glorious Film, co-founded by Lucky Red and Indigo Film, as Managing Director and Head of International Sales. She attended the most important film festivals and markets in the world (EFM, Cannes, Toronto, American Film Market, Ventana Sur, Asian Film Market), where she sold some of the biggest international successes of Italian films abroad: *The Best of Youth* by Marco Tullio Giordana, *Caesar Must Die* by Taviani Brothers, *Viva la libertà* by Roberto Andò and *Black Souls* by Francesco Munzi.

During the last year, Catia handled sales of *The Confessions* by Roberto Andò and *Perfect Strangers* by Paolo Genovese.

### MATTHEW TAKATA

Matthew Takata is the Manager for the Feature Film Program's international work at Sundance Institute. His focus is on international outreach and selection for the Institute's Screenwriters and Director's Labs in Utah, FFP's labs in India, Turkey, Jordan and Japan, and the annual Sundance Institute | Mahindra Global Filmmaking Award. Previously, Matthew worked at GK Films on projects including *The Departed*, *Blood Diamond*, and *The Town*, following a stint at Key Creatives and International Creative Management. Matthew attended the University of California, Los Angeles, and is a native of the San Francisco bay area.

## The Awards

The MIA | Cinema Co-Production Market is honoured once again to have the participation of Eurimages - the Council of Europe's Film Fund - which will confer the Eurimages Co-Production Development Award: a cash prize of 20.000 Euros to the project most in line with the principles of collaboration and co-production that inspire Eurimages. The award will be assigned by the Eurimages jury composed of:

### IOLE MARIA GIANNATTASIO

Iole Maria Giannattasio is the coordinator of the research unit within Directorate General Cinema of the Italian Ministry of Cultural Heritage and Activities and Tourism.

She represents Italy at Eurimages, European Cinema Support Fund, at the European Audiovisual Observatory and at EFARN - European Film Agencies Research Network.

Iole is the author of several publications on audiovisual film industries and markets and she is a collaborator of the Film Magazine *8 ½ - numeri visioni e prospettive del cinema italiano*, published by Istituto Luce - Cinecittà in cooperation with ANICA and DG Cinema - MiBACT.

She was a member of the team established by DG Cinema for the administration of the new tax incentives for the film industry in effect since 2009.

### ILANN GIRARD

Ilann Girard is a film producer focusing on ambitious international projects through his company Arsam International. His credits include Christian Volkman's *Renaissance* (Annecy Cristal Award), Luc Jaquet's *March Of The Penguins* (Academy Award), Bille August's *Goodbye Bafana* (Cinema for Peace Award), Samuel Maoz's *Lebanon* (Golden Lion), *I, Anna* by Barnaby Southcombe, *Ombline* by Stéphane Cazes (Cannes Junior Prize) and more recently Goran Paskaljevic's *When Day Breaks*.

He is the CEO and co-founder of Olffi.com, the largest database about public funding and production incentives around the world. Ilann also offers business affairs and finance packaging consultancy through Arsam.

Based in Paris he sits at the board of the Ile de France Film Commission and the European Film Academy.

**LEE MAGIDAY** (also member of the Selection Committee).

### MICHAEL WEBER

After 10 years in the world sales division of the Bavaria Film Group, Michael Weber set up his own sales company, The Match Factory, in 2006. He founded the company together with Karl Baumgartner and Reinhard Brundig of Pandora Film. Among the Directors represented by The Match Factory are Aki Kaurismäki, Jim Jarmusch, Ari Folman, Fatih Akin, Christian Petzold, Eran Kolirin, Miranda July, Danis Tanovic, Ritesh Batra, Apichatpong Weerasethakul and Maren Ade. The company is a regular at all important festivals and has gained the most prestigious awards, for example the Cannes Golden Palme for *Uncle Boonmee Who Can Recall His Past Lives* by Apichatpong Weerasethakul; Golden Globe® for Best Foreign Language Film (*Waltz With Bashir* by Ari Folman) as well as 7 Nominations for the Academy Award®.

Since 2012 and 2013 respectively, he is also the partner in two production companies, Pola Pandora and Match Factory Productions, the latter together with Viola Fügen. Currently in production and development are *Superfluous Man* by Kornél Mundruczó, *Im Feuer* by Daphne Charizani, *Foxtrot* by Samuel Maoz and *Photograph* by Ritesh Batra.

This year the MIA | Cinema Co-Production Market is particularly proud to present for the first time the ARTE International Prize: the prize (5.000 Euros) is an award given to the best project selected in the Market, to support its development. With this award, ARTE and MIA hope to contribute to the development and production of independent filmmaking.

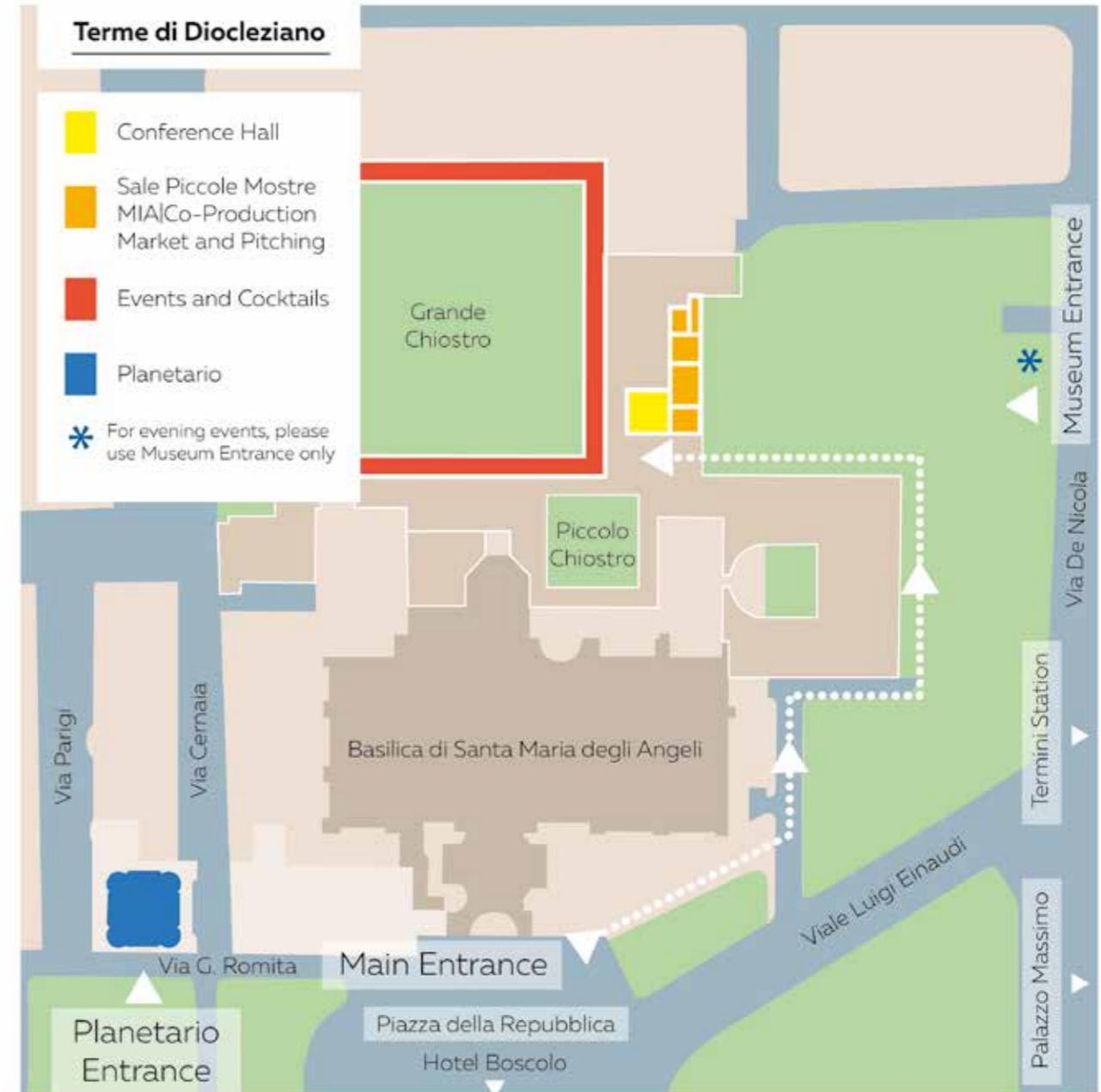
# YAS | Young Audience Spotlight



In the last few years - thanks to a new generation of Italian writers, screenwriters and directors - original reinterpretations of the themes related to childhood and adolescence have been explored. Offering a vision of a lively reality, these stories shorten the distance between the audience and the big or the small screen. For this reason, MIA, responding to an increasing industrial need, has decided to confront this tendency by creating a platform - YAS | Young Audience Spotlight - aiming to guarantee a clearer interpretation of projects and to encourage an international market always in search of brave stories dedicated to a young audience that can also speak to adults.

YAS will be a completely new space structured horizontally between cinema and TV, dedicated to teen/young adult products in their different stages of production and will hopefully be a platform for 6 talented Italian authors, selected by Fabia Bettini and Gianluca Giannelli, Alice Nella Città's curators. The selected projects will explore different stories and genres, having as common denominators an international breadth and high quality. The selection aims to offer a wide-ranging outlook on a world which is too often confined to a category that has now become too tight and that can no longer be contained, full as it is of suggestions coming from books, comics and videogames.

## Layout of the Terme di Diocleziano





ARMENIA

# Aurora's Sunrise

Inna Sahakyan



## Project Information

**Original Title**  
Arshaluysi Lusabatsy  
**English Title**  
Aurora's Sunrise  
**Screenplay by**  
Inna Sahakyan  
**Format**  
HD  
**Shooting Language**  
Armenian, English  
**Main Locations**  
Armenia, USA

## Main Producer

**Bars Media**  
Vardan Hovhannisyan  
Sepuhi 20  
0014 Yerevan - Armenia  
Ph. +374 10226733  
vardan@barsmedia.am  
www.barsmedia.am

**Estimated budget** € 749,404  
**Financing in place** € 234,000

**Financiers/partners already involved**  
National Cinema Center of Armenia (Armenia): € 85,500  
Zoryan Institute (Armenia): € 90,000  
Bars Media (Armenia): € 54,000  
Armenia Turkey Cinema Platform (Armenia, Turkey): € 4,500

## Synopsis

An old woman holds between her wrinkled fingers a massive scroll, almost as wide as she is tall. Slowly she begins to unroll it - an old movie poster. With pride in her ragged voice, she identifies the stars on the poster. Finally, she points to the girl in the center of the poster: That's me. Aurora.

Suddenly everything but the poster slowly starts to fade to animation. The poster is now on the wall of a movie theater. It is the biggest premiere of 1919. Sitting quietly in the front row of a packed theater is the young girl from the poster. As the lights dim, she shuts her eyes. What she will see is not just a film; it's the last two years of her life, filled with starvation, slavery in harems, torture, and death.

Aurora was only 14 when the Armenian Genocide began. She survived 2 years of horror before escaping to America. Her heroic story became a best-selling memoir and in 1919 she starred in the Hollywood adaptation *Auction of Souls*. With her efforts, millions of dollars were raised for other survivors and the world learned of the Armenian Genocide.

We will tell Aurora's forgotten story, based on her archival interviews, through surviving segments of silent film and animation.

## Director's Statement

*"I showed the tragedy of my people to the world. That is why I survived." These are words from an interview with Aurora. She dedicated her life to raising genocide awareness. Unfortunately, today, more than 100 years later, there are many places in the world where people face similar horrors. With this film we want to show how a refugee, a genocide survivor, is more than just a victim. We want to show that they can be heroic, altruistic, filled with an unwavering spirit of humanity. We got exclusive access to unique footage of Aurora's archive interviews and surviving segments of her silent film, and, by using the medium of animation, we can transform her words into images and bring her story to life, vividly, for others. Right now, as death and terror stalk the Middle East again, and thousands flee to European shores, we think this story must be told.*

She is a best-selling author, a Hollywood sensation of the silver screen and teenage survivor of the Armenian Genocide. She is Aurora Mardigianian, the girl who brought her people's tragedy to the world. Aurora's Sunrise tells her story as it's never been told before, in vivid docu-animation.

## Director's Profile

Inna graduated from the Academy of Fine Arts with an M.A. degree in Fine Arts Criticism. Since 2003 she has been working as a producer and director at Bars Media Documentary Film Studio. As assistant director, she collaborated on the multi-award winning documentary *A Story of People in War and Peace* - a co-production with BBC, ARTE, WDR, and YLE. In 2010 Inna directed the documentary *The Last Tightrope Dancer in Armenia*, an international co-production with NHK, ITVS, YLE, SVT and TVP. She is now developing several creative documentary projects with international appeal.

## Director's Filmography

**2010 The Last Tightrope Dancer in Armenia**

FEATURE DOCUMENTARY

39<sup>th</sup> Dance on Camera Film Festival: *Best Documentary Award*

19<sup>th</sup> International Festival of Ethnological Film: *Grand Prix*

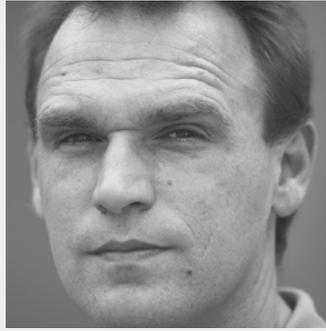
Golden Apricot International Film Festival: *Best Armenian Film Award*

8<sup>th</sup> Gdansk International Doc Film Festival: *Special Jury Award*

## Company Profile

### Bars Media

Bars Media Documentary Film Studio was established in 1993 by Vardan Hovhannisyan, who began his career as a frontline filmmaker covering hotspots in the former Soviet Union. Bars Media was one of the first independent film companies in Armenia, specialising in making documentaries about human stories, culture, history and other social issues. Bars Media's documentaries have been broadcast on BBC-Storyville (UK), ARTE (France-Germany), WDR (Germany), PBS (US), NHK (Japan), YLE (Finland) and on many other international channels. Located in Armenia, the studio is uniquely positioned at the crossroads of Europe and Asia and is thus able to cover a wide range of stories from the region.



CROATIA

## What a Country?

Vinko Brešan



### Project Information

**Original Title**  
Koja je ovo država?  
**English Title**  
What a Country?  
**Screenplay by**  
Mate Matišić  
**Format**  
DCP 2K  
**Shooting Language**  
Croatian, Serbian  
**Main Locations**  
Croatia

### Main Producer

**Interfilm**  
Ivan Maloca  
Nova ves 45/2  
10000 Zagreb - Croatia  
Ph. +385 14667290  
Fax +385 14667022  
interfilm@interfilm.hr  
www.interfilm.hr

**Estimated budget** € 1.478.986

**Financiers/partners  
already involved**  
In Film (Czech Republic)  
Vertigo (Slovenia)  
Zillion (Serbia)

### Synopsis

Although the film is composed of three surreal stories, the main plot, which connects all the characters, starts on New Year's Eve when a group of parents – Croats, Serbs and Bosnians – steals the coffins of the late Croatian president Tuđman and Serbian president Milošević from their tombs. They do it with the intention of exchanging the dead presidents for information regarding the whereabouts of their children who were killed in the war and buried in unmarked graves. The desperate parents are old and in poor health, and their drastic act is meant to draw the world's attention and that of their own countries' populations to these family tragedies which are slowly falling into oblivion.

The disinterment of the late Croatian president doesn't go as planned. The current Croatian president and members of the government work hard to hush up the huge scandal. Their actions and the desperate parents' attempts at negotiating with the government result in a series of tragicomic events, leading to the climax which reveals how reality can sometimes be more controversial and more surprising than fiction.

### Director's Statement

*A film in which old people roam about with two coffins can be nothing but a black comedy with surreal elements, a genre which I fervently support as someone from the Balkan-Mediterranean region. Balkan-Mediterranean cinema possesses a sort of fabulistic, emotional, visual madness which is convincing and real on the one hand, and markedly surreal on the other. Naturally, humor is the main element which can give credibility to a story like ours because comedy in itself is a very artificial genre. (Didn't Bunuel use humorous discourse in his surrealist story-telling?) It is very important that the viewers find the situations in the film authentic, and since the viewers themselves live in a world in which the absurd is an everyday occurrence, the absurd, funny and surreal situations in the film will strike them as the reality which surrounds them. Isn't that the proof that all of us from the Balkans are living in a surreal black comedy?*

On New Year's Eve a group of parents – Croats, Serbs and Bosnians – steals the coffins of the late Croatian president Tuđman and Serbian president Milošević from their tombs.

### Director's Profile

Vinko Brešan was born in 1964 in Zagreb. He studied philosophy and comparative literature as well as film and TV directing. His debut, a low budget feature film called *How the War Started on My Island*, became, after *Titanic*, the biggest box-office success in Croatian cinemas in the last 20 years. For his film *Marshal Tito's Spirit* he received the Best Director Award at the Karlovy Vary Film Festival in 2000. After being awarded at the Berlinale, his following feature *Witnesses*, won the Philip Morris Award at KVIFF 2004. In 2009, *Will Not Stop There* received the FIPRESCI award at KVIFF. *The Priest's Children* was nominated for EFA Comedy of the year in 2013, the biggest Croatian box-office hit since 2000, and was distributed to over 30 territories in the world. He is also active as a theatre director.

### Director's Filmography

#### 2013 *The Priest's Children*

FEATURE FILM

EFA Best Comedy of the Year: Nomination

Karlovy Vary International Film Festival: Official Competition

Thessaloniki Int'l Film Festival: Best Film Award

#### 2008 *Will Not Stop There*

FEATURE FILM

Karlovy Vary International Film Festival: Fipresci Award

#### 2004 *Witnesses*

FEATURE FILM

Berlin Film Festival:

*Peace Film Award, Ecumenic Jury Award, Special Mention*

#### 1999 *Marshal Tito's Spirit*

FEATURE FILM

Berlin Film Festival: Forum - Wolfgang Staudte Award

Karlovy Vary International Film Festival: Best Director Award

#### 1996 *How the War Started On My Island*

FEATURE FILM

Pula Film Festival: Best Director Award

### Company Profile

#### Interfilm

Established in 1998, Interfilm specialised in producing full-length fiction films for cinema and fiction series for television. Interfilm has produced more than thirty feature films that have participated in the official selections at various film festivals (Berlin, Venice, Karlový Vary, Moscow, Montpellier, Haifa, Tribeca, Jerusalem, Rio De Janeiro, Palm Springs, Warsaw, Busan, etc...). This year's successes include *The Constitution* directed by Rajko Grlic (Croatian/Slovenian/Czech/Macedonian co-production co-funded by Eurimages) that won the Grand Prize of Americas in this year's Montreal World Film Festival, and *On the Other Side* directed by Zrinko Ogresta, which premiered at the Berlinale Panorama Section and which is part of this year's EFA Selection and the Croatian candidate for the Foreign Language Oscar.



GERMANY, ITALY

## Stay Still

Elisa Mishto



### Project Information

**Original Title**  
Stillstehen  
**English Title**  
Stay Still  
**Screenplay by**  
Elisa Mishto  
**Format**  
4K  
**Shooting Language**  
German  
**Main Locations**  
Alto Adige (Italy), Germany

### Main Producer

**Looks Film & TV**  
Martina Haubrich  
Lützowufer 1  
10785 Berlin - Germany  
Ph. +49 03032306010  
haubrich@looksfilm.tv  
www.looksfilm.tv/en

**Partner Media Investment**  
Andrea Stucovitz  
Via San Godenzo, 174  
00189 Rome - Italy  
Ph. +39 0664720273  
stucovitz@icloud.com  
www.pmisr1.eu

**Estimated budget** € 1.855.771  
**Financing in place** € 750.000

**Financiers/partners  
already involved**  
FFA Production Support  
(Germany): € 350.000  
MiBACT First Feature  
(Italy): € 200.000  
Tax Credit (Italy): € 150.000  
Creative Europe Development  
Fund (EU): € 30.000  
FFA/MiBACT Development Fund  
(Germany/Italy): € 20.000

### Synopsis

Julie is a 20-year-old orphan who wears yellow rubber gloves. She lives off her inheritance and has started a kind of rebellion named Stay Still: don't do, be or desire anything in life. She runs around doing whatever she likes and when she gets into trouble she lets herself be taken in to Dr. Hermann's psychiatric clinic. Sometime later her financial advisor tells her that she is nearly broke and he convinces her to sell her last property to the bank. Later, Julie escapes with Agnes, a new nurse who ends up at Julie mum's house. After a fun evening, Julie sets the house on fire. Back in the clinic, she apologises to Agnes and explains to her that she always wears her rubber gloves so that people label her a psycho and so let her get away with everything. A few days later, Agnes and Julie start to make out, hidden in the clinic, when one of the patients in the other room has a hysterical attack. As a consequence, Dr. Hermann gives Agnes three months to find a new job. Feeling hopeless, Julie tries to hang herself but she manages to be saved. Agnes seems to have convinced Julie to finally give up her crazy philosophy but instead the girl has one last big stunt in store for us.

### Director's Statement

*Most of my life was embedded in psychology. Both my parents are psychologists and they love their job. I saw patients, clinics and doctors from morning till night, i heard their problems, my parents' criticism of the system, their dreams and then bitterness for having changed everything and yet nothing. Julie first came to visit me in my dreams. She didn't talk much, but she took me by the hand and made me write her story. What do you want to do, Julie? How do you want to end up? But she would just smile at me with an expression that told me: you didn't get it yet? Freud, my parents' social fights, my own quest for meaning in a society that appeared to me more and more unjust, it all came together and melted in one simple question: what if the only way to rebel in a society obsessed with producing and consuming at any cost, is to fight for your right to do nothing? If the only option left for a human being is to affirm its right to exist, does it have a right to be nothing?*

Funny, smart and young, Julie decides she doesn't want to do anything in life. By doing so she starts a rebellion that will question and destabilise everything and everybody around her. Stay Still is the story of a generation with a poetic and witty undercurrent. Dangerous, but very exciting.

### Director's Profile

Born March 28, 1978 in Reggio Emilia, Italy. Resident in Berlin, Germany, since 2000. Lived and studied in London from 2007 to 2009. Education: MA with Distinction in Feature Film, Goldsmiths University, London. BA and MA cum laude in Communications Studies at University of Bologna, directed by Umberto Eco. Studies in Semiotics and Political Science at Humboldt University Berlin. Studies in Film at The International Film College, Maine, USA.

### Director's Filmography

**2012 Micro/Macro**  
SHORT DOCUMENTARY  
**2008 Frauen im Ring**  
FEATURE DOCUMENTARY  
**2007 States of mind**  
FEATURE DOCUMENTARY  
International Documentary Festival Amsterdam: *World Premiere*  
**2004 Deep into the water**  
SHORT FILM  
New York Short Film Festival

### Company Profile

**Looks Film & TV**  
Looks, established in 1995, is a group of companies dedicated to the production and distribution of a wide variety of media. Gunnar Dedio has been the Managing Partner of the Looks Group since its foundation. Looks Filmproduktionen GmbH, based in Berlin and established in 2004 by Gunnar Dedio and Martina Haubrich, is the "theatrical department" within the Looks Group with a focus on documentaries as well as fiction for cinema and television.

### Partner Media Investment

Partner Media Investment is an independent film production and distribution company based in Italy. The aim of the company is to produce auteur films preferably as co-productions with other national and international production companies. Over the past few years the company has produced and distributed several movies on its own and through local distributors such as Istituto Luce and Microcinema. Founded in 2006 by Andrea Stucovitz, the company has already produced and co-produced feature documentaries and feature films with France, Germany, USA, Albania and Belgium, participating in international film festivals such as Cannes, Montreal, Athens, Palm Springs, Dhaka, Monaco, Biff, Jerusalem, and others.



GERMANY

# Let the Northern Lights Erase Your Name

Eva Weber



## Project Information

### Original Title

Let the Northern Lights Erase Your Name

### Screenplay by

Vendela Vida

### Format

HD

### Shooting Language

English, Sami

### Main Locations

USA, Lapland (Finland, Norway)

## Main Producer

Ma.Ja.De. Filmproduktions GmbH

Heino Deckert

Gottschedstr.18

04109 Leipzig - Germany

Ph. +49 3419839696

heino@majade.de

www.majade.de

Estimated budget € 2.000.000

Financing in place € 124.500

### Financiers/partners

already involved

Mitteldeutsche Medienförderung

(Germany): € 40.000

MEDIA Slate

Funding - Pre-production (EU):

€ 40.000

Sundance - Development (USA):

€ 13.500

San Francisco Film

Society - Development (USA):

€ 31.000

## Synopsis

*Let the Northern Lights Erase Your Name* tells the story of Clarissa, a 28-year-old American woman, who lives in San Francisco with a doting fiancée and a job subtitling foreign films. Yet, when her father, Richard, dies suddenly, Clarissa's world is upended. On the day of his funeral, she discovers that he wasn't her biological father after all. Her mother disappeared fourteen years earlier, and now Clarissa is alone and adrift. Everything she believed about her life is a lie, and she sets out to find her real father and, ultimately, to find herself.

Her journey leads her from San Francisco to Helsinki, and then north of the Arctic Circle, to Lapland, the land of the Sami. There, under the northern lights of a sunless winter, she meets Eero, a Sami priest, who she believes to be her father, only to be confronted with the truth of her origins and her mother's past. In shock and distraught, Clarissa travels farther north, to understand what happened all those years ago, and is finally re-united with her mother in an isolated wilderness camp.

With the remote Arctic landscape as a backdrop to one woman's search for identity and truth, the film questions whether we can ever truly know where we've come from - and if it's possible to escape our past.

## Director's Statement

*When I first read Vendela's book, I was instantly drawn to the story by its haunting setting in the Arctic landscape and the way it challenges our understanding of the mother-daughter relationship.*

*When we join Clarissa at the beginning of the film, she's very much on the outside. She has put up invisible barriers to protect herself from more pain but they also stop her from forming any meaningful relationships. When Richard dies, her carefully constructed world falls apart and she sets out on a journey of self-discovery that slowly forces her to deal with her feelings of grief and anger. While there is no classical happy ending, the film will nevertheless give the viewer a sense of closure: Clarissa is finally able to move on and take responsibility for her own life, rather than being a 14-year old girl who wants her mother's love.*

*Set against the eerie silences and imposing beauty of the Arctic landscape, the film is, at its core, a very simple and human story - it's a story about growing up and being able to leave one's past behind. Who are we and who do we want to be? Can Clarissa redefine herself and avoid repeating her mother's mistakes?*

*In my films I want to transport people to places that they've never been to, both emotionally and geographically. I love the idea that this film throws us into a strange, extreme and unexpected world. While this is a fictional story, the film will feel rooted in Sami culture, and the characters will feel authentic and real.*

## Director's Profile

Eva Weber is a London-based, German filmmaker working in both documentary and fiction.

Eva's award-winning films have screened at numerous festivals, amongst others, at Sundance, Telluride, Edinburgh, and London. Her film *The Solitary Life of Cranes* was described as "one of the most absorbing documentaries of the year" by The Observer, and selected as one of the top five films of the year in Sight & Sound's annual film review. Eva's fiction short *Field Study* was nominated for the 2015 European Film Award.

Eva is currently working on a number of feature projects including the Sundance-supported *Let the Northern Lights Erase Your Name*; and *The Spark*, developed with the support of the BFI. She is also in development with the hybrid feature *Ghost Wives*, supported by the Danish Film Institute and Creative Europe.

Eva attended the Sundance Institute's Screenwriters' and Directors' Labs, and is the recipient of the Sundance Institute Mahindra Global Filmmaking Award.

## Director's Filmography

### 2014 Field Study

SHORT FILM

2015 European Film Awards: Nomination

### 2012 Black Out

FEATURE DOCUMENTARY

### 2011 Reindeer

SHORT DOCUMENTARY

Telluride Film Festival: *In Competition*

Sundance Film Festival: *In Competition*

London Film Festival: *In Competition*

AFI Fest: *In Competition*

### 2008 The Solitary Life of Cranes

SHORT DOCUMENTARY

### 2005 The Intimacy of Strangers

SHORT DOCUMENTARY

Full Frame Film Festival: *President's Award*

Big Sky Film Festival: *Best Documentary*

The story of a young woman who discovers, on the day of her father's funeral, that he was not actually her father. Abandoned by her mother at a young age she sets out to find her real father. Travelling from San Francisco to the north of the Arctic Circle - to Lapland, she not only unearths her family's secrets, but also the truth about herself.

## Company Profile

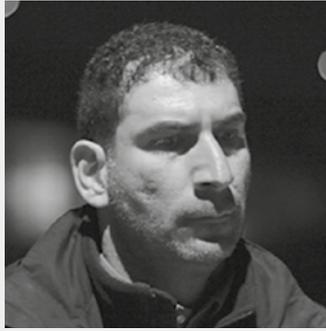
### Ma.Ja.De. Filmproduktions GmbH

Ma.Ja.De. is one of the few German film-production companies delivering documentaries and feature films that have consistently won international festival awards and have secured worldwide sales and theatrical distribution.

Founded in 1991 by Heino Deckert, Ma.Ja.De. has completed a series of high-profile collaborations with renowned national and international directors that include Sergei Loznitsa, Pirjo Honkassalo, Vitalij Manskij, Viktor Kossakovsky among others.

Ma.Ja.De. has produced more than 100 documentary films to date. Our films have premiered at festivals such as Berlinale, Venice, and IDFA Amsterdam. In 2010 *Rabbit à La Berlin* by Bartek Konopka received an Academy Award nomination. The fiction films *My Joy* and *In the Fog* by Sergei Loznitsa were selected for competition at the Cannes Film Festival in 2010 and 2012. In 2011 Victor Kossakowsky's *Vivan las antipodas* opened the Venice Film Festival and was nominated for the European Film Prize. In 2013 Michael Obert's debut film *Song From the Forest* won the VPRO IDFA Award for Best Feature-Length Documentary.

Ma.Ja.De.'s growing involvement in international feature film productions led to the founding of Ma.Ja.De. Fiction in 2005. The projects realised are often formatted as "documentary filmmakers go feature", allowing for very distinct points of view blending both genres. Ma.Ja.De. is based in Leipzig with an office in Berlin. It co-owns Blinker Filmproduktion in Cologne.



GREECE

# Ballad for a Pierced Heart

Yannis Economides



## Project Information

### Original Title

Η Μπαλάντα Της Τρύπιας Καρδιάς

### English Title

Ballad for a Pierced Heart

### Screenplay by

Yannis Economides, Harry Lagoussis, Dimosthenis Papamarkos

### Format

Digital 4K

### Shooting Language

Greek

### Main Locations

Athens, Thessaloniki (Greece)

## Main Producer

### Faliro House Productions

Christos V. Konstantakopoulos  
Pentelis Street 8a, Palaio Faliro  
17564 Athens - Greece  
Ph. +30 2109404762  
Ph. +30 2109404763  
info@falirohouse.com  
www.falirohouse.com

Estimated budget € 1.597.286

Financing in place € 408.286

### Financiers/partners

#### already involved

Faliro House Productions  
(Greece): € 408.286

## Synopsis

Beautiful Olga knows she can do better than playing trophy wife to a rich brute in a grim provincial town in Greece. She steals 1 million euros from her husband and shacks up with her new lover Manos.

Instigated by his mother Foteini, Iraklis contacts his estranged cousin and local crime boss, Tsekos, and puts a contract on both their heads.

In the clean mountain air, Olga decides to return the money. Manos tells his mother Aliko, who convinces her son to betray Olga for the loot. She contacts Mr. Yorgos, a shady art dealer with contacts in the underworld - he needs to make Iraklis and Olga "disappear".

What she doesn't know, is that Mr. Yorgos's contact is his brother-in-law, Tsekos. At dinner that night, Tsekos tells Mr. Yorgos of the million that Aliko "forgot to mention". They decide to keep it for their family, which means no outside witnesses...

...but what about inside witnesses?

Lost in their planning and scheming, the three families forget the strongest motive of all: Love. Pure, romantic, unrequited love, the kind that can drive a man to do anything, in order to save an unsuspecting woman from the wolves surrounding her.

## Director's Statement

*In this, my 5<sup>th</sup> film, I wish to explore the limits of tragicomedy, using dark humour and profanity as my main tools.*

*I will attempt a Mediterranean neo-noir, in full dialogue with contemporary social cinema, featuring anti-heroes and Greek society's jetsam. The archetypal motifs will take centre stage; passion, Eros, money, greed, betrayal, vengeance, family, power. With the help of sarcasm, I will seek to penetrate this wildly strange entity known as man.*

*I believe cinema should first and foremost serve humanity. My directing approach is simplicity instead of exhibitionism, the camera strictly on eye level, warm colours, mainly telephoto lenses and realistic locations of adisintegrating Greece, for the earthly look that this story deserves. The prevalent element in my cinematic universe remains, in an almost totemic fashion, the human face, the face of the actor.*

*Careful casting, months of rehearsals and constant work on the language, looking for that unique, elusive quality, produced when a good actor gets lost in a well written part. This is the first sign of high production value, which is always important to me.*

*How are one's ethics and personal limits affected in a world that is dark, inhuman and ridiculous? Is wealth really the strongest motive? How about love? Deep, reserved, unspoken love? Can it blossom on the barren soil of ruthless cynicism? These are the questions that I hope will take root in the audience's mind.*

Two Greek families feud over a trophy wife and one million euros, in this neo-noir black comedy of circumstance.

## Director's Profile

Yannis Economides was born in 1967 in Limassol, Cyprus. In 1987 he moved to Athens to study filmmaking. After several short films and documentaries, in 2003 he wrote and directed his first feature film, *Matchbox*. His second feature *Soul Kicking* premiered in Semaine de la Critique in 2006 and his third, *Knifer* (2010) won seven awards from the Greek Film Academy, including Best Film, Best Director and Best Screenplay. *Stratos*, his fourth feature, premiered in the Competition Programme of the 64<sup>th</sup> Berlin International Film Festival in 2014.

## Director's Filmography

### 2014 Stratos

FEATURE FILM

64<sup>th</sup> Berlin Film Festival: *In Competition*

### 2010 Knifer

FEATURE FILM

Greek Film Academy: *Best Film, Best Director, Best Screenplay*

### 2006 Soul Kicking

FEATURE FILM

Cannes 2016 - Semaine de la Critique: *World Premiere*

### 2012 Matchbox

FEATURE FILM

## Company Profile

### Faliro House Productions

Faliro House was founded in 2008 by Christos V. Konstantakopoulos and has since produced and co-produced more than 40 films, including *The Founder* by John Lee Hancock, *Little Men* by Ira Sachs, *Midnight Special* by Jeff Nichols, *Chevalier* by Athina Rachel Tsangari, *The Lobster* by Yorgos Lanthimos, *Before Midnight* by Richard Linklater, *Stratos* by Yannis Economides, *Miss Violence* by Alexandros Avranas and *Only Lovers Left Alive* by Jim Jarmusch. Upcoming projects include *The Names* by Alex Ross Perry, based on the book by Don DeLillo, *Voyage of Time* by Terrence Malick, *Park* by Sofia Exarchou, *The Tunnels* by Paul Greengrass, *Membrane* by Yannis Veslemes, *Stranger Here Myself* written by Emma Doxiadi, *Pity* by Babis Makridis, *Ballad for a Pierced Heart* by Yannis Economides and *Love Me Not* by Alexandros Avranas.



HUNGARY

## Éden

Ágnes Kocsis



### Project Information

#### Original Title

Éden

#### Screenplay by

Ágnes Kocsis

#### Format

35 mm

#### Shooting Language

Hungarian

#### Main Locations

Budapest (Hungary)

### Main Producer

#### N279 Entertainment

Els Vandevorst

Singel 272

1016 AC Amsterdam - Netherlands

Ph. +31 204229199

els@n279entertainment.com

www.n279entertainment.com

Estimated budget € 2.800.000

Financing in place € 1.650.000

#### Financiers/partners

##### already involved

Hungarian Film Fund (Hungary):

€ 1.300.000

Hungarian Tax Rebate (Hungary):

€ 400.000

### Synopsis

Éva is allergic to all kinds of chemical substances, radio waves and electronic fields. She needs to stay in total isolation and can have almost no contact with her environment. Her apartment was transformed into an isolated shelter and she can leave it only in a special protective gear. The slightest mistake may cause her death. Éva has lost her job and has no friends anymore, only her brother, Gyuri takes care of her. He has brought a lawsuit against a mobile company because he believes that the mobile transmitter installed on the top of the building across the street is responsible for Eva's worsening condition. The mobile company hires András, a psychiatrist, to prove that Eva's illness is solely psychological. During his visits Éva and András become more and more intimate. Éva's condition starts improving thanks to András's presence and the emotional bond between them becomes increasingly strong. As Éva is getting better, András gradually prepares her to leave her apartment without any protective devices.

Can András save Éva? Is love able to save both us and this contaminated world? *Éden* is a film about humankind having nowhere to escape from itself.

### Director's Statement

*The film is a metaphor for human solitude and at the same time it tries to examine the importance of human relationships: how relationships relate to the Earth and the nature we live in and how relationships are effected by changes in our environment. I would like to give a vivid depiction of the illness and state of mind of the main character, Éva as she faces her solitude, as well as present a psychologically authentic depiction of the growing relationship between Éva and András, faithfully representing the processes going on in their personalities and how the growing bond between them changes the situation. I would like to put a special emphasis on Éva's isolation and the problems that emerge from this. I wish to express Éva's state of mind visually, by the abstraction of the production design, with an ensemble of sets, costumes and locations that create a unified world in color and composition complemented by a powerful, artificially created soundscape.*

A film about humankind having nowhere to escape from itself.

### Director's Profile

Ágnes Kocsis studied, among other things, Aesthetics and Film Theory, then film direction and script writing in Budapest and Rome at Centro Sperimentale di Cinematografia. Her four short films have been screened at numerous festivals; *A vírus (The Virus)* shared third prize at the 59<sup>th</sup> Cannes Film Festival in the Cinéfondation section. Her first feature film *Friss levegő (Fresh Air)* was screened at the Cannes Film Festival in Semaine de la Critique and was among the 4 films nominated for the Discovery Award of the EFA. It has played at more than 100 international film festivals. *Pál Adrienn (Adrienn Pál)*, her second feature film, won 20 awards, including the FIPRESCI Award at the 63rd Cannes Film Festival, in *Un Certain Regard*. She received the Béla Balázs national award in 2011 for her work in film.

### Director's Filmography

#### 2010 Adrienn Pál

FEATURE FILM

63rd Cannes Film Festival - *Un Certain Regard*: Fipresci Award

#### 2006 Fresh Air

FEATURE FILM

59<sup>th</sup> Cannes Film Festival - *Semaine de la Critique*: *In Competition*

#### 2005 The Virus

SHORT FILM

59<sup>th</sup> Cannes Film Festival - *Cinefondation*: *Third prize*

#### 2003 18 Pictures from the Life of a Conserve Factory Girl

SHORT FILM

#### 2001 It Would Be Like Sandokan...

FEATURE DOCUMENTARY

#### 2000 Assorted Letters

SHORT FILM

Clermont Ferrand Film Festival 2001: *In Competition*

### Company Profile

#### N279 Entertainment

N279 Entertainment is a Dutch production company founded by producer Els Vandevorst (formerly owner of Isabella Films) and director Martin Koolhoven. The company focuses on feature films with artistic value and accessibility for an international audience.

These may be art-house-oriented movies but they also manage to have broad commercial potential and appeal. The company's activities comprise of the development, financing and production of films for cinema.

Films (co) produced are *It's All So Quiet* by Nanouk Leopold, *Nono*, the *Zigzag Kid* by Vincent Bal, *A Fold in My Blanket* by Zaza Rusadze, *Kid* by Fien Troch, *The Surprise* by Mike van Diem and co-production *Francofonia* by Alexander Sokurov.



ITALY

## Il Fenomeno

Cosimo Alemà



### Project Information

**Original Title**

Il Fenomeno

**English Title**

Phenomenon

**Screenplay by**

Cosimo Alemà, Riccardo Brun,

Paolo Bernardelli

**Format**

4K Digital

**Shooting Language**

Italian

**Main Locations**

Venice (Italy)

### Main Producer

**999 Films**

Luca Legnani

via Faà di Bruno 10

00195 Rome - Italy

Ph. +39 063724361

Fax +39 063724361

luca@999films.it

www.999films.it

**Panamafilm**

Paolo Rossetti

Via Arenula, 29

00184 Rome - Italy

Fax +39 06535322

rossetti@panamafilm.it

www.panamafilm.it

**Estimated budget** € 1.800.000

**Financing in place** € 918.000

**Financiers/partners**
**already involved**

Broadcaster (IT): € 500.000

MiBACT Tax Credit (IT): € 168.000

Private Investor (IT): € 250.000

### Synopsis

They come from all over the country. They are young singers with different stories and experiences, but the same dream: to break into the music business and make a career out of their talent. They think they are going to a simple audition, but they don't know that the most difficult weekend of their lives is about to begin. 3 teachers, 60 hours, 8 challenges: singing, memorisation, improvisation, composition, arrangement, determination, sacrifice, cooperation, execution. This is a journey that will challenge their artistic, psychological and physical limits. In each test, someone will be eliminated, destroying the opportunity of a lifetime. Under pressure, forced into a secluded cohabitation, between love and friendship, confrontation and alliance, each one of the guys will learn something new. And after an unforgettable weekend, none of them will ever be the same again. But rules are clear: only one will make it to the end, only one will be *The Phenomenon*.

### Director's Statement

*Growing up I wanted to be a musician. Back in the late 80s and early 90s there were no talent shows and people couldn't share their music on YouTube or social networks.*

*There was however the same urge to 'share', to make it big and experience the thrill of making music or the joy of sharing it with others.*

*20 years on I wanted to show how some things haven't changed: the need to be accepted and the desperate desire to promote your music any way you can.*

*I've always worked with music. For 20 years I made music videos and my last film, Zeta, tells the story of a 20-year-old from the suburbs who tries to break into Italian rap. I thought it would be interesting to reach out to a young audience through a story that shows their aspirations through their language.*

*Il Fenomeno also centres around music; I wanted to give the story a broader scope with different types of music and the very contemporary context of a talent show. Inspired by films that stuck with me as a child, I imagined a new and very condensed talent show, demanding and cruel. The competition forces the young protagonists to face their weaknesses and discover their hidden talent.*

*The film touches on highly topical themes: the relationship between creativity and success, and how "making music" is often confused with a superficial "desire to perform", with no real urge to communicate.*

*It's hard to define the genre of the film in a word. It's a musical film with elements of comedy and drama, and an ensemble film with a coming-of-age element for the protagonists, aged between 18 and 30; love, friendship and betrayal build in a steady crescendo that alternates levity with tension. There's also a sports element, with the competition driving the story.*

*I wanted to make a film that would appeal to a broad and transgenerational audience through a story that has yet to be explored in Italian film.*

*The music is of central importance; we try to take the viewer on a journey with a memorable soundtrack that carries the story.*

A group of singers' audition turns into a challenge to choose the next "Phenomenon".

### Director's Profile

Cosimo Alemà was born in Rome in 1970. He started working in production for music videos in the early 1990's and has realized about 400 music videos for Italian and international artists since then. In the summer of 2009 he shot his first feature film *Wargames - At the End of the Day*, a thriller which sold in over 25 territories including Universal Pictures (Europe) and Paramount/Transmission (Australia). His second feature film, *La Santa* (2013), is a modern western set in the south of Italy. It was distributed by 01 Distribution and opened at Festa del Cinema di Roma. His third feature, *Zeta* (2016), a drama/coming of age/musical, opened in 270 theatres on April 28th, released by Koch Media.

### Director's Filmography

**2016 Zeta**

FEATURE FILM

NIFFF - Films of a Third Kind

**2013 La Santa**

FEATURE FILM

Rome Film Fest: *International Premiere*

NIFFF - Ultramovies

**2009 Wargames - At the End of the Day**

FEATURE FILM

Raindance London: *In Competition*

Sitges

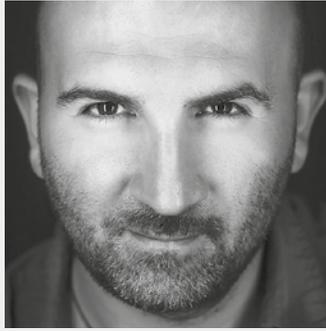
### Company Profile

**999 Films**

999 Films is a production company founded in 2012 by three producers and one director who joined forces to make courageous movies aimed at an international market. We are based between Milan and Rome but Italy is not our main focus when thinking of our projects' main market. We have a strong background in music videos, advertising and branding and we approach feature films with the enthusiasm of a teenager even though we have over 20 years of experience in making compelling, visionary, engaging video content.

**Panamafilm**

Established in 2009, Panamafilm is an audiovisual production company based in Rome. The three partners have a wide experience in producing cinema and documentary films. Over the past years, they have also added music video production to their list of expertise.



ITALY

# The Girl in the Fog

Donato Carrisi



## Project Information

**Original Title**  
La ragazza nella nebbia  
**English Title**  
The Girl in the Fog  
**Screenplay by**  
Donato Carrisi  
**Format**  
Digital  
**Shooting Language**  
Italian  
**Main Locations**  
Alps, Italy

## Main Producer

Colorado Film Production C.F.P. Srl  
Alessandro Usai  
Via Monte Leone, 3  
20149 Milan - Italy  
Ph. +39 0248021595  
Ph. +39 0632110577  
a.usai@coloradofilm.it  
www.coloradofilm.it

**Estimated budget** € 4.886.542  
**Financing in place** € 954.616

## Synopsis

The night when everything changes, it's icy and foggy in Avechot, a town nestled in a deep valley in the shadow of the Alps. Maybe it is because of the fog that the special agent's car has ended up in a ditch. Vogel is in a state of shock. He doesn't remember why he is there or how he got there. One thing is certain: special agent Vogel should not be there. In fact, two months have gone by since a town girl disappeared into the fog, since Vogel has been working on what, from a simple case of voluntary disappearance, has changed first into a kidnapping case, and from there, a case of colossal media interest. Because that's Vogel's speciality: the media manipulation... attracting television cameras, conquering the front pages, obtaining funds for the investigation, thanks to the attention given and the pressure of the "audience at home", sanctifying the victim and, in the end, finding the monster. Because it takes someone like him, without scruples and self-confident in his methods, to make sure a crime receives what it deserves: a solution as well as an audience. But Vogel should be far away from those unwelcoming mountains. So why is he still there? Who does the blood on his clothes belong to?

## Director's Statement

*A crime occurs every 7 seconds, but only a small fraction of them are reported in newspaper articles. A well-told crime generates excellent results in terms of audience. If the murder takes place in a small community, over the course of the media overexposure the number of tourists increases. Avechot is a small anonymous mountain town that is overwhelmed by unexpected fame. The narrative alternates between what appears before the cameras and behind the scenes. The drama is the same, but the characters change depending on what is being said about them. Each door opens to dialogue laden with new feelings and secrets. It is a new Twin Peaks mixed with the Orwellian Big Brother. It is also the story of the media's invasion into daily life; Citizen Kane with a clockwork mechanism. Good and bad constantly exchange roles. No one is innocent. The audience will be a participant, not a spectator. As a jury, it will issue a verdict... which will be subverted by a surprising ending.*

A small, anonymous mountain village is overwhelmed by unexpected fame when a well-told crime generates interest beyond all expectations.

## Director's Profile

Donato Carrisi was born in 1973 in Martina Franca and currently lives in Rome. After graduating in law with a specialization in criminology and behavioural sciences, he became a screenwriter for television and film. He collaborates regularly with the Corriere della Sera and is the author of the international bestselling novels *Il suggeritore* (*The Whisperer*), *Il tribunale delle anime* (*The Lost Girls of Rome*), *La donna dei fiori di carta* (*The Girl with the Paper Flowers*), *Lipotesi del male* (*The Vanished Ones*) and *Il cacciatore del buio* (*The Hunter of the Dark*), all published in Italy by Longanesi. His latest book, *La ragazza nella nebbia* (*The Girl in the Fog*) was published by Longanesi in November 2015. He wrote and presented the Saturday evening prime-time TV program *The Sixth Sense* on Rai 3. Recently one of Donato's book - *The Lost Girls of Rome* - was acquired by Sky Italia and FX to become an international TV series.

## Company Profile

### Colorado Film Production C.F.P. Srl

Founded by Maurizio Totti, Gabriele Salvatores and Diego Abatantuono in 1986, Colorado Film produces for cinema and television. The Colorado Film Company has produced over 30 movies so far, among which are *I'm Not Scared* (2003) directed by Gabriele Salvatores, an award-winning movie as well as the Italian contender for the 2004 Oscars, and *Soap Opera*, which opened the 9<sup>th</sup> edition of the Rome Film Fest . The latest successes have been *What a Beautiful Surprise* (2015) by Alessandro Genovesi, *Belli di papà* by Guido Chiesa and *Sworn Virgin* (2015) by the first-time director Laura Bispuri, whose movie was the only Italian film selected at the 2015 Berlin Film Festival. Currently, the Colorado Film Company is in advanced negotiations with a leading German producer for the development of the project *The Girl in the Fog*.



ITALY

# The T Factor

Francesco Costabile



## Project Information

### Original Title

Il Fattore T

### English Title

The T Factor

### Screenplay by

Francesco Costabile,  
Mariano Di Nardo

### Format

HD

### Shooting Language

Italian

### Main Locations

Trieste (Italy)

## Main Producer

### Controra Film

Alessandra Grilli  
Via Conte di Carmagnola 11  
00176 Rome - Italy  
Ph. +39 3283114246  
alessandra@controrafilm.it

Estimated budget € 925.000

Financing in place € 248.000

### Financiers/partners

#### already involved

Controra Film (Italy):  
€ 98.000  
MiBACT Tax Credit (Italy):  
€ 125.000  
MiBACT Development (Italy):  
€ 25.000

## Synopsis

Matteo is a thirty-year-old from the south of Italy who has moved to Trieste, where he teaches at the agricultural institute. At the end of the day Matteo transforms into Veronica, a woman who has sexual relationships with casual lovers she meets in chat rooms. One day Adam arrives at her home. He's a Croatian guy who immediately displays a genuine interest in Veronica. When Matteo discovers that Adam is a new student in his class, he has a panic attack and, terrified about being recognised as Veronica, he does all he can to avoid Adam at school. Adam, however, continues to pursue Veronica at her house, and when Matteo realises that Adam knows and accepts both his identities, Veronica gives in and, for the first time in her life, falls in love with someone. Thanks to this complicity with Adam, Veronica leaves her home for the first time. On the other hand, Adam finds in Veronica the love of a family he never had. But when Adam's violent behaviour surfaces at school, compromising his chances of being re-united with his little brother and his adoptive family, Veronica is forced to put her feelings to one side and do all she can to help the boy.

## Director's Statement

The T Factor wants to tell a story about development, a journey of discovery and liberation that involves a teacher. Matteo is a man trapped by a series of superstructures that lead him to completely divide his sexuality and put on a mask; dominated by a mother - from whom he has never managed to free himself - and a victim of a feeling of blame that leads him to repress and box-in his real identity. Veronica, his female name, will gradually accept the relationship with Adam, a foreign boy who will help her discover a new reality and a new perspective on life. The point of view of teacher and student is reversed. The story of Matteo/Veronica is one of personal development, which I like to define as back-to-front: it is the teacher himself that has to mature and discover something about himself thanks to his relationship with his student.

Trieste, north of Italy.  
A journey of discovery and self-liberation that involves a transgender teacher and a young eastern student. A deep love that challenges the traditional concept of gender identity.

## Director's Profile

Francesco received a degree in Cinema and Literature at Bologna University, and attended the Centro Sperimentale di Cinematografia, the most important film school in Italy. His first short *L'armadio* had a special mention at Nastri D'Argento 2005 and with *Dentro Roma*, he won Nastro d'Argento 2006 and was in competition in many festivals worldwide (among them, Clermont Ferrand Short Film Festival). He has directed both fiction and documentary films and together with his career as a director he also works as a teacher at the Centro Sperimentale di Cinematografia, Accademia delle Belle Arti and different technical schools. *The T Factor* is his first fiction feature film.

## Director's Filmography

**2014 Piero Tosi, 1690 l'inizio di un secolo**

FEATURE DOCUMENTARY

**2013 La Carrera**

FEATURE DOCUMENTARY

Belgrad Ethnological Film Festival

Trento Film Festival

**2010 L' Abito e il Volto, a Meeting with Piero Tosi**

FEATURE DOCUMENTARY

**2006 Dentro Roma**

SHORT FILM

Nastri d'Argento: Winner

**2005 L' armadio**

SHORT FILM

Nastri d'Argento: Special Mention

## Company Profile

### Controra Film

Founded in 2012 by Alessandra Grilli and Serena Sostegni, Controra Film focuses on the development and production of independent first feature films and documentaries, with a special attention to social and cultural contemporary issues. Among their projects: *2night* directed by Ivan Silvestrini, (Co-producers: Jando Music S.r.l, Mountflour Films S.r.l. In collaboration with: Rai Cinema. With the Support of MiBACT. National Distributor: Bolero Film. International Sales: Intramovies. Premiere at Alice nella Città, Panorama, Rome International Film Festival 2016) and *Via della felicità*, a creative documentary directed by Martina Di Tommaso, in co-production with Rai Cinema.



ITALY

# Under the Same Sky

Ilaria Freccia



## Project Information

### Original Title

Sotto lo stesso cielo

### English Title

Under the Same Sky

### Screenplay by

Ilaria Freccia, Anna Basevi,  
Marco Morana,  
in collaboration with Linda Ferri

### Format

4K

### Shooting Language

Italian, English, Portuguese

### Main Locations

Bolzano, Torino (Italy),  
Fortaleza (Brazil)

## Main Producer

### Fedora Film

Ilaria Freccia

Via di Porta Pertusa 4

00162 Rome - Italy

Ph. +39 44360705

Fax +39 44360705

Mob. +39 3479335694

info@fedorafilm.it

www.fedorafilm.it

Estimated budget € 1.460.000

Financing in place € 276.000

### Financiers/partners

already involved

TC Filmes (Brazil): € 1.109.208,89

Fedora Film (Italy): € 276.000

## Synopsis

The film tells the stories of two fourteen-year-old girls. Margherita who is living a double life, torn between mindless lap dancing sessions in afternoon clubs and playing the clarinet in the stiff Bolzano Music College in Northern Italy; and Joana, a Brazilian girl on the verge of joining the sexual tourism underworld in Fortaleza. Their lives, so far apart in cultural and social terms, run parallel throughout the film, distorted mirror images of two interdependent worlds. Joana is on the run from unspeakable cruelty, just as unspeakable as the sense of loss and loneliness felt by Margherita. The lives of the two girls merge with Carlo's, who behind his facade as an honest and successful businessman is secretly overwhelmed by a sense of guilt that he is desperately trying to come to terms with. Joana, Margherita and Carlo are unaware of being tied to one another by thin threads: a ring will connect them and will determine a turning point in their lives. Carlo's meeting with Joana, offers him the chance to do something truly meaningful for himself, now he can get to grips with the real pain in his soul and start to be reborn.

## Director's Statement

*I imagine Margherita, among the landscapes of the hills around Bolzano, and then Joana running through the thickets of the Brazilian Sertão, where the sun beats down relentlessly and the hiss of the wind never dies down. The camera becomes an extension of how I view them. They are not aware that they both strive to find their own selves, and despite the confusion of their age they still experience moments of great vitality and courage. Carlo is a tragic hero. He has to learn to live again, because he needs to be reborn, and in order to do so he has to pay for his sins. In the film he will have to take stock of his loss, as if this new possibility that life offers him, also conceals the cure for his ailment. The music, the sound effects, the photography, the light, the weather will provide the binding agent so that every shift from one character to the next, from one country to another, reinforces the plot's non-linear structure. This is the directorial challenge this film poses.*

The paths of two teenagers and a middle-aged man are woven together through a journey of initiation and atonement, enhanced by the contradictions of a wild yet fascinating country like Brazil and an Italian provincial town where not all that glitters is gold.

## Director's Profile

Ilaria Freccia worked as a photographer's assistant with Gianni Berengo Gardin. She has worked as a photographer in New York for Gran Bazaar, Village Voice and Soho News magazines and as a filmmaker at the New York Public Theater for the experimental theatre company Mabu Mines. She was associate producer of the documentary series *The Great Pleasure Hunt* directed by Elliott Erwitt on H.B.O. who directed many documentary films and won many prizes. She has directed and filmed *Strippers*, *Thangam*, *Madras Eyes*, *L'Iniziazione (The Initiation)*, *Un mondo senza povertà (A World Without Poverty)*, *Giusto un po' d'amore (Just a Little Bit of Love)* and *Padre Pio Express*. Her feature length script *On the Edge of the Empire*, written with Salvatore Sansone, was awarded second prize at the Premio Solinas in 2004. She also wrote: *Chilly Walzer* with Daniela Piperno, *You Can Be Me* with Nicholas Hunt and Salvatore Sansone, *Extra* with Linda Hartinian, the comedy *More than Halph* with Mariolina Venezia and a fantasy TV series, *Shopy* and the *Time Highway*. She directed the video installation *A Possible World* for Aurora festival.

## Director's Filmography

**2004 Padre Pio Express**

FEATURE DOCUMENTARY

**2001 A World Without Poverty**

FEATURE DOCUMENTARY

**2000 Madras eyes**

FEATURE DOCUMENTARY

**1999 The Initiation**

FEATURE DOCUMENTARY

**1994 Thangam**

FEATURE DOCUMENTARY

## Company Profile

### Fedora Film

Fedora Film is an independent film production company that produces films and documentaries for the international market. Fedora Film has been set up by Ilaria Freccia, Donatella Mugnano, Marco Morana for the production of the Italian-Brazilian film, a co-production with TC Filmes (Brazil).



ITALY

# Games from Another World

Barbara Iannarilli, Giulia Merenda



## Project Information

### Original Title

Giochi dell'altro mondo

### English Title

Games from Another World

### Screenplay by

Barbara Iannarilli, Giulia Merenda

### Format

Digital HD

### Shooting Language

Italian

### Main Locations

Rome, Amelia (Italy)

## Main Producer

### Vivo film

Gregorio Paonessa

Serena Alfieri

Via Gualtiero Castellini, 33

00197 Rome - Italy

Ph. +39 068078002

gregoriopaonessa@vivoilm.it

serenaalfieri@vivoilm.it

www.vivoilm.it

Estimated budget € 180.000

Financing in place € 62.608,26

### Financiers/partners

already involved

Vivo film (Italy):

€ 23.478,26

MiBACT - Tax Credit (Italy):

€ 39.130

## Synopsis

Our children are immersed every day in big, small and tiny screens, withdrawing into themselves. On these screens, in front of which all the children of the world seem identical, there might be Pokemon Go, with its "augmented reality", or GTA, where the protagonist can entice a prostitute into his car, run her down, burn her or shoot her with a machine gun...

Game designers themselves admit to using neuroscientific knowledge of human mechanisms to induce feelings of sadness and abandonment, or their opposites, in order to manipulate our children's emotions.

Although the potential of videogames to develop children's sensorimotor skills is well documented, their abuse is equally likely to make them addicted to a virtual reality that separates them from real life, diminishing their ability to establish relationships.

So, what if a class of 10 years old children, who have grown up with videogames, social networks and YouTube, attempt to live without them, for at least one week per month, for a period of half a year? We will film a unique experiment: our children will probably live a sort of abstinence, but they will not be alone; a teacher, supported by a game designer, a YouTuber and a child psychiatrist, will guide them through structured activities focused on the body, emotions and relationships.

Gathered together, the children will talk about what they have done and how they feel about their withdrawal from their screens. At the same time, we will document their lives outside of school: in the playground, on the street, in their bedrooms, and having pizza with their parents, both during normal daily life and during the "no videogames week". The last step of our experiment will be the meeting with Franco Lorenzoni, one of the greatest educators and teachers of our time. In his in-house laboratory, which he founded in 1980 in Cenci, the kids will have a space of freedom, to be in touch with nature, count the stars or harvest crops, discovering maybe that losing their time means learning, or even better, means having the time to understand.

## Director's Statement

*The protagonist of our documentary is the children's body. We want to explore the changes we witness in their attitude, behaviour, and the diversity of their daily routine "with or without a smartphone".*

*This is the reason why our characters will not interact with the cameras. Also, we do not imagine conducting interviews or having a narrator.*

*On one side, bent spines, fingers dancing across a screen, walking with their gaze fixed on their screens. Jaws clenched, eyes hypnotised. Images of increasingly sophisticated and realistic video games. Families in expensive restaurants or eating fast food, with the children engrossed in their screens while the mantra "Put that phone down!" echoes in the background.*

*On another side, the other body "found" during the workshop. The teacher and the children on the street, no smartphones, they look around and count the people hunched over their phones. Then their bodies discovering nature, climbing trees, running, looking at the sky.*

Our children are being held hostage by Nintendo, PlayStation, tablets and smartphones. How to demonstrate that their body can't just be reduced to their fingertips? With a unique experiment: "no games weeks" where they probably will discover new games and new worlds.

## Director's Profile

Barbara Iannarilli studied screenwriting for cinema with Robert Mckee and Nikita Mikalkov and for television in the English school style with Alan Plater. She wrote several films, among which are *Gli angeli nascosti di Luchino Visconti* a documentary by Silvia Giulietti, presented at national and international festivals. In 2010 she participated in the creation of MAUDE, a movement of women working in show business, with whom she made the short film *Tram-mob, Memorie delle operaie della Triangle* and the play *Scalzate* at Teatro Valle Occupato in Rome. She also wrote the animation short *C'era una volta: storie di sirene, torri e pirati* by Ernesta Caviola. She conducts creative writing workshops for children and teachers, through which tales, animations and stage shows come to life.

Giulia Merenda - BA in Literature at La Sapienza in Rome - is a screenwriter and director working on projects raising cultural awareness in a social context. When she was very young she wrote about discrimination of the native people of Guatemala for the feature film *America (1992)* by Fabrizio Ruggirello, awarded at the World Conference of Human Rights by the Nobel Peace Prize laureate Rigoberta Menchu. Author of the documentary *My American Family (2004)*, by Jerzy Sladkowski, produced by Hysterya Film (Sweden), distributed in the USA by Icarus Film. Screenwriter for the SKY TV series *Quo Vadis, Baby? (2008)*, with Gabriele Salvatores. She is currently working with women in prison directing two documentaries and a public service ad for MIUR and "LIBERA. Associations, names and numbers against mafias".

## Director's Filmography

Barbara Iannarilli

**2007 Gli angeli nascosti di Luchino Visconti**

FEATURE DOCUMENTARY

Giulia Merenda

**2016 Terra Terra**

FEATURE DOCUMENTARY

**2014 Liberamente**

FEATURE DOCUMENTARY

**2011 Come posso**

FEATURE DOCUMENTARY



ITALY

# Assandira

Salvatore Mereu



## Project Information

### Original Title

Assandira

### Screenplay by

Salvatore Mereu, Maurizio Braucci

### Format

Digital

### Shooting Language

Italian, English, Danish

### Main Locations

Sardinia (Italy),  
Copenhagen (Denmark)

## Main Producer

### Viacolvento

Elisabetta Soddu  
Salvatore Mereu  
Via Gramsci 66  
08100 Nuoro – Italy  
Ph. +39 078432270  
Fax +39 078432270  
viacolventofilm@gmail.com

Estimated budget € 2.396.887

Financing in place € 1.839.281

### Financiers/partners

#### already involved

Rai Cinema (Italy): € 400.000  
Regional Government of Sardinia  
Co-Production Fund (IT): € 326.000  
MiBACT Tax Credit (IT): € 319.875  
Viacolvento (IT): € 289.906  
MiBACT Production Fund (IT):  
€ 250.000  
Banco di Sardegna Foundation (IT):  
€ 102.000  
Chamber of Commerce of Nuoro (IT):  
€ 60.000  
Municipality of Dorgali (IT): € 35.000  
Rai Cinema Development (IT):  
€ 30.000  
Cineteca Sarda (IT): € 20.000  
Sardinia Film Commission  
Development Script Fund (IT): € 6.500

## Synopsis

Assandira is the name given by the couple, Mario and Grete, - Sardinian and Danish respectively - to the B&B farmhouse they built from the remains of the old family farm, with the purpose of exploiting foreign tourists' taste for "primitiveness". Everyone in Assandira must pretend that the ancient shepherds' life, in close contact with nature, still exists: Mario's father, Costantino, having been a shepherd for all of his life, must don his traditional shepherd outfit again and act out everyday habits and rites long forgotten in that remote place, barely touched by modernity. On the one hand, the old man looks reluctant and ashamed of that mockery (How can he be treated like a clown? Why does he have to wear these clothes which have symbolised poverty and hard work for centuries?), on the other hand he doesn't seem to believe in the success of the enterprise. Nevertheless, the charades get stranger and stranger, more and more obscure to Costantino, until one night he accidentally witnesses something truly unbearable to him...

## Director's Statement

*The story begins with images of destruction. Fire and water have devoured the farmhouse B&B Assandira, an old rural place unexpectedly turned into a location for tourists who often don't know, nor want to distinguish truth from parody. But something, maybe chance or nature, has turned Assandira into nothingness, as if it had decided to restore the original order violated by the incautious human intrusion which dared emulate the ancient world. There are corpses and unspoken feelings, burning more than fire when they are revealed and intimately violated. What remains is a lump in the throat, an inner suffering, something unsolved, a point of no return. It is an invaluable opportunity, which may turn into cinema if cinema consents to take a step backwards, giving up any ostentation in order to trustfully serve the narrative. Like in a Kammerspiel.*

One day, first fire and then water "will wash away everything, like in Sodom and Gomorrah", was the baleful prediction of the priest from the nearby village, who looked dimly upon Assandira.

## Director's Profile

Salvatore Mereu was born in Sardinia in 1965. After graduating in film direction at the Centro Sperimentale di Cinematografia in Rome, he made several short films including *Miguel* (1999) and *Il mare* (2004). Starting with his very first film *Ballo a tre passi* (2003) he has explored the relationship between tradition and modernity in his homeland, Sardinia. For *Ballo a tre passi*, Mereu won a Special Mention in the Intl. Critics' Week section of the Venice Film Festival in 2003 and the David di Donatello award for Best New Director. His second film, *Sonetàula* (2008), was presented at the Berlinale in the Panorama section. He was back at the Venice Film Festival in 2012 in the Orizzonti section with *Bellas mariposas*, the story of two adolescent girls who live in a working-class neighbourhood of Cagliari.

## Director's Filmography

### 2012 *Bellas mariposas*

FEATURE FILM

69<sup>th</sup> Venice Film Festival - Orizzonti: *In Competition*Rotterdam International Film Festival: *Big Screen Award*4<sup>th</sup> Bifest: *Best Script, Best Actress, Best Photography*

### 2008 *Sonetàula*

FEATURE FILM

Berlinale - Panorama Special: *In Competition*Festival de Biarritz: *F.I.P.A. d'Or Grand Prize as Best Script*Italian Golden Globes: *Best Producer, Best Emerging Actor, Foreign Press Grand Prize*

### 2003 *Ballo a tre passi*

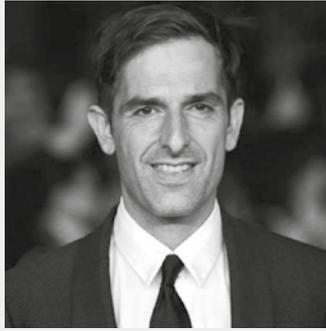
FEATURE FILM

60<sup>th</sup> Venice Film Festival - 18<sup>th</sup> Critics' Week: *Best Film*David di Donatello: *Best New Director, Golden Ciak, Best Debut*

## Company Profile

### Viacolvento

Viacolvento is a company founded in 2006. Between 2006 and 2008, it took part in the making of the second film by Salvatore Mereu, *Sonetàula*, as a minority shareholder along with Lucky Red, Rai Fiction, Artemis, and Haut et Court. In 2010 it produced *Tajabone*, the third of Mereu's films, presented at the 67<sup>th</sup> Venice Film Festival, and *Asse Mediano* presented at the 5<sup>th</sup> Rome Film Fest - Alice nella città. Between 2011 and 2013 it produced with Rai Cinema *Bellas mariposas* and the segment *Transumanza*, an episode of the collective film *Venezia 70: Future Reloaded*, commissioned by the Biennale, to celebrate the 70<sup>th</sup> anniversary of the Venice Film Festival. The executive and line producer of the company is Gianluca Arcopinto.



ITALY

# The Rebels

Claudio Noce



## Project Information

### Original Title

I cattivi

### English Title

The Rebels

### Screenplay by

Claudio Noce, in collaboration with Paola Randi

### Format

Digital

### Shooting Language

Italian

### Main Locations

Rome, Calabria (Italy)

## Main Producer

### Lungta film Srl

Maurizio Piazza

Via Mafalda di Savoia, n° 1b

00199 Rome - Italy

mauriziopiazza@lungtafilm.com

Mob. +39 3288398538

www.lungtafilm.com

### Pko Srl

Stefano Rauco

Via Sistina, 48

00186 Rome - Italy

Ph. +39 06 80690393

Estimated budget € 2.600.000

Financing in place € 50.000

## Synopsis

1976, Rome is under siege.

12-year-old Valerio lies awake in bed. Suddenly there's a gunshot, then a whole round of gunshots. He runs to the balcony and sees a scene of war: a man in a balaclava with a machine gun, retreating and shooting wildly, a corpse lying in a puddle of blood. He looks for his father, Alfonso, who's bent over, shielding himself from the gunfire. His face is twisted in pain, his jacket stained with blood. Valerio follows his mother's cries, flying down the stairs. He runs into the road, an arena of death. Alfonso, is a counter-terrorism judge. A handsome man in his forties, tall and heavy-set, he has always seemed indestructible to Valerio. Until now.

The attack claims the lives of Alfonso's driver and a terrorist. Alfonso is left with four bullets in his back but none prove fatal. The judge makes a speedy recovery, and Gina does her best to keep their three children distracted. But her gifts and dinners aren't enough. Acting like nothing's happened breaks Valerio's heart. To boot, all eyes are on him: he's escorted to school, his mother keeps a close eye on him, and the new driver follows his every movement. But no one really sees him, until one day he meets Christian.

Christian is mouthy and charming, and recently orphaned. He's the only one who seems to understand Valerio. They become inseparable, victims of the same fear, children of the same war, invisible to the adult world.

But Valerio's parents decide to leave Rome to spend some time at their home in Calabria. Valerio leaves his ball to Christian, with instructions on how to find him. Christian secretly follows his friend, but is discovered and welcomed into the family he never had. For the boy, that summer is a rollercoaster of emotions that turn him into a ticking time bomb. But when Christian's true identity is revealed, things get a bit awkward.

The two boys suddenly see that words are no longer enough: the only way to overcome fear is to cut their ties and leave, braving the stormy sea ahead.

## Director's Statement

*A man runs along a deserted beach, the sound of his laboured breathing melting into the whistling of the cold wind. The sea is calm; the current traces abstract designs on the water's surface, as if trying to outline the man's previous life. We jump back forty years, to the city under siege. Valerio runs, gripping the ball tightly in his hands and leaving the fog of fear behind him. Two dissonant flashes that set the tone of The Rebels. Italy in the 1970s is like an old lovable mother violated by her own children. Adults fight face-to-face in the open whilst children listen to the rumbling of the conflict tucked up in their beds, hidden behind the jamb of a door. Valerio runs, weaving in and out between fires left to burn in the street. Christian explores his story to blossom as a person. The social war of the 1970s seen through their eyes takes on a different tone. Here, the dark shadows of good and bad blend together in the sole desire to exist.*

A tale about growing up and the friendship between two boys in the 1970s, who are born to rival fathers but are children of the same war.

## Director's Profile

Born in Rome in 1975, Claudio Noce is an Italian writer and director who started making short films and documentaries in the early 2000s. His breakthrough came in 2005 with short film *Aria*, which was screened at the Venice Film Festival and won several awards, including a European Film Award. This successful debut was followed by short film *Adil e Yussuf* (2007), which was nominated for a David di Donatello. Noce's documentary *Aman e gli altri* (2006) led to his critically acclaimed debut feature *Good Morning Aman* (2010), which was screened in Critics' Week at the 2010 Venice Film Festival, nominated for a David di Donatello and a Nastro d'Argento, and won the FICE award. *The Ice Forest*, Noce's second feature film, was shown in competition at the Rome Film Festival and the Tokyo Film Festival, and was selected for New York Open Roads: New Italian Cinema, along with other festivals around the world. In Italy it was nominated for two Nastri d'Argento awards.

## Director's Filmography

### 2013 The Ice Forest

FEATURE FILM

Rome Film Festival: *In Competition*Tokyo Film Festival: *In Competition*Nastri d'Argento: *Two Nominations*

### 2010 Good Morning Aman

FEATURE FILM

Venice Film Festival - Critics' Week: *In Competition*David di Donatello: *Best New Director Nomination*Nastri d'Argento: *Best New Director Nomination*

### 2007 Adil e Yussuf

SHORT FILM

David di Donatello: *Nomination*

### 2006 Aman e gli altri

FEATURE DOCUMENTARY

### 2005 Aria

SHORT FILM

David di Donatello: *Best Short*

Venice Film Festival

European Film Awards: *Best Short*

## Company Profile

### Lungta film Srl

Lungta film is a feature film development, production, finance and sales company of new media, performing arts, film, radio and television programs founded in 2008 by Maurizio Piazza. Lungta film partners with other capital sources, including investors and distributors to bring recognition to original, story-driven feature films and documentaries. The company invests in developing projects with careful consideration of its financial partners by identifying proposals with exciting elements, reasonable budgets and international appeal. Lungta film also supports challenging, innovative projects for cinema and theater in Italy and Europe. By invigorating artistic exchange between different countries, it provokes audiences to consider the issue of cross-cultural exchange and inspires artists to deepen the relationships they build in foreign countries.

### Pko Srl

Pko is a film production company providing a different set of services for the show business operator, founded in Rome in 2008, particularly attentive to the creative processes in film industry, theater and multimedia and performing arts.

Its latest film production has been *Senza nessuna pietà* - directed by Michele Alhaique, with Pierfrancesco Favino and Greta Scarano, screened in Venezia film festival - Orizzonti, Toronto International film festival, etc. co-produced with Rai Cinema and distributed by BIM in 2015.

It is currently involved in the development of *The Rebels* by Claudio Noce.



ITALY

# Flesh Out

Michela Occhipinti



## Project Information

### Original Title

Flesh Out

### Screenplay by

Michela Occhipinti,  
Simona Coppini

### Format

Digital HD

### Shooting Language

Hassaniya (Mauritania's Arab dialect)

### Main Locations

Nouakchott (Mauritania)

## Main Producer

### Vivo film

Marta Donzelli  
Via Gualtierio Castellini, 33  
00197 Rome - Italy  
Ph. +39 068078002  
martadonzelli@vivofilm.it  
www.vivofilm.it

Estimated budget € 393.722,05

Financing in place € 121.084,04

### Financiers/partners

#### already involved

Vivo film (Italy):  
€ 41.084,04  
MEDIA - Slate Funding (EU):  
€ 40.000  
MiBACT - Tax Credit (Italy):  
€ 40.000

## Synopsis

Western women live a constant battle to lose weight. In other areas of the world women struggle not to starve, while oppressed by famine and diseases. In Mauritania, where our story takes place, everything seems to work in reverse. Women - in order to look sexier and more attractive - have to gorge themselves on food through the method of gavage, the same used for the fattening of geese to make foie gras.

Women are force-fed like geese in an area as poor as Mauritania, in which half of the population still lives with roughly two dollars per day. Full of contradictions is also our protagonist: Verida is 22 years old and occasionally works in a beauty salon, she hangs out with friends at cyber-café. She's a modern girl, apparently. But she's about to get married to a man chosen by her family and her goal is to put on 20 kilos in order not to make a bad impression on her future husband's family.

Verida's story is so incredible that it makes us think it could only happen in remote Mauritania, but if we look ourselves in the mirror that far out world is maybe not so far...

## Director's Statement

*Through the reference to the unique and whimsical case of Mauritania, where women decide - putting their own health at risk - to get fatter and fatter chasing an imposed model of beauty, the film reflects on the relationship between women and their bodies on a much wider scale. How society is often built to correspond to male desires, influencing and conditioning women all over the world? How close are Mauritanian women to the many women from other parts of the world who go on unbearable diets or succumb to plastic surgery? Flesh Out deals with these issues, my goal is posing questions, trying not to judge... I wish to do it with a light tone and self-irony, without avoiding, however, the most dramatic aspects of these problems. Flesh Out lies in a territory between reality and imagination. Mauritanian society is the starting point to develop something that moves in the territory of the cinematographic mise-en-scène. It is exactly thanks to this leap, that the story transforms into something universal, but also absolutely personal through the subjective filter of my work as a woman director. The subject is extremely wide: the female body. The singularity of Mauritanian reality speaks to me because it inserts itself within a framework of questions and urgencies that deeply concern me and that I believe concern all of us in the end... Mauritania in my film works as an "elsewhere", opposed to the world from which I come and where I live, and yet, in its paradoxical inversion of a series of relations, transforms into a mirror of the distorted way in which women's bodies are perceived in nearly all societies.*

Still nowadays in Mauritania most of the women have to become fat or rather obese in order to be desired. Verida has to put on 20 kilos to impress her future husband's family.

On her path she will encounter pain and nausea, but also a boy who courts her.

She is about to challenge everything she thought was normal.

## Director's Profile

Michela Occhipinti was born in Rome. She has lived in Milan and London, where she started working in documentary and advertising production. Since 1995 she has been living in Rome, working on films, documentaries and advertising, covering various positions in production, direction and casting. In 2003 she travelled throughout South America where she independently produced and filmed her first work: *¡Viva la Pepa! (Give Us Back the Constitution)*, a documentary on Argentina's social crisis. After directing various reports on immigration issues, in 2010 she produced and directed *Letters from the Desert (Eulogy to Slowness)*, her first feature length docu-film that participated in around 70 Festivals and received several awards that made it one of the most awarded documentaries of 2010.

## Director's Filmography

### 2010 *Letters from the Desert (Eulogy to Slowness)*

FEATURE DOCUMENTARY

International Documentary FF Amsterdam IDFA

Athens IFF: *Best Narrative Feature*

Philadelphia IFF: *Best Special Film*

### 2008 *Sei Uno Nero*

SHORT DOCUMENTARY

### 2003 *¡Viva la Pepa! (Give Us Back the Constitution)*

FEATURE DOCUMENTARY

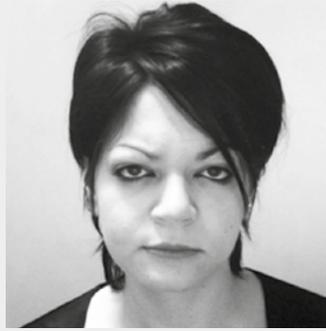
Romadocfest 2005

Tekfestival 2006: *Special Jury Mention*

## Company Profile

### Vivo film

Vivo film, established in Rome at the beginning of 2004 by Gregorio Paonessa and Marta Donzelli, is an independent production company for art-house films. Vivo film's productions include works by Laura Bispuri, Guido Chiesa, Jean-Louis Comolli, Emma Dante, Michelangelo Frammartino, Jennifer Fox, Chiara Malta, Masbedo, Pippo Mezzapesa, Susanna Nicchiarelli, Nelo Risi, Corso Salani and Daniele Vicari. Among Vivo film's more recent credits: *Sworn Virgin* by Laura Bispuri, which had its world premiere in the main competition at the Berlinale in 2015; *Innocence of Memories - Orhan Pamuk Museum and Istanbul* by Grant Gee, a coproduction with the UK, which was shown as a special event at Venice Days in 2015; *The Wedding*, a documentary by Paola Salerno, world premiered at Cinéma du Réel in 2016 and *Molly Bloom* a short film by Chiara Caselli world premiered at Venice Film Festival 2016 - Orizzonti. Vivo film is currently committed in the post production of *Children of the Night* by Andrea De Sica and in the preparation of *Nico, 1988* by Susanna Nicchiarelli.



ITALY

# Mona

Grazia Tricarico



## Project Information

### Original Title

Mona

### Screenplay by

Grazia Tricarico, Marco Morana,

Giulio Rizzo

### Format

DCP

### Shooting Language

English

### Main Locations

Italy, Switzerland, England,

Canada, Scandinavia

## Main Producer

### Revok

Donatello Della Pepa

Via Cartagine, 16

00174 Rome - Italy

Ph. +39 3886528324

d.dellapepa@revokfilm.com

www.revokfilm.com

Estimated budget € 1.500.000

Financing in place € 400.000

### Financiers/partners

#### already involved

Revok (Italy):

€ 180.000

MiBACT Tax Credit (Italy):

€ 220.000

## Synopsis

Mona, a professional bodybuilder, is admitted to Miss Bodyuniverse, the most important competition of its kind. She knows that this is her last chance to reach Mount Olympus. Kurt, her coach, helps her to practice a tough training program with a fierce diet. The goal is total self-control in order to become a perfect specimen. But Mona falters. Her nerves are tested by all these sacrifices. Up to now, she has calibrated her extreme athletic balance with a total awareness of everything necessary to achieve this goal. There has been no space for anything else. Even sex is practiced just to optimise hormonal behaviour. It gets harder and her working out gets out of control. The meeting with a young man provokes in her irrational behaviour which soon turns to obsession. Her mental state is altered by hunger and by the substances that she takes to improve her performance. And her body, once a temple, now takes on a life of its own. Her "Body" is revealed as a real character and is transformed gradually into a slothful mentor and an indispensable enemy. In this delusional spiral, Mona loses control of herself and the world around her.

## Director's Statement

*Mona's pursuit is an agonising struggle for perfection and beauty, suspended between masochism and transformation. Being a bodybuilder requires inhuman sacrifices, including the deprivation of an emotional life. Mona is a character full of contradictions: unstable but ordered, outwardly masculine but internally feminine, physically strong but emotionally fragile. She embodies paradox: she is overcome by uncontrollable physical urges, yet is extremely determined in her quest to shape her body. Mona's continuous manipulations of her body have resulted in a deep identity crisis. Mona is the ghost of a society transitioning towards diversification and individuality - as of today everything is in a continuous state of change. The viewer is called upon to question the relationship between man and nature and to meditate on the anthropology of mankind: what is the body and what are the properties that define its structure. Is the body obsolete today?*

A woman bodybuilder lives in the perpetual pursuit of perfection and beauty, her existence suspended between masochism and transformation.

On the eve of an important competition, an irrational desire jeopardises her equilibrium.

## Director's Profile

Grazia Tricarico was born in Apulia (Southern Italy) in 1986. She graduated in Milan with a degree in literature and philosophy and with a qualification in history and criticism of cinema [Advanced Film Studies]. After a career as a video artist and editor, in 2013 she graduated in directing at Centro Sperimentale di Cinematografia (National Academy of Cinema) in Rome. Her short films have been selected in several international festivals including Toronto, Atlanta, Clermont-Ferrand, Locarno, Venice, Edinburgh and Turin.

## Director's Filmography

### 2016 Ego Devorem

EXPERIMENTAL SHORT FILM

### 2014 Persefone

SHORT FILM

### 2014 Mona Blonde

SHORT FILM

### 2013 Bios

SHORT FILM

### 2012 Michele nella terra

SHORT DOCUMENTARY

## Company Profile

### Revok

Revok is a new production company, established in 2010 in Rome, Italy. The company closely monitors the continuous transformation of visual language. It is very interested in the relationship between cinema and other artistic forms as well as in the creation of ambitious and innovative products for cinema, television, advertising and new media. In 2015 Revok produced the short film *Varicella (Chickenpox)* directed by Fulvio Risuleo and winner of the first prize at La Semaine de la Critique at the Cannes Film Festival 2015. It is now producing Fulvio Risuleo's first feature film, *Look up*, with the support of the Italian Public Fund from MiBACT and with the collaboration of Rai Cinema.



MEXICO

# Almost Paradise

Gary Alazraki

## Project Information

### Original Title

Casi el Paraiso

### English Title

Almost Paradise

### Screenplay by

Edgar San Juan, Gary Alazraki,  
based on the novel by Luis Spota

### Format

Digital

### Shooting Language

Spanish, Italian, English

### Main Locations

Mexico, Italy

## Main Producer

### Film Tank

Edgar San Juan  
Zamora 169, Colonia Condesa  
06140 Mexico City - Mexico  
Ph. +52 63658092  
edgar@filmtank.mx  
www.filmtank.mx

Estimated budget € 4.254.990

Financing in place € 3.648.028

### Financiers/partners

#### already involved

Ivanhoe Pictures (USA)  
20<sup>th</sup> Century Fox (USA)  
FIDECINE (Mexico)  
Film Tank & Efcine México(Mexico)

## Synopsis

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

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

## Director's Statement

*Almost Paradise is the most ambitious project I have faced. This is a period film with high production values and great narrative. Traveling in time between Italy and Mexico, we want to explore the similarities and differences between both cultures, as well as the aesthetic contrast between the Mediterranean and the Pacific.*

*Shaped as a critical comedy, the film deepens in the complex and aspirations of our society, but above all, it's a scathing satire about Mexico's elite.*

*Almost Paradise is a comedy meant to cook at a low burn. It moves at a slower pace, it explores intimately the pain of its main character, and therefore the end has a bitter sweet taste, because on one side Ugo scores a fortune and we can all enjoy the pleasure of seeing an Italian commoner steal from a corrupt Mexican politician. But on the other hand, we see him voluntarily sentencing himself to an invisible prison, which we know, promises unhappiness.*

*This is a period piece of the Mexico from the 50's that will expose the corruption that has poisoned our entire society, comparing our current political class to then.*

## Director's Profile

Gary Alazraki is the writer and director of Mexico's record breaking comedy *Nosotros los Nobles* (*The Noble Family*, on which the Italian comedy *Belli di papà* is based) and the co-creator, executive producer and director of *Club de Cuervos* - Netflix's first original series in Spanish. Born in 1977 and raised in Mexico City, Gary "Gaz" Alazraki studied Cinema in Boston and did the second half of his college education in USC - University of South California. He heads Alazraki Entertainment, a Mexico City based Production Company focused on High Quality Entertainment for general audiences in Latin America and Hispanic USA.

## Director's Filmography

2015 **Club de Cuervos**

TV SERIES

2013 **The Noble Family**

FEATURE FILM

1956.  
Ugo Conti, an Italian prince, ends up in Mexico where he conquers Mexican high society and seduces the daughter of a prominent Mexican political to make her his wife and to become a member of the clan.

## Company Profile

### Film Tank

Film Tank and Alazraki Entertainment have joined their resources to work together specifically on *Almost Paradise*. The experience of the Alazraki team, which developed one of the most commercially successful films in Mexico, and the art house point of view of Film Tank, producers of award winning movies at Sundance, San Sebastian and Toronto (such as *La Nana*, *Norteado* and *La Sirga*), guarantee a team capable of making a compelling and entertaining film. Adding to this alliance, Ivanhoe Pictures, a production company based in the USA and Beijing, has teamed up as *Almost Paradise's* most important financial partner.



NETHERLANDS

# Jade

Sacha Polak



## Project Information

### Original Title

Jade

### Screenplay by

Sacha Polak, Susan Farrell

### Format

HD

### Shooting Language

English

### Main Locations

London (UK)

## Main Producer

### Viking Film

Marleen Slot

Lindengracht 17

1015 KB Amsterdam - Netherlands

Ph. +31 206254788

marleen@vikingfilm.nl

www.vikingfilm.nl

Estimated budget € 2.370.077

Financing in place € 657.675

### Financiers/partners

#### already involved

Netherlands Film Fund

(Netherlands): € 612.000

British Film Institute (UK): € 21.575

Emu Films (UK)

A Private View (Belgium)

Savage Productions (Ireland)

## Synopsis

*Jade is a film about a twenty year old mother from London who must pick up the pieces after an acid attack leaves her with severe facial burns. Prior to the attack, with limited education and opportunities, Jade's main currency was her looks. Her face has been reconstructed, but her beauty is gone. Jade must set about rebuilding herself - and this is a gargantuan task. Cast adrift from her young daughter, Jade finds solace in the hidden world of online liaisons where she discovers the passion and connections she's craved in an often humorous and celebratory way. However, the actions of a stranger threaten to turn her life upside down once more, and those around her are ill-equipped to halt her descent. As family life and friendships start to crumble, her lowest ebb proves the inspiration that Jade needs. Jade takes drastic action, finally finding her path back to her daughter and herself.*

*Jade is a powerful film about motherhood, courage and self-acceptance.*

## Director's Statement

*Jade came up after numerous long talks between co-writer Susan Farrell and myself about present day life. People, relationships and behaviour. Youth and danger. The loss of beauty. Motherhood, identity, friendship and first and foremost, love.*

*I've considered Jade a heroine right from the start. She is someone who has an emboldened attitude to life. She has no option but to accept what is in front of her in the mirror, but she regards her situation with humour and an armour of aggression. Jade's character provides the film with a life force and this adds velocity to the narrative.*

*I want to make a film that is set in the present day and age, where visual appearance is paramount and image is more important than ever. Youth culture plays an important role. Jade was part of a circle of friends that changed after she left to recover from the acid attack. How do friendships change if the beauty that used to be so important in the friendship disappears? Shami, Jade's best friend, tries to carry on as before and be a real friend. But the things they used to do and the old fearless Jade are gone.*

*Jade will be a film about a young mother who lost herself in a terrible accident, but who eventually, in the search of her identity, learns to accept herself. I picture a colourful film, a slightly romanticised version of reality. The film will also be consoling. Jade triumphs. The way Jade and Shami communicate adds plenty of humour to the film. The film will not feel terribly heavy, despite the heaviness of the subject matter.*

*Jade is an incredibly strong woman. What sticks in my mind is that all the women I've met during research who got burned were forced to find a way to come to terms with their new appearance. Whichever path they chose and however they did or did not manage, it was their path. What is universal about it, is that for each and every one of us it is challenging to be confronted with feelings of external beauty versus internal dignity. A challenge for every woman in the world.*

Jade is a film about a twenty year old mother from London who must pick up the pieces after an acid attack leaves her with severe facial burns.

## Director's Profile

Sacha Polak (1982) is an award winning director and writer. She graduated from the Dutch Film Academy in 2006 with the film *Teer*, which was selected for a number of international festivals. Short films *El Mourabbi* (2007), *Drang* (2008), *Onder De Tafel* (2008) and *Broer* (2011, Berlinale Generation 14+) followed. With her first feature film *Hemel* (2011) she received great critical acclaim from the international press. The project was also part of the selection of many international film festivals, including the Berlinale Forum where it won the Fipresci award. In 2014 she directed the personal documentary *New Boobs*. Her second feature film *Zurich* (2015) was selected for the Berlinale Forum where it won the CICAIE Art Cinema Award for Best Film.

## Director's Filmography

### 2015 Zurich

FEATURE FILM

Berlinale Forum: CICAIE Art Cinema Award

### 2014 New Boobs

FEATURE DOCUMENTARY

### 2011 Hemel

FEATURE FILM

Berlinale Forum: FIPRESCI Award

### 2011 Broer

SHORT FILM

Berlinale Generation 14+

### 2008 Drang

SHORT FILM

### 2007 El Mourabbi

SHORT FILM

### 2006 Teer

SHORT FILM

## Company Profile

### Viking Film

Viking Film is the Amsterdam based film production company founded in 2011 by Marleen Slot. Viking Film recently finished the feature films *Oscuro Animal* (Felipe Guerrero, IFFR Tiger Competition 2016), *Siv Sleeps Astray* (Catti Edfeldt, Lena Hanno Clyne opening film Berlinale Generation K+), *Neon Bull* (Gabriel Mascaro, selection Venice Orizzonti and TIFF Competition 2015), *Zurich* (Sacha Polak, Berlinale Forum winner CICAIE Art Cinema Award 2015), *Summer of Sangailé* (Alanté Kavaïté, Sundance Competition and Berlinale Panorama 2015). Furthermore, Viking Film worked on the feature documentary *New Boobs* (Sacha Polak) and the co-production *Leones* (Jazmin Lopez, Venice Film Festival 2012).



PALESTINE

# Son of a Very Important Man

Najwa Najjar

## Project Information

**Original Title**  
Ibn Rajoul Muhim  
**English Title**  
Son of a Very Important Man  
**Screenplay by**  
Najwa Najjar  
**Format**  
Arri Alexa  
**Shooting Language**  
Arabic, Hebrew  
**Main Locations**  
Palestine, Israel

## Main Producer

**Ustura Films**  
Hani Kort  
PO Box 2119  
2119 Ramallah - Palestine  
Ph. +972 599398297  
hani.kort@darb-ltd.com

**Estimated budget** € 915.826  
**Financing in place** € 200.000

**Financiers/partners  
already involved**  
Ustura Films (Palestine): € 200.000  
Laith Media (Algeria)  
Deal Productions (Luxembourg)  
LittleBig Productions (Sweden)  
Oktober Frilms (Iceland)

## Synopsis

*Son of a Very Important Man* is a fictional 90-minute road movie - a love story about divorce. Waleed, the son of a famous Palestinian revolutionary and five-year returnee, and Salma, a Palestinian woman from Nazareth, Israel have been married for the past five years, living in the Palestinian Territory. The first time they get a 72-hour permit to enter Israel, it's to get a divorce. At the court however, they uncover Waleed father's long hidden secret, which sends them on a road trip of discovery and rediscovery. They uncover what was lost in their marriage and process the betrayal they have faced both inside and outside the car, while asking difficult, demanding questions.

## Director's Statement

*Can love survive a destroyed landscape, escape the nightmares of memories, mend broken hearts and tortured minds, and forgive betrayals? Was there ever a time, in this war torn country, when love was simple? Religions intermarried and loved before 1948 so there must have been a time when the fundamentalism of today didn't exist. Somehow, unconsciously, as writing tends to be, the main story of the Palestinian couple getting a divorce also becomes a story about the couple finding the father's lover. This second journey took me into the stories of Jews who came to Israel after 1948. For decades the discourse on Palestinians and Jews of the Arab World has been misrepresented, oversimplified, creating an askew discussion. That side of the story has been told by many others, overlooking the Arab (Muslim, Christian and Jewish) perspectives, places and people involved. Only by hearing alternative stories can there be an understanding and only then perhaps can there be some kind of justice.*

Sometimes the most unexpected roads in life are in the detours you didn't mean to take.

## Director's Profile

Writer/Director Najwa Najjar received her BA in political science/economics and her MA in film/video production (US). She has worked in both documentary and fiction since 2000. A speaker on numerous panels on cinema and a jury member of several international film festivals, Najjar has also reviewed books, and her articles on Palestinian cinema have been published. She has been a reader for the Rawi Sundance Lab for Arab scriptwriters and an advisor for the Rawi Sundance Scriptwriter's Lab for the past two years. She recently gave a Director's Masterclass at the Galway Film Fleadh.

## Director's Filmography

**2014 The Eyes of a Thief**

FEATURE FILM

Oscar & Golden Globes 2015: *Palestinian Submission*

Kolkotta Int'l Film Festival 2014: *Best Director*

Cairo Int'l Film Festival 2014: *Best Actor*

**2009 Pomegranates and Myrrh**

FEATURE FILM

DohaTribeca FF: *Best Arab Film - Audience Award*

Festival Int'l de Cinéma d'Auteur de Rabat: *Youssef Chahine grand prix de cinema*

**2006 Yasmine's Song**

SHORT FILM

Clermont-Ferrand Short Film Festival 2006: *In Competition*

**2004 They Came from the East**

SHORT FILM

**2004 Blue Gold**

SHORT DOCUMENTARY

**2002 A Boy Called... Mohamad**

SHORT DOCUMENTARY

**2001 Quintessence of Oblivion**

FEATURE DOCUMENTARY

**2000 Naim & Wadee'a**

SHORT DOCUMENTARY

## Company Profile

### Ustura Films

Ustura Films Ltd. was established in Ramallah, Palestine in 2000, and is a registered limited company set up by Najwa Najjar and Hani Kort with the intention of producing documentaries and fiction films to change stereotypes and present different narratives. The company's mission is to build the budding local cinema industry and to support artists in the field. It has trained many crewmembers, offering several head of department positions during its productions over the years with half the trainees being women. In 2012 Kort and Najjar opened another branch of the company in Amman, Jordan. They produced several award winning documentaries, shorts and 2 critically acclaimed fiction films by Najjar.



POLAND

# Fortnight

Aga Woszczyńska



## Project Information

**Original Title**  
Poza Sezonem  
**English Title**  
Fortnight  
**Screenplay by**  
Aga Woszczyńska, Piotr Litwin  
**Format**  
Digital DCP  
**Shooting Language**  
Polish, English, Italian, French  
**Main Locations**  
Southern Italy

## Main Producer

**Lava Films**  
Agnieszka Wasiak  
ul. Mahatmy Gandhiego 7/30  
91-012 Łódź - Poland  
Ph. +48 602132222  
agnieszka@lavafilms.pl  
www.lavafilms.pl

**Estimated budget** € 1.294.064  
**Financing in place** € 86.828

**Financiers/partners  
already involved**  
Canal+ Poland (Poland): € 34.238  
Toya Studios (Poland): € 24.857  
Coloroffon (Poland): € 11.755  
Lava Films (Poland): € 15.978  
Films De Force Majeure (France)

## Synopsis

Anna and Adam, a young married couple from Poland, spend a fortnight in Southern Italy. At the beginning of their stay, an accident happens. A man, renovating the pool at the house they rented, slips, falls into the pool and dies. They witness the tragic accident but remain passive and don't offer help. The police have other issues to deal with and don't hold them responsible, especially as they, being lawyers, know how to use the law in their favour to avoid responsibility. Anna and Adam continue their stay in blissful denial. Yet, their guilty consciences don't leave them in peace. Slowly, they start to lose control over their lives. Feelings of guilt, at first rejected and subconscious, begin to reign over their seemingly stable relationship. They begin a painful blame game. They act instinctively, irrationally and aggressively, heading toward collapse. On the last night they get lost in the surrounding dark woods where their guilt and shame finally seize them.

But this realisation is too terrifying for them to acknowledge. A paralysing fear of their true feelings makes them return to their pre-established patterns of emotional ignorance.

## Director's Statement

*I take my audience on a visually stylised, quiet journey into the collapse of a relationship, to speak about the condition of thirty-something Europeans, their emotional stupor, moral confusion and irrational fear that leads to fanatic isolation. Fortnight is a tale about alienation, not only from one another but also from the world, about the conformity and passivity of the middle class where the need for safety and convenience is fundamental. For me cinema starts where the words end and where the image carries meanings and emotions. I believe that long, extended shots allow the viewer to gain a sharper image and the silence allows us to hear more. With my approach to the narrative I aim to create a film based on undertones and nuances, whispers rather than cries. I'd like to give the audience time to think, feel and experience.*

A married couple doesn't react when a man dies in front of their eyes. So as not to shatter their seemingly stable relationship, they continue their vacation in total denial. But for how long can they go on without remorse?

## Director's Profile

Born in 1984 in Poland, Aga Woszczyńska is a director, scriptwriter and anthropologist. After graduating from Applied Social Sciences in the department of contemporary anthropology at the University of Warsaw (2008) she completed her studies at the directing department in the Łódź Film School in 2014 with the diploma short film *Fragments*. She wrote and directed 10 shorts that have travelled through festivals and were sold internationally. Her aesthetics and directing skills brought her to the Directors' Fortnight at the Cannes Film Festival 2014 with *Fragments*. The film has been screened at over 60 festivals and has won numerous awards. Aga is a Ministry of Culture scholar and recipient of a Discovering Eye Award for the most interesting emerging artist in the US. *Fortnight* is her feature debut.

## Director's Filmography

### 2014 Fragments

SHORT FILM  
Cannes Film Festival - Directors' Fortnight: In Competition

### 2012 Wake up

SHORT FILM

### 2011 Luiza Hert

FEATURE DOCUMENTARY

### 2011 Etude for a Deadman and a Parrot

SHORT FILM

### 2010 ASAP

SHORT FILM

### 2009 On Both Sides

FEATURE DOCUMENTARY

### 2009 Two Months

SHORT FILM

### 2008 ONCE

SHORT FILM



SLOVENIA

# History of Love

Sonja Prosenč



## Project Information

### Original Title

Zgodovina ljubezni

### English Title

History of Love

### Screenplay by

Sonja Prosenč

### Format

Digital Cinemascope

### Shooting Language

Slovenian, English

### Main Locations

Friuli Venezia Giulia (Italy),  
Slovenia

## Main Producer

### Monoo

Rok Secen

Kvedrova c. 36

1000 Ljubljana - Slovenia

Ph. +386 41865751

rok@monoo.si

www.monoo.si

Estimated budget € 1.200.000

Financing in place € 609.000

### Financiers/partners already involved

Slovenian Film Center (Slovenia):

€ 300.000

Viba Film Studio (Slovenia):

€ 234.096

Monoo (Slovenia):

€ 48.000

Slovenian Film Centre

Development + Re-Act funding

Scheme (Slovenia):

€ 27.000

## Synopsis

Iva, a teenage girl, recently lost her mother in a car accident. Because she is hearing impaired she had distanced herself from the part of her mother's life connected to music. But after she suspects her mother had an affair with an opera conductor named Erik, she starts to explore it. She not only explores it but almost attacks it. She is split between her guilt of surviving the accident and the resentment against her mother's secret past, her grief and her newly awakening desires, between past and present.

She breaks into Erik's apartment when he is asleep. He is unaware of the young stranger in his home, but later that night, a series of events unites the unexpected couple on a dream-like journey, as they try to find a mysteriously body that Iva thought she saw floating in the river. Chasing the body of a dead woman, Iva and Erik don't realise that they are being chased themselves. The story unfolds in a thriller-like atmosphere, and Iva and Erik are on the verge of death. Iva realises that actually Erik is the only person she can share her loss with. She reconciles with her mother's past, her loss and with her family.

## Director's Statement

*The story, shared between two protagonists, the teenage girl Iva and the opera conductor Erik, takes us on a journey through the most profound human experiences of loss and survivor's guilt, grief and newly awakening desires, present and past. But beneath the story, focusing on the tale of Iva and Erik and their journey, questioning and finding ways to overcome contemporary prevalent nihilism, violence and emotional detachment are strong underlying aspects of the film. I like to think about History of Love as meanderings of memories and thoughts, with shots or sequences echoing variations and details. This reflects in the narrative structure of the script, and the feeling that I would like to transfer to the screen is the feeling of fluidity. The camera will be exploring instead of showing; mostly combining Steadicam and hand-held cameras, with rare occasional wider static shots. The film will be chromatically rich, shot in cinemascope, and with the use of a diegetic approach in music and sound.*

After the death of her mother, a girl is submerged into a completely different world from the one she is used to, and comes to terms with her new reality.

## Director's Profile

Sonja Prosenč is a writer - director. After her university diploma she attended Berlinale and Sarajevo Talents and was selected for the TorinoFilmLab. Her acclaimed debut feature film *The Tree* was developed at EAVE and Baltic Event and premiered at Karlovy Vary IFF 2014. In its festival run the film received the FIPRESCI Prize and the Best Film Youth Jury Award among others, and excellent reviews. It was the Slovenian Oscars submission 2016. Her awarded short *Morning* was broadcast in 31 countries. *History of Love* is her second feature film. In 2016 Sonja Prosenč was selected by Cineuropa as one of the eight "Up-and-coming female directors deserving your attention".

## Director's Filmography

### 2015 Impromptu

SHORT FILM

IRIS - Best Cinematography Award -

Association of Slovenian Cinematographers

### 2014 The Tree

FEATURE FILM

Oscars 2016: Slovenian Submission

Slovenian Film Festival: FIPRESCI Prize, Best Actor, Best Cinematography,  
Best Music

Film by the Sea: Youth Jury Award

MeCEEF - Medias Central European Film Festival 2016: Best Cinematography

### 2013 Morning

SHORT FILM

### 2012 Man with a Raven

FEATURE DOCUMENTARY

## Company Profile

### Monoo

Monoo was founded in 2005. In the first few years we focused on creative film services. From 2012 on, we successfully followed a plan to create a slate of films that entered production one after another and we started building a catalogue of ambitious and uncompromising films. Monoo started to receive attention at festivals around the world. The company produces visually and emotionally powerful films with distinctive cinematic expression. Our first feature film (*The Tree*, 2014) was selected as the Slovenian Oscars Submission in 2016.



## SWITZERLAND

# The Devil's Pit

### Michele Pennetta



#### Project Information

**Original Title**  
L'oro del diavolo  
**English Title**  
The Devil's Pit  
**Screenplay by**  
Michele Pennetta,  
Christian Tarabini  
**Format**  
HD  
**Shooting Language**  
Italian  
**Main Locations**  
Catania, Sicily (Italy)

#### Main Producer

**Close Up Films**  
Joëlle Bertossa  
4, rue des Marbriers  
1204 Geneva - Switzerland  
Ph. +41 228080847  
joelle@closeupfilms.ch  
www.closeupfilms.ch

**Estimated budget** € 525.000  
**Financing in place** € 79.200

**Financiers/partners  
already involved**  
Swiss Federal Office of Culture  
(Switzerland): € 23.000  
Cineforum (Swiss regional fund)  
(Switzerland): € 27.500  
Close Up Films  
(Switzerland): € 15.000  
RSI Radiotelevisione svizzera  
(Switzerland): € 13.700

#### Synopsis

In the past, Giumentaro was one of the biggest sulphur mines in Sicily but it has lay abandoned ever since the seventies. Today, it serves as the backdrop of *The Devil's Pit*, a fascinating descent within the depths of the earth. From the point of view of four protagonists - a shepherd, silent witness to the poisoning of the soils, Santo, a retired miner who now digs illegally for sulphur, and Tore and Agatino, two youths working at burying toxic waste in the old mines for the mafia - the documentary will offer a nuanced account of the Sicilian underground.

#### Director's Statement

*During my first trip to Sicily, working on this project, I discovered the phenomenon of the ecomafia, a true environmental menace that is currently poisoning the entire Sicilian region. This is when I started imagining a conceptual and narrative structure around the mine, Santo and the ecological disaster I had just been made aware of. The film is built around the point of view of several protagonists linked together by the mine. It will seek to denounce the state of environmental disarray in which the authorities and the institutions - both European and Italian - have left the entire region. Accumulated, these portraits will weave a network of individual situations that will allow us to better grasp the reality and the issues at stake.*

*First, there is the figure of the shepherd who, atop his hill, looks over the abandoned mine. From his house, we can witness the comings and goings of the trucks that drive to the mine to dump their toxic waste. The grass in the valley is contaminated and poisons his sheep to death. Like Santo, the shepherd digs holes in the ground. Not to seek the "yellow gold", but to bury the bodies of his animals poisoned by the pollution.*

*Santo, a former miner, travels through a ghostly territory, an underground charged with symbolic meaning. The underground represents not only the confinement of a man but also of a whole area: Sicily and the South; a region, victim of abuse where the rule of law seems to have been forsaken. This confinement is rendered tangible by the mines and their tunnels, but also by those who live on the margins of society. Santo's body, battered by his tough work, tells a story of marginalisation and hardships. With no need for the spoken word, the marks and scars on his body are numerous testimonies of a violent past. They are visible representations of all his hidden wounds.*

*It is through his story that we are taken down in the mine and that we can encounter the other protagonists: the shepherd and the young thugs. These places and people paint a willingly impressionistic tableau. I use the word impressionistic because my film isn't a report or a documentary where experts inform the audience. The idea is to convey the end of the world atmosphere that I felt during my numerous travels down in the south of Italy.*

*The two young men show part of the phenomenon of the ecomafia. Through these protagonists, the unseen becomes flesh and we discover how illegal transactions are organised with the help of these careless youths who participate in the death of their environment.*

Several sulphur mines burrow at the foot of Mount Etna. 500 meters deep and ill-equipped, Santo slaves away at extracting sulphur, the precious devil's gold that he plans to sell. Sometimes, the galleries rumble...

#### Director's Profile

Born in Varese in 1984, Michele Pennetta studied at the École cantonale d'art de Lausanne (ECAL) and graduated with a Master's in Film Directing. His graduation film *I cani abbaiano* (2010) was selected for several festivals including Cinéma du Réel in Paris and the Torino Film Festival, while *A iucata* (2013) was screened at Locarno in the section Pardi di domani - Concorso nazionale. *Pescatori di corpi* (2016), his first feature documentary also premiered at Locarno.

#### Director's Filmography

**2016 Pescatori di corpi**  
FEATURE DOCUMENTARY  
Locarno Film Festival: *World Premiere*

**2013 'A iucata**  
SHORT DOCUMENTARY  
Locarno Film Festival - Pardi di domani  
Concorso nazionale: *World Premiere*

**2010 I cani abbaiano**  
SHORT DOCUMENTARY  
Cinéma du Réel: *Official Selection*  
Torino Film Festival: *Official Selection*

#### Company Profile

##### Close Up Films

Close Up Films is an independent production company based in Geneva. Not limited by genre, Close Up follows a wide range of projects, including: fiction, documentaries, series and web docs. Aspiring to reach a wide audience with demanding projects, both in form and content, Close Up works with young talents and confirmed authors.

Selected filmography: *I'm Not Your Negro*, Raoul Peck, coproduced with Velvet Films-FR-USA, TIFF 2016; *Pescatori di corpi*, Michele Pennetta, Locarno International Competition 2016; *Rio Corgo*, Maya Kosa & Sergio Da Costa, Berlin Forum 2016; *In the Shadow of Women*, Philippe Garrel, coproduced with SBS-France, Director's Fortnight, Cannes 2015.



## TURKEY

# Sisters

### Emin Alper



#### Project Information

##### Original Title

Kiz Kardesler

##### English Title

Sisters

##### Screenplay by

Emin Alper

##### Format

Digital

##### Shooting Language

Turkish

##### Main Locations

Turkey, Central Anatolia

#### Main Producer

##### Liman Film

Nadir Öperli

Purtelas Hasan Efendi Mah.

Ozogul Sokak No: 18 Kat: 4 D: 12

34427 Istanbul - Turkey

Ph. +90 2122524578

nadir.operli@limanfilm.com

www.limanfilm.com

Estimated budget € 990.000

Financing in place € 228.676

##### Financiers/partners

##### already involved

Liman Film (Turkey): € 22.635

Komplizen Films (Germany): € 16.500

Insignia (Turkey): € 45.000

Bir Film (Turkey): € 90.000

#### Synopsis

*Sisters* tells the story of three sisters from a poor village in central Anatolia in the early 1980s. The girls are given to affluent families as foster children in the hope of improving their lives. The middle sister Nurhan (16) is handed over to the town's doctor, Necati Bey. However, the relationship between Nurhan and Necati Bey's older son is not good. Because the older son Özgür still wets his bed every night, Nurhan has to wash his linens by hand every morning, and because of this, she beats him. Since Nurhan continues to beat Mert, the family decides to send Nurhan back to the village. The youngest of the sisters, Havva (13), looks after Metin, the child of Turan Bey and Meral Hanim, who suffers from a deadly disease. After a short while, Metin dies and Havva is sent back to the village. The oldest of the sisters, Gülsah (20), had been given to Necati Bey many years ago, but was sent back to the village because of the claim that she had gotten pregnant as a result of her relationship with a pharmacy apprentice. A few days after Turan Bey brings back Havva, Necati Bey also takes Nurhan back to the village. After many years, Gülsah, Havva and Nurhan are reunited.

#### Director's Statement

*Sisters examines class inequalities, the search for ways out, hopes and expectations tied to new locations, feelings of displacement, and the hopelessness and lack of opportunities in which especially poor people find themselves again and again. My aim is to speak of these emotions, which humans consistently encounter in various geographical regions and different contexts, to tell of crushing poverty and the wish to escape from those places, through the story of three sisters who are farmed out. The story's emotional main axis consists of the sadness and melancholy of the sisters, who in their new locations are either misfits or ostracised, resulting from their wish to never return to their old home and, thus, to them being stuck in a kind of purgatory. The characters in this story are all individuals who are unhappy with village life, who prefer to live as second - and third - class citizens in the town rather than in the village.*

#### Director's Profile

Emin Alper was born in 1974 in Ermenek, Karaman. Trained in economics and history at Bogazici University-Istanbul, Alper holds a PhD in Turkish Modern History. His first feature, *Beyond The Hill* (2012), received numerous awards including the Caligari Film Prize at the Berlinale Forum and Best Film at the Asia Pacific Awards. The film has been screened at over 30 international film festivals. His second feature *Frenzy* (2015) premiered at 72<sup>nd</sup> Venice Film Festival's in the Official Selection Competition and received the Jury Special Prize. *Frenzy* also received the Jury Grand Prize at the 9<sup>th</sup> Asia Pacific Screen Awards. Aside from his filmmaking career, Emin Alper teaches modern history in the Humanities and Social Sciences Department at Istanbul Technical University.

#### Director's Filmography

##### 2015 Frenzy

##### FEATURE FILM

72<sup>nd</sup> Venice International Film Festival: *Special Jury Prize*

9<sup>th</sup> Asia Pacific Screen Awards: *Jury Grand Prize*

20<sup>th</sup> Sofia Film Festival: *Domaine Boyar Award for Best Balkan Film*

##### 2012 Beyond the Hill

##### FEATURE FILM

62<sup>nd</sup> Berlin International Film Festival: *Caligari Film Prize -*

*Special Mention for Best 1<sup>st</sup> Feature*

Asia Pacific Screen Awards: *Best Film*

31<sup>st</sup> Istanbul Int. Film Festival - National Competition: *Best Film*

##### 2006 Rifat

##### SHORT FILM

Bucharest International Film Festival: *Best Short Film*

Istanbul Independent Film Festival: *Special Audience Award*

#### Company Profile

##### Liman Film

Following his experience in founding Bulut Film, where he produced Seyfi Teoman's *Summer Book* (2008) and *Our Grand Despair* (2011), Theron Patterson's *Dark Cloud* (2009) and Aslı Özge's *Lifelong* (2013), Nadir Öperli founded his own company Liman Film. The company's first titles include Emine Emel Balci's *Until I Lose My Breath* (Berlinale Forum, 2015) and Emin Alper's *Frenzy* (Venice Competition, 2015). Other than developing, producing and co-producing feature films, Liman Film also offers project consultancy, executive and line production services.

3 sisters.  
3 attempts to make it to the big city.  
3 failures.

Back to their father's house in a remote village.



UK

## The Long Way Round

James D'Arcy

### Project Information

**Original Title**

The Long Way Round

**Screenplay by**

James D'Arcy

**Format**

Digital

**Shooting Language**

Italian, English

**Main Locations**

Tuscany (Italy), London (UK)

### Main Producer

**CrossDay Productions Limited**

Pippa Cross

195 Wardour Street

W1F 8ZG London - UK

Ph. +44 2072923007

pippacro@aol.com

www.crossdayproductions.com

**Estimated budget** € 5.273.289

### Synopsis

Robert and Jack, an estranged father and son, are returning to Tuscany to sell their family home. They think it'll be a quick deal, but when they arrive they find the once beautiful house in a state of chronic disrepair, for which Jack firmly blames Robert - one of many issues he seems to have with his father. Efforts to bring the house - and their relationship - back to life, don't go well. Overwhelmed, Jack spends the evening in town alone, where he meets Natalia, a vivacious restaurant owner. A few nights later, Robert is also introduced to Natalia, creating an unexpected triangle as the two men compete for her attention. It's not until Jack discovers that his father has kept all the mementoes of his dead wife, Jack's mother, locked away in the barn that the simmering tension between the two erupts and they have their first frank conversation. As their deeper feelings come to the surface Jack is also forced to admit that he is suffering from M.S. Robert is shocked to the core, knowing he must now finally try to right his past wrongs as a father. Jack rejects all help and returns to London, but there's nothing left for him there. It's taken a while for him to realise, but in his heart he really does want to rekindle his relationship with Robert. Father and son are finally reunited in Tuscany, uncertain of the future, but together in their common aim to make the best of the hand life has dealt them.

### Director's Statement

The Long Way Round is, at its heart, a love story. Its strong themes of what constitutes family and home are universal, unavoidable and essential for each of us in our lifetimes. I believe that films are unique in their ability to help us feel and examine complex, difficult emotions from the relative safety of a darkened room. I wrote The Long Way Round with the intention of examining these emotions through a very intimate story. I want to deliver the more challenging parts of the film lightly, and so I have quite deliberately infused the drama with as much sunlight and humour as I can, whilst still honouring the subject material. I feel that we all are more eager to participate in tricky conversations if we're led into them in a gentle and entertaining way. I've been close friends with Bill Nighy for many years and always wanted to work with him. He has a unique brilliance at finding humour in the darkest of places, and pathos in the funniest. His performances in Love Actually and Pride are wonderful illustrations of how he can make us go from laughter to tears in one sentence. We developed the script together and his role as one of the producers of the film, as well as playing Robert, is testament to his commitment to this story. He is also fully engaged in using his many contacts to attract A-list talent to the other roles. We are aiming very high. I first visited Italy shortly before I started to write the script. I fell in love with the people and culture, and was immediately inspired to set almost the whole of this drama there. I love that we get to discuss the nature of home through the eyes of a man who is only just rediscovering his Italian heritage. Italy is one of the characters of the film. And as such we hope to shoot it at its most magnificent. And to work there as true Europeans.

An estranged father and son travel to their former Italian home planning to renovate and sell it. But as they rebuild the house they fall back in love with Tuscany, its people and each other.

### Director's Profile

This will be James D'Arcy first feature film as a director, but he has spent much of the last 20 years on film sets intimately observing, working with and learning from some of the best filmmakers in the world - Christopher Nolan (*Dunkirk*), Peter Weir (*Master and Commander*), The Wachowskis (*Cloud Atlas*, *Jupiter Ascending*) to name but a few. They have been the best film school one could hope for.

### Director's Filmography

**2016 Chicken/Egg**

SHORT FILM

### Company Profile

**CrossDay Productions Limited**

Pippa Cross' career started at Granada Television. After a period as Head of Development there she became Head of Film and oversaw production of the company's entire slate, including Jim Sheridan's *My Left Foot*, *Jack and Sarah*, *House of Mirth*, *Longitude* for Channel 4, and *Bloody Sunday*. In 2003 she and Janette Day established CrossDay Productions. At CrossDay Pippa has produced films including *Shooting Dogs* (Michael Caton-Jones), *Heartless* (Philip Ridley), *Chalet Girl*, starring Felicity Jones, *Desert Dancer* starring Freida Pinto and the upcoming *A Hundred Streets* starring Idris Elba and Gemma Arterton. Her most recent production *Starfish* premiered at Edinburgh earlier this year.



UK

Molly

Sally Potter

## Project Information

### Original Title

Molly

### Screenplay by

Sally Potter

### Format

HD

### Shooting Language

English

### Main Locations

US, UK, Greece, Mexico

## Main Producer

### Adventure Pictures

Christopher Sheppard

6 Blackbird Yard

E2 7RP London - UK

Ph. +44 2076132233

cs@adventurepictures.co.uk

www.sallypotter.com

Estimated budget € 6.000.000

Financing in place € 3.000.000

### Financiers/partners

already involved

BBC Films (UK): € 1.000.000

BFI (UK): € 1.000.000

## Synopsis

The story follows 24 hours in the life of Leo, a man in his fifties, who lives alone in Brooklyn, supported by a visiting care worker. Leo's erratic behaviour, far-away expression and apparently incoherent speech patterns seem to suggest that he is "losing it". Seen from Leo's perspective, however, things look very different. He is slipping in and out of parallel worlds in which he is living the "roads not taken", the selves he might have become had he made different choices at crossroads moments earlier in his life. In these parallel worlds he is variously a writer living on a Greek island, a bereaved father living with his first great love in rural Mexico, a philosophy professor at Oxford University and a gay tap-dancer in Manhattan.

Leo's 24-hour odyssey begins when his loving daughter Molly arrives at his apartment to take him to the dentist. A series of mishaps and tragi-comic catastrophes ensues during the day, whilst, in parallel, the puzzle of his other interlocking lives gradually reveals itself. Molly eventually realizes that her father's apparent illness may be masking an entirely different reality.

## Director's Statement

*Molly is a story that people can relate to from various perspectives: that of an adult facing the fragility of his or her ageing parents; or someone close to a loved one suffering from disability (whether mental, emotional or physical); or as anyone wondering how their lives might have turned out if they had taken a different road at any of the key crossroad moments in their lives. The experience of the film needs to be seamless and credible. Are Leo's experiences of his "other selves" illusory or real? As Molly attempts to see what he is seeing (and we see it all), the question becomes not rhetorical but actual. As an antidote to the commonly held view of mentally altered states - whether one of the many forms of dementia or other changes in brain function - Molly proposes a radically different view of disability. I want the film to be an intimate and moving experience - emotionally gripping - with an undertow of existential uncertainty.*

## Director's Profile

Sally Potter has written and directed seven feature films. *Orlando* (1992), her bold adaptation of Virginia Woolf's classic novel, starring Tilda Swinton, first brought her work to a wider audience. It was followed by *The Tango Lesson* (1996), *The Man Who Cried* (2000), *Yes* (2004), *Rage* (2009) and *Ginger & Rosa* (2012). She is now in postproduction on *The Party*. Sally Potter is known for innovative form and risk-taking subject matter and has worked with many of the most notable cinema actors of our time. Her films have won over forty international awards and received both Academy Award and BAFTA nominations. She has had full career retrospectives of her film and video work at the BFI Southbank, London, MoMA, New York, and the Cinematheque, Madrid. She was awarded an OBE in 2012. Her book *Naked Cinema: Working with Actors* was published in 2014.

## Director's Filmography

### 2012 *Ginger & Rosa*

FEATURE FILM

### 2009 *Rage*

FEATURE FILM

Berlin Film Festival: *In Competition*

### 2004 *Yes*

FEATURE FILM

British Independent Film Award: *Two Nominations*

### 2000 *The Man Who Cried*

FEATURE FILM

### 1996 *The Tango Lesson*

FEATURE FILM

BAFTA: *Nomination*

### 1992 *Orlando*

FEATURE FILM

Venice Film Festival: *In Competition*Academy Awards: *Two Nominations*

## Company Profile

### Adventure Pictures

Adventure Pictures was formed in 1988 when Christopher Sheppard joined forces with director Sally Potter. Their first film together was *Orlando*, Sally Potter's acclaimed adaptation of the Virginia Woolf novel, which on its release in 1993 became the most commercially successful British film of the year. *Orlando* won more than 20 international awards, and received two Academy Award nominations. *The Tango Lesson* was awarded a BAFTA nomination in 1998. *The Man Who Cried* was produced in association with Working Title for Universal. *Yes*, released worldwide in 2004, was nominated for a British Independent Film Award. *Rage* was in competition at the Berlin Film Festival in 2009. *Ginger & Rosa* was released in 2012. They are now in postproduction on *The Party*.









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**MIA** | TV

Drama

**Pitching Forum**

Co-Production Market

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**BOOK OF  
PROJECTS**



**MIA**  
FILM  
DOC  
TV SERIES

MERCATO  
INTERNAZIONALE  
AUDIOVISIVO  
ROME  
OCTOBER 20|24  
2016

**MIA | TV**  
Drama Pitching Forum



## MIA | TV Drama Pitching Forum

On 22 October, in the evocative and unique setting of the Baths of Diocletian and as part of the International Audiovisual Market (MIA), the first Drama Pitching Forum will be held. International co-production projects, selected by twelve key players from the audiovisual world, also members of the International Board of the MIA for 2016, will be officially presented to agents and industry professionals.

The finalist projects, all of which have yet to be released, were analysed, studied and chosen for their coproduction and commercial potential by Eleonora Andreatta, Director of RaiFiction; Courtney Conte, President of Slingshot Global Media; Domingo Corral Lopez, Director of Original Production at Movistar (Telefonica); Carlo Dusi, Head of Business and Commercial Affairs at Scott Free; Francesc Escribano, Managing Director of Minoria Absoluta; Michael Lappin, Director of International Sales and TV Production at the Weinstein Company; Steve McPherson, CEO of Wonder Monkey TV; Gary Marenzi, Head of Distribution and Partnerships for the Entertainment branch of IMG; Sandra Ouais, Head of International Drama Co-productions and Associate Producer at NEWEN; Andrea Scrosati, EVP of Programming at Sky Italia; Ran Tellem, Head of International Content Development at Mediapro; and Polly Williams, Head of Scripted Drama at Entertainment One.

Studying and analysing the pre-selected projects was a big job, with each of the projects having to meet a series of specific criteria, such as having the potential for being of commercial and production interest to different territories for the quality of the plot, the stability of the narrative and - above all - the originality and strength of the story.

Each and every drama project had to be made up of episodes of at least 43 minutes in duration; it had to be able to be extended over several TV seasons; had to have not yet been released, with no filming whatsoever having already taken place; and it had to have a significant narrative link with Italy, to the point that it could be made entirely or partially in Italy.

On the morning of the 22 October, the producers, showrunners, screenwriters and directors of the various finalist projects will take to the stage in turn at the Baths of Diocletian with just fifteen minutes per project to get the audience's attention and stoke interest in potential production and financial partners.

One of the projects in particular is part of the YAS project, which aims to develop and support series for teenagers and young European viewers. The morning session will be followed by by ONE to ONE meetings with the attending professionals interested in the projects. In addition to the meetings, the MIA participating individuals are free to contact the professionals attending the Market with all the tools placed at their disposal (Industry Guide, mobile and online catalogue, etc.).

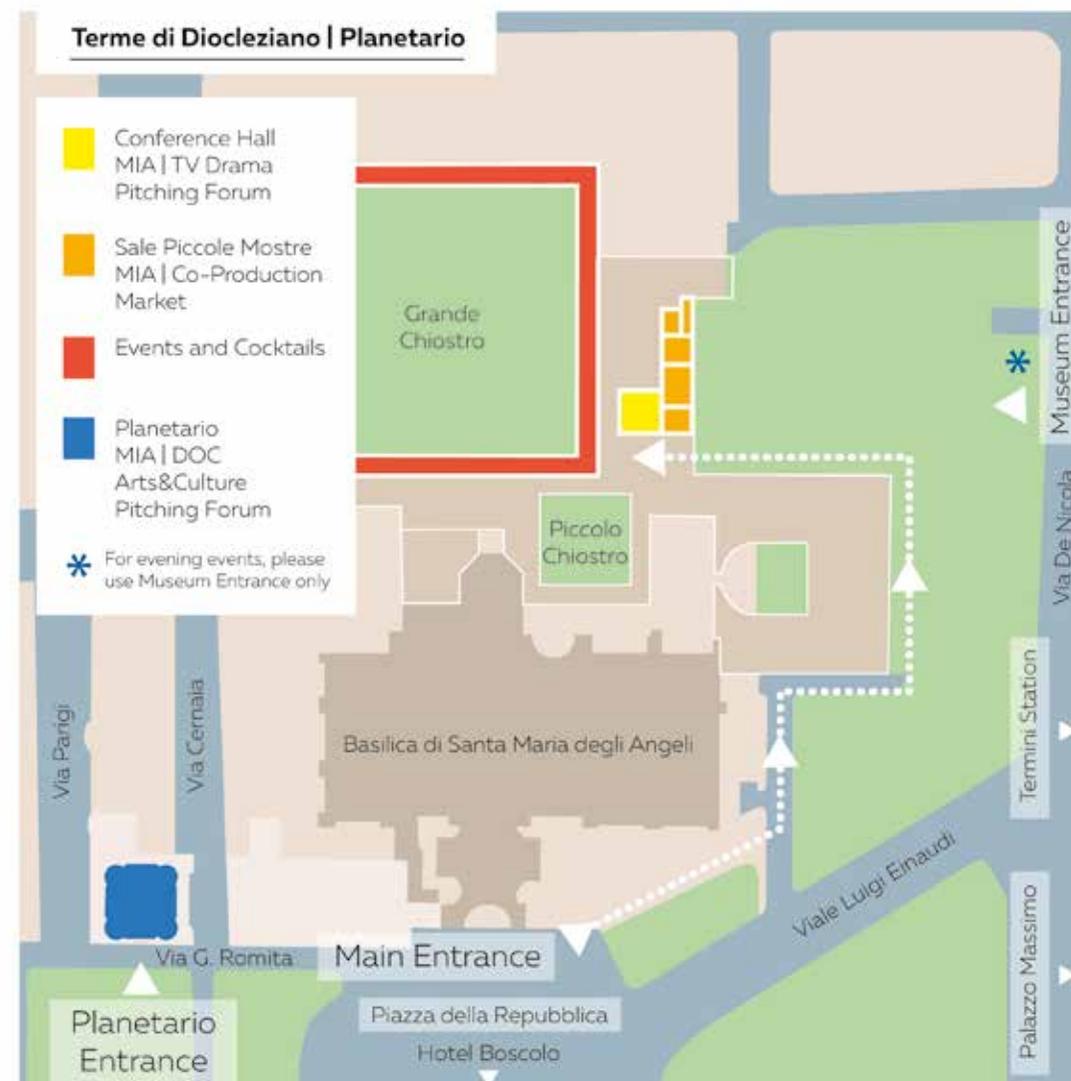
These meetings will take place in the spaces of the Coproduction Market at the Baths of Diocletian on the 22<sup>nd</sup> and 23<sup>rd</sup> of October, for which MIA will organise the projects' agenda.

For any question or clarification please get in touch:

Davide Nardini  
d.nardini@miamarket.it

Sonja Stegic  
s.stegic@miamarket.it

## Layout of the Terme di Diocleziano



## YAS | Young Audience Spotlight



In the last few years - thanks to a new generation of Italian writers, screenwriters and directors - original reinterpretations of the themes related to childhood and adolescence have been explored. Offering a vision of a lively reality, these stories shorten the distance between the audience and the big or the small screen. For this reason, MIA, responding to an increasing industrial need, has decided to confront this tendency by creating a platform - YAS | Young Audience Spotlight - aiming to guarantee a clearer interpretation of projects and to encourage an international market always in search of brave stories dedicated to a young audience that can also speak to adults.

YAS will be a completely new space structured horizontally between cinema and TV, dedicated to teen/young adult products in their different stages of production and will hopefully be a platform for 6 talented Italian authors, selected by Fabia Bettini and Gianluca Giannelli, Alice Nella Città's curators. The selected projects will explore different stories and genres, having as common denominators an international breadth and high quality. The selection aims to offer a wide-ranging outlook on a world which is too often confined to a category that has now become too tight and that can no longer be contained, full as it is of suggestions coming from books, comics and videogames.

**MIA | TV**  
**PROJECTS**



Attending: Anthony Leo, Producer

## Project Information

### Original Title

Get Lucky

### English Title

Get Lucky

### Screenplay by

Jason Sherman

### Genre

Drama

### Main Locations

Canada, Italy, USA

### Episode length 60'

Number of episodes 13

## Lead Producer

### Aircraft Pictures

Anthony Leo  
147 Liberty Street  
M6K 3G3 Toronto - Canada  
Ph. +1 4165369179  
Fax +1 4165369178  
Mob. +1 3104229430  
anthony@aircraftpictures.com  
www.aircraftpictures.com

Estimated budget € 14.190.000

Financing in place € 5.676.000

## CANADA

# Get Lucky

## Synopsis

Lucky Luciano. Dutch Schultz. Meyer Lansky. We all know their names, and for good reason. They were the mobsters who terrorized New York City in the Dirty 30s, making their fortunes through intimidation, bribery and killing. Before Luciano, the mob was run by Sicilian gangsters who wanted nothing to do with non-Italians. But once Luciano had these old-school "Mustache Petes" murdered, he went on to remake the Mafia in his own image. He created The Commission - organized crime's Board of Directors - and turned the Mafia into a corporation. But as much as we know the names Luciano, Schultz and Lansky, less well known are the men and women who tried to bring them down. Men like Thomas Dewey, the methodical District Attorney of New York who would become hero to a city - "The Gangbuster" who brought both innovation and determination to the fight against crime. And Mayor Fiorello LaGuardia, the outspoken war veteran who promised to clean up the city - the good Italian who refused to back down to criminals or corrupt politicians. This series is about both camps and the war that ensued.

## Elevator Pitch

Get Lucky is *The Wire* meshed with *The Godfather* - a drama full of the colour and vibrancy of a desperate, violent time. Fast paced and thrilling, shot through with humour and horror, an epic story that will also delve into the details of organized crime - and organized justice. It will offer a panoramic view of life between Prohibition and World War II during a time of war - a war between Lucky Luciano and The Commission on one hand and Thomas Dewey and Mayor LaGuardia on the other hand.

Get Lucky is a 13 x 1 hour drama inspired by the epic conflict driven by Charles "Lucky" Luciano's corporatization of the mafia in post prohibition New York City.

## Company Profile

### Aircraft Pictures

Aircraft Pictures is an independent film, television and digital content production company creating quality, scripted entertainment for a worldwide audience. With offices in Toronto and Los Angeles, the company's principal producing partners are Anthony Leo and Andrew Rosen - both of whom were included in Playback Magazine's recent juried New Establishment list. Since its inception, Aircraft has financed, produced and delivered scripted content for a variety of platforms ranging from independent feature films to high-end television series. Projects currently in production include the animated feature film *The Breadwinner* based on the novel of the same name by Deborah Ellis - a Canada/Ireland/Luxembourg co-production with Cartoon Saloon in association with Executive Producer Angelina Jolie; the single-camera comedy *Raising Expectations* created by Tom Saunders (*Arrested Development*) and starring Jason Priestley and Molly Ringwald for Canada's Family Channel.

## Production History

### 2017 *The Breadwinner*

FEATURE FILM

### 2016 *Bruno & Boots: This Can't Be Happening At Macdonald Hall*

TV MOVIE

### 2016 *Bruno & Boots: The Wizzle War*

TV MOVIE

### 2015 *Raising Expectations*

TV SERIES

### 2013 *Cybergeddon*

FEATURE FILM



**Attending:** Benjamin Faivre,  
Producer

FRANCE, ITALY

# Casanova's Daughters

Diane Frolov, Andrew Schneider,  
Showrunners

## Project Information

**Original Title**

Casanova's Daughters

**English Title**

Casanova's Daughters

**Screenplay by**

Joseph Schneider

**Based on**

*Alle origini dei conservatori: il modello degli ospedali veneziani (XVI°-XVIII° secolo)*

**Genre**

Musical, Romance, Thriller

**Main Locations**

Venice (Italy), Bulgaria/Romania

**Episode length 52'**

**Number of episodes 6**

## Lead Producer

**And So On Films/TelFrance Série**

Benjamin Faivre  
45 rue de la Chaussée d'Antin  
75009 Paris - France  
Ph. +33 180279766  
faivre@telfranceserie.fr

**Estimated budget € 13.200.000**

**Financing in place € 900.000**

## Synopsis

Venice: the story takes place in a tense historical context with the revolution in France. French spies are everywhere, working to bring down the old regimes and Venice appears to be an attractive target. Indeed, it is now little more than a decadent pleasure centre. In a desperate attempt to preserve the Republic, Venice reactivates the dreaded State Inquisition. With this climate of fear over the grand city as a background, Casanova aims to find his children and connect with them. However, his three daughters don't share the same opinion on their father and their feelings go from total admiration to profound hate. Fortuna, the most famous courtesan of Venice, despises him. Ottavia adores him and Bianca, the youngest, is not aware of his existence. She is a promising singer from the Ospedale della Pietà. The story is inspired by *Alle origini dei conservatori: il modello degli ospedali veneziani (XVI°- XVIII° secolo)*, a thesis written by Caroline Giron-Panel, presented in 2010 at the Università Ca'Foscari of Venice. It offers a representative painting of the coloured life in Venice at that time, by considering its society, culture and religion, with a focus on the condition of women.

## Elevator Pitch

*In 1793, as a revolutionary fervour is spreading itself across Europe and Venice, Casanova, at the end of his lonely life, seeks to find his three daughters and connect with them. The TV series draws its storyline from the eventful life of Casanova, as well as this historical background. It intricately connects characters with each other through their conspiracies and romances while uncovering the manipulations and betrayals that shaped the politics of the period.*

Amidst the intrigue and decadence of 18th century Venice, three women, a courtesan, an opera singer, and an aristocrat, share a common bond—they're all illegitimate daughters of the notorious Casanova.

## Company Profile

**And So On Films/TelFrance Série**

New Subsidiary of TelFrance group, And So On, led by Hubert and Benjamin Faivre, aims to develop ambitious projects, and enhance the authors especially internationally.

And So On Films has already initiated innovative formats like *Anarchy*, a transmedia program for France 4, and also produced *A Tunisian Spring* for Arte and *French Connection*, a documentary for France 3.

## Production History

**2004-2016 Life So Sweet**

TV SERIES

**2015 Anarchy**

TV SERIES

**2014 Tunisian Spring**

TV MOVIE

**2013 French Connection**

TV DOCUMENTARY

## Showrunners' Profile

Diane Frolov received an MFA in playwriting from UCLA. She became a member of Theatre West in Los Angeles, and then began to write and produce television. She co-wrote NBC's science fiction mini-series *V* and was a writer/producer on Fox's *Alien Nation*.

Mr. Schneider received a BA in Russian Literature from the University of California at Berkeley. He worked as a translator before becoming a writer and producer.

Mr. Schneider, in partnership with his wife Diane Frolov, won Emmy, Golden Globe and Peabody Awards for his work on CBS' *Northern Exposure*. They also received an Emmy and a Writers Guild Award for their work on HBO's *The Sopranos*. They co-created and produced Showtime's *The Chris Isaak Show* and WB's *Easy Money*. They served as Co-Executive producer on HBO's *Boardwalk Empire*. They were Consulting Producers on Amazon's *Bosch* and are currently executive producing NBC's *Chicago Med*.

## Showrunners' History

**2015-2016 Chicago Med**

TV SERIES

**2015-2016 Bosch**

TV SERIES

**2011-2012 Boardwalk Empire**

TV SERIES

**2008-2009 Easy Money**

TV SERIES

**2006-2007 The Sopranos**

TV SERIES

**2001-2004 The Chris Isaak Show**

TV SERIES

**1991-1993 Northern Exposure**

TV SERIES

**1994 Alien Nation: Dark Horizon**

TV MOVIE

**1989-1990 Alien Nation**

TV SERIES



Attending: Wolfgang Mueller,  
Producer

## Project Information

**Original Title**  
Emperor of Eternity - Rudolf II  
**English Title**  
Emperor of Eternity - Rudolf II  
**Screenplay by**  
Ruediger Sturm  
**Based on**  
Original Screenplay based on true facts  
**Genre**  
Drama  
**Main Locations**  
Prague (Czech Republic),  
Berlin (Germany)

**Episode length** 60'  
**Number of episodes** 10

## Lead Producer

**Barry Films GmbH**  
Wolfgang Mueller  
Kanzowstrasse 4  
10439 Berlin - Germany  
Ph. +39 3020654809  
wolfgang@barryfilms.com  
www.barryfilms.com

**Estimated budget** € 15.000.000  
**Financing in place** € 4.500.000

GERMANY, CZECH REPUBLIC, UK

# Emperor of Eternity - Rudolf II

Benito Mueller

## Synopsis

Raised by a freethinking father, trained in the Hogwarts-like palace of his uncle Philip II, King of Spain, Rudolf II spends his life collecting prestige works of Renaissance art and gorgeous mistresses. Which also seems the best antidote to his occasional bouts of depression. But once elected Emperor of the Holy Roman Empire, he realises that his carefree sphere of artistic and human beauty is doomed. As well as his whole realm along with the rest of Europe.

Unless...

He creates a new balance of power between the feuding forces, headed by larger than life rulers like Queen Elizabeth I or his uncle Philipp II, and forges alliances against the aggressions of Ottoman Sultan Mehmed III, while fighting off his biggest nemesis from the inside - his brother Matthias, who manages to secure many high-profile supporters in his attempt to usurp Rudolf's throne, including their mother Maria. He also needs to neutralise the network of spies at his court, the most prominent being Cardinal Filippo Spinelli, the Vatican agent, without antagonising his potential partners.

## Elevator Pitch

*Prague in the 1580s - Rudolf II, the colourful and visionary emperor of the Holy Roman Empire, goes on a daredevil trip into the worlds of the occult and fringe science in order to maintain his power and peace in Europe.*

Prague in the 1580s - Rudolf II, the colourful ruler of the Holy Roman Empire, goes on a daring quest into the worlds of the occult and fringe science in a struggle to maintain his power and peace in Europe.

## Company Profile

### Barry Films GmbH

Barry Films is an internationally active production company based in Berlin, Los Angeles and Zurich, producing high concept films and TV formats for the world market. Benito Mueller and Wolfgang Mueller launched Barry Films in 2007 with the literary adaptation *The Day of the Cat*, starring Bruno Ganz. Recent productions include the Cesar-winning screwball comedy *When Pigs Have Wings*, *The Bad Intentions*, which was Peru's selection for the best foreign language Academy Award, *The Whistleblower*, starring Rachel Weisz and Vanessa Redgrave, *Walter*, starring William H. Macy and Virginia Madsen and *Life*, starring Robert Pattinson, Dane DeHaan and Ben Kingsley. Upcoming projects include the development of the TV-mini series *Das boot*, based on the successful movie of the same name from 1981 and the TV-mini series *Woman of the Dead*, a female driven revenge thriller based on the bestselling novel, for the US-channel Lifetime.

## Production History

### 2015 Life

FEATURE FILM

### 2014 Walter

FEATURE FILM

### 2011 When Pigs Have Wings

FEATURE FILM

### 2011 The Bad Intentions

FEATURE FILM

### 2010 The Whistleblower

FEATURE FILM

## Director's Profile

Managing Director and producer on all Barry Films' productions, Benito Mueller has a wide experience in film development and physical production. He has worked with the producer Mario Kassar, in the development departments of New Regency Productions, Lakeshore Entertainment and Spyglass Entertainment, and as a line producer on music videos and music related short format productions for labels such as Virgin Records or Jive Records.

Benito Mueller started his career working as a journalist in print, radio and TV. He later became a Commercial Analyst at Warner Brothers Switzerland and then moved to Frenetic Films where he assisted Monika Weibel with acquisitions.

Benito Mueller holds an M.A. in Mass Media, Cinema and Sociology from the University of Zurich, Switzerland and an M.F.A. from the Peter Stark Producing Program at the University of Southern California, Los Angeles.



Attending: Michael Esser, Showrunner

GERMANY, USA

## Seven Kings

Michael Esser, Showrunner

### Project Information

**Original Title**

Seven Kings

**English Title**

Seven Kings

**Screenplay by**

Michael Esser

**Based on**

*Aeneas, der Sohn, der Goettin* by

Auguste Lechner

**Genre**

Action, Fantasy

**Main Locations**

Lazio (Italy)

**Episode length** 47'

**Number of episodes** 8

### Lead Producer

**Dramaworks GmbH**

Michael Esser

Lützowufer 12

10785 Berlin – Germany

Ph. +49 1702873883

michael.esser@dramaworks.de

**Estimated budget** € 7.888.000

**Financing in place** € 213.000

### Synopsis

765 B.C. Rome, nothing but a humble settlement on the seven hills, soon victim of the Etruscans. But it is here that Aeneas, a man who had lost all hope of finding a place for what remains of his people after the battle of Troy, that he and his people will revive and thrive. But before, Aeneas and the settlers must defeat a world of enemies. Rome will, in the course of the decades, come to be the most powerful city on the planet. *Seven Kings* tells how this came about, the sacrifices, the wars, the marriages, murders and betrayals, which eventually led to Rome as Caput Mundi - the Capital of the World. The inhabitants of the settlement on the seven hills welcome Aeneas and his men. They are a bunch of men and women from across the known world who have fled war, brutality, poverty and starvation. They have all found a home, here on the seven hills, and they are not ready to give up what little they have. *Seven Kings* is an ongoing historical fantasy drama mini-series, based on the legend of Aeneas by Virgil as retold masterfully by Austrian YA bestselling author Auguste Lechner.

### Elevator Pitch

*Long before our civilisation, humans shared this world with gods; some gods would fall for an ordinary human and thus a child would be born, half-god, half-man - doomed to be a hero. This is the story of one of them, Aeneas, who failed to save Troy because he was meant to change the world. After a war that lasted ten years, Troy falls, the Greeks have won. Aeneas and his people have to find new land, a future for themselves. If anybody can do it, it is Aeneas. Because Aeneas is the son of a goddess.*

He failed to save his people and his hometown of Troy; he set out on a journey without hope or return. But Aeneas is the son of a goddess, doomed to be a hero, doomed to change the world.

### Company Profile

**Dramaworks GmbH**

Dramaworks is a creative SME specializing in developing innovative formats for television.

Over the past decade, Dramaworks has developed award-winning, highly successful television content and has acted as content producer and advisor for writers and producers in the EU and, most recently, also in the US.

Dramaworks has created ground-breaking TV content like the controversial docu-drama *Sold Out Country* for public broadcaster ARD, critically acclaimed feature films like Oskar Roehler's *Jew Süß - Rise and Fall* and *Verliebt in Berlin* (the German adaptation of *Ugly Betty*, to this date Sat1' most successful TV show), which introduced the format telenovela to the German TV market. They were the initiators of the International TV Series Lab, an annual opportunity for EU and US TV series producers and creators to meet and exchange ideas, now in its fourth year, and introduced renowned US showrunners to the German TV production landscape.

Based in Berlin and, since 2015, also in Los Angeles, Dramaworks is part of the CINE PLUS group, one of Germany's largest and most experienced media groups. Dramaworks works with producers in Germany, UFA, ndF, Ziegler Film and X-Filme and independent producers in the US to foster joint development and co-productions of TV series.

### Production History

**2014 Mantrailer**

TV SERIES

**2014 One of a Kind**

TV SERIES

**2013 Die Lichtenbergs**

TV SERIES

**2010 Jew Suss, Rise and Fall**

FEATURE FILM

**2007 Verliebt in Berlin**

TV SERIES

### Showrunner's Profile

Michael Esser lives and works as a screenwriter and producer in Los Angeles. He has won numerous US screenwriting competitions (Storypros, Los Angeles Film Festival) while developing and writing TV series and feature films with US and German companies. He was crucial in setting up a cooperation between UCLA and The German Film University in Berlin on a joint Masters program for TV screenwriting. In Germany, Michael created and wrote six drama series, over sixty TV movies and feature films. As a producer he has overlooked national and international productions, including Oscar Roehler's *Jew Suss: Rise and Fall* and the German adaptation of the Colombian Telenovela hit *Betty La Fea* (*Ugly Betty* in the US). Most recently, Michael brought the Turkish drama TV series format *Son* (adapted in the US as *Runner*) to Germany and developed a drama series about the life of the Las Vegas celebrities Siegfried & Roy for German television. In 2005, Michael won the German Television Award as head writer of *Verliebt in Berlin*.

### Showrunner's History

**2016 The Ufa Story**

TV SERIES

**2016 Beyond Belief: The Siegfried and Roy Story**

TV SERIES

**2015 The Calling**

TV SERIES

**2015 Sinner**

TV SERIES

**2014 Mantrailer**

TV SERIES

**2013 Die Lichtenbergs**

TV SERIES

**2010 Jew Suss, Rise and Fall**

FEATURE FILM

**2007 Verliebt in Berlin**

TV SERIES



**Attending:** Margherita Murolo,  
Producer

## Project Information

### Original Title

Darkwood

### English Title

Darkwood

### Screenplay by

J.V. Hart, W. Piatkowski, O. Catanea,  
G. Silei, C. Ruggiero, I. Pavlovic

### Based on

Original

### Genre

Drama, Horror, Thriller

### Main Locations

Sud Tirol/Alto-Adige (Italy),  
London (UK), Other European Cities

### Episode length 50'

### Number of episodes 8

## Lead Producer

### Palomar SpA

Nicola Serra  
Via Guglielmo Imperiali di

Franca Villa, 4

00135 Rome - Italy

Ph. +39 063759681

Fax +39 06 37351098

palomar@palomaronline.com

www.palomaronline.com

Estimated budget € 7.500.000

Financing in place € 200.000

## ITALY

# Darkwood

J.V. Hart, *Showrunner*

## Synopsis

After losing his wife in a terrorist attack, Peter Wolfe and his two teenage children, Harry and Greta, move back to the village where he grew up, a gated community in a wonderful, secluded place in the heart of Europe, to find happiness and safety. This is Heaven on Earth. Here they are welcomed by Tilda, the charismatic and charming leader of the village. She promises that here all their wishes will come true. There is no crime, no unemployment, and everyone is pretty much healthy. Peter finds his artistic inspiration and a new love in Sara, a newcomer with a huge trauma in her past who resembles his dead wife. Harry, always a rebel without a cause, becomes the leader of the school team, and Greta moves on from the grief of her mother's death and falls in love. But there is an unspoken and dark bargain everyone has to make in order to get what they want. Once a year, one of the children is chosen for the Mission, a call to leave the village and go fight a war from which nobody has ever come back. When Roman, Greta's boyfriend, is chosen, she starts to investigate the real purpose of the Mission and uncovers a horrible truth linked to the history of the entire Wolfe family...

## Elevator Pitch

Darkwood is a contemporary mystery thriller about a grieving father who decides to move his children to an exclusive community surrounded by a preserved forest, quaint and perfect. Except, where there is Eden there is also a balancing dark force. The series explores the dark side in all of us: the serpent in the tree that offers us the taste of the apple. Darkwood represents a paradise that will be found and lost, unless people can find it within themselves to resist the bad and celebrate the bad.

When a dysfunctional family looks for peace in a gated community, they discover a hell that brings out the worst in them.

## Company Profile

### Palomar SpA

Palomar, based in Rome, is one of the most important television and film production companies in Italy, with more than 150 productions to its name. Founded by Carlo Degli Esposti in 1986, from 2000 to 2009 it was part of the Endemol group, only to then be fully re-acquired by its founder. Palomar mainly operates within the prime time scripted format but is also active in theatrical production, entertainment and web production. Today Palomar is the only Italian production company to have consolidated 4 top series in prime time which have all been renewed for new seasons. What marks Palomar out is that it maintains a high control of its production standards, involving the best writers, directors, actors and such from Italy and abroad.

## Production History

### 2016 Maltese

TV SERIES

### 1999-2016 Detective Montalbano

TV SERIES

### 2013-2016 Murders at BarLume

TV SERIES

### 2014-2016 Red Band Society

TV SERIES

### 2012-2015 The Young Montalbano

TV SERIES

## Showrunner's Profile

James V. Hart (JV) was born in Shreveport, Louisiana and grew up in Ft. Worth, Texas on Drive-In Movies and Saturday Matinees.

His writing/producing credits include; *Hook*, directed by Steven Spielberg based on an idea by Hart's then 6 year old son, *Bram Stoker's Dracula*, directed by Francis Ford Coppola, *Contact*, directed by Robert Zemeckis, and more. Other writing/producing credits include: *Mary Shelley's Frankenstein*, *Tuck Everlasting*, *Jack and the Beanstalk: The Real Story*, *Sahara*, *Lara Croft: Tomb Raider - The Cradle of Life*, *August Rush*, and *Epic*.

Hart is Exec. Producer and co-writer on the animated feature *Epic*, with children's book illustrator and friend, SMU graduate William Joyce, and director-animator Chris Wedge, who created *Ice Age* and *Robots* with Joyce released in 2013.

TV projects include *The Republic of Pirates*, *Aka Crossbones*, for NBC with Texas born writing partner Amanda Welles and Kurt Vonnegut Jr. series projects, *Sirens of Titan*, *Player Piano*, and *2BRO2B* with his son Jake Hart, for SYFY and UCP.

His world-renowned story mapping tool app, The Hart Chart, went online at the 2015 Austin Film Festival.

"Go with Gravity" is Hart's primary mantra for the writing life. Never Grow Up! Never Give Up!

## Showrunner's History

### 2013 Epic

FEATURE FILM

### 2005 Sahara

FEATURE FILM

### 2003 Lara Croft

FEATURE FILM

### 1994 Mary Shelley's Frankenstein

FEATURE FILM

### 1992 Bram Stoker's Dracula

FEATURE FILM

### 1991 Hook

FEATURE FILM



Attending: Giannandrea Pecorelli,  
CEO Aurora TV

## Project Information

### Original Title

La Città Eterna

### English Title

The Eternal City

### Screenplay by

G. Cipriani, G. Pecorelli

### Based on

Original, based on a real story

### Genre

Drama, Thriller

### Main Locations

Rome, Naples (Italy),  
Munich (Germany)

### Episode length 50'

Number of episodes 12

## Lead Producer

### Aurora Tv

Giannandrea Pecorelli  
Via Carlo Alberto Racchia, 2  
00195 Rome - Italy  
Ph. +39 06837570  
Fax +39 0683757014  
segreteria@auroratv.it

Estimated budget € 15.000.000

Financing in place TBC

## ITALY

# The Eternal City

Atom Egoyan, *Director*

## Synopsis

Rome, May 1963.

Lotte brought along with her, from her native Germany, dreams of becoming a movie star. She's beautiful and loves the nightlife, sex, movies and food of Rome. She has many male friends and keeps track of their names in the little black book she always carries with her. But she has no idea the city hides many dark secrets. A morning in May she's stabbed to death on the landing of a fancy apartment building near Via Veneto. Detective Pagni starts off by checking on the 140 men in her notebook. Some of which are very important people.

We're bang in the middle of the Cold War and the world has its eyes glued on Rome. Pope John XXIII has just died setting off a clash for his succession. The Communist Party has come on top in recent elections and this might change Italy's role in the Mediterranean. International diplomacy is busy organizing John Fitzgerald Kennedy's upcoming trip to the Vatican while other entities are planning his murder.

Lotte's death will bring to the surface an astonishing and unforeseen network. Lotte's death might just be a whisper, but that's all that's needed to start a storm that will shake the Eternal City.

*The Americans* meets *The Great Beauty*.

## Elevator Pitch

Rome, May 1963.

In the Eternal City of Illusions, while countless men and women are blinded by the lights of the Dolce Vita, a sexy young actress finds out the hard way that dreams can turn cold. Her murder takes place near Fellini's Via Veneto. The investigation will expose a little black book with 140 names that will lead to a network of notable men. All this while the Pope is dying and the inquiry uncovers a plot to kill the President of the USA during his upcoming trip to Rome.

"And you wonder why an American writer would choose to live in Rome?"

Rome is the city of illusions, that's why there's the Church, the Government and Cinema here. They all create illusions."

Gore Vidal in "Roma" by Federico Fellini.

## Company Profile

### Aurora Tv

In 2013 Giannandrea Pecorelli founded with Ambra Banijay Italy, Aurora TV, a production company specialized in TV series.

Giannandrea has a long experience in TV series development, having previously worked as a production manager for Endemol Italia, as Head of Fiction at broadcaster RAI, Head of Development for Sony Italia and Head of RCS Film and TV Production and Coproduction Department.

The first two series produced by Aurora are *Ladies' Paradise (Il paradiso delle signore)* in co-production with Italian broadcaster Rai, aired between December 2015 and January 2016 on its first channel Rai1. *Ladies' Paradise* has been renewed for a second season and it is currently in production. The other series, *Marriage and Other Madness (Matrimoni e altre follie)* was broadcasted by Canale5 between June and July 2016.

In August 2016, Rai1 aired a docufiction produced by Aurora for Rai, named *Io sono Libero*, which tells the history of an Italian businessman killed by mafia soldiers. Aurora TV is specialised in developing and producing high-quality, low-budget, long-form series that respond to broadcasters' needs.

## Production History

### 2015 Ladies' Paradise

TV SERIES

### 2015 Marriage and other madness

TV SERIES

### 2016 Io sono Libero

DOCUFICTION

## Director's Profile

Atom Egoyan is a Canadian director, writer, producer and former actor. Egoyan made his career breakthrough with *Exotica* (1994), a film set primarily in and around the fictional Exotica strip club. Egoyan's most critically acclaimed film is the drama *The Sweet Hereafter* (1997), and his biggest commercial success is the erotic thriller *Chloe* (2009). Egoyan has been nominated for two Academy Awards: Best Director and Best Adapted Screenplay, both for *The Sweet Hereafter*. He also won several awards at Cannes Film Festival, Toronto International Film Festival and Genie Awards.

## Director's History

### 2015 Remember

FEATURE FILM

### 2014 The Captive

FEATURE FILM

### 2013 Devil's Knot

FEATURE FILM

### 2009 Chloe

FEATURE FILM

### 2008 Adoration

FEATURE FILM



**Attending:** Elisabetta Tratteur,  
Producer

## Project Information

### Original Title

Volevo fare la rockstar

### English Title

I Wanted to Be a Rockstar

### Screenplay by

A. Sermoneta, M. Visconti,  
G. Bisanti, M. Oleotto

### Based on

a Blog by Valentina Santandrea

### Genre

TV Series

### Main Locations

Trieste, North-East of Italy

### Episode length 50'

Number of episodes 24

## Lead Producer

### Pepito Produzioni

Mariagrazia Saccà

Via Don Giovanni Verità, 3

00195 Rome - Italy

mariagrazia@pepitoproduzioni.com

www.pepitoproduzioni.it

Estimated budget € 15.600.000

Financing in place € 220.000

## ITALY

# I Wanted to Be a Rockstar

Matteo Oleotto, Director

## Synopsis

Trieste: a crossroads of people, a cultural center in the European heartland, a rich city where the industrial province is now impoverished by globalisation and is battling to survive the global beast that is the economy. Here, in these suburbs, Olivia (27), a single mother, has to look after two twin daughters, a lay-about brother and a mother just out of rehab. When a car accident puts her life in danger, Olivia starts to question everything: her decision to be a mother, her sexual and emotional repression, the abandonment of all of her childhood dreams, along with her relationship with the mysterious father of her children. Olivia, the sunshine of that family, now starts to influence everyone around her with her doubts: the twins begin searching for a definition of themselves, her brother is looking for a sexual identity, her mother for forgiveness and the man who loves her for the strength to continue to love (and suffer).

A true story, based on a blog, the series is set in Italy but it looks at all the suburbs in the western world: lands where de-industrialisation is producing a melting pot of humour and solidarity, where the new poor, such as Olivia, compete to find a new identity. Will she be able to reinvent herself and get back on her feet?

## Elevator Pitch

*When she was sixteen Olivia was a rebel, a wild child who thought of setting the world alight with her rock band. But life took over and Olivia now finds herself at 27 with a family that doesn't help out: a pair of teenage twins, a lay about brother, an "interesting" mother and the annoying sensation that she will never be happy. A car accident makes her reevaluate her life and gives her the desire to capture what she left behind all those years ago.*

Inspired by a popular blog, the true story of Olivia (27), a single mother, who tries to juggle between her responsibilities, thousands of jobs and her search for happiness. And, yet, all she wanted to be was a rockstar.

## Company Profile

### Pepito Produzioni

Pepito Productions is an independent film and television production company founded by Agostino Saccà in 2010. To date the company has produced 5 feature length movies, 8 feature length television comedies, in addition to a television series (12x50') and 20 documentaries. Agostino Saccà, an industry veteran, held many influential positions in his 30+ year career, even taking the role of CEO in Rai Television (Italian National Public Broadcast). Despite being founded fairly recently, Pepito has a clear idea about what is important. Visual storytelling in all its forms and genres: fiction, film, animation, entertainment and gaming. Even with a with broad appeal, their investment in the design and realisation of serial storytelling is at the forefront of audiovisual language innovation. The hegemony of writing: The understanding that writing is central to the product, fundamentally underpins the realisation of their audiovisual products.

## Production History

**2016 La tenerezza**

FEATURE FILM

**2016 Dove non ho mai abitato**

FEATURE FILM

**2016-2014 Purché finisca bene**

8 TV MOVIES

**2015 Baciato dal sole**

TV SERIES

**2015 Sei mai stata sulla luna?**

FEATURE FILM

## Director's Profile

Matteo Oleotto received his diploma in acting in 2001 at Civica Accademia d'Arte Drammatica Nico Pepe in Udine. In 2005 he graduated in film directing at the Centro Sperimentale di Cinematografia in Rome. In the meantime, he worked as a telephone operator, lifeguard, mover, in a carwash, in a factory of micro components, as a night assistant in a psychiatric hospital, and other different jobs before dedicating himself completely to cinema. He also works as a director of commercials, short films and TV shows.

## Director's History

**2013 Zoran, il mio nipote scemo**

FEATURE FILM

**2011 Medici**

TV SHOW

**2009 Il Mostro di Firenze**

FEATURE DOCUMENTARY

**2008 L'amore di una vita**

SHORT FILM



**Attending:** Giancarlo Germino,  
Story Editor

## Project Information

**Original Title**  
Scarlett  
**English Title**  
Scarlett  
**Screenplay by**  
Barbara Baraldi  
**Based on**  
Trilogy of books *Scarlett*  
**Genre**  
Fantasy  
**Main Locations**  
Italy

**Episode length** 50'  
**Number of episodes** 24

## Lead Producer

**Publispei Srl**  
Verdiana Bixio  
Patricia Arpea  
Via Col di Lana, 28  
00195 Rome- Italy  
Ph. +39 0648757205  
international@publispei.it  
www.publispei.it

**Estimated budget** € 14,000,000  
**Financing in place** TBC

## ITALY

# Scarlett

## Synopsis

Adolescence is a demon. Friendship is a constant problem. The family... better not even go there. And love? Well, as for love, Scarlett still doesn't have much of a clue. Not easy being her is it? And yet, all too soon - once love comes barrelling into her existence - Scarlett's old life will seem too easy. She'll discover that nothing is what it seems and that this supposedly familiar world of ours is riddled with obscure dangers. Suddenly legends will prove themselves to be shockingly true. And she will encounter mysterious youths with the blood of demons flowing in their veins - contemporaries living in a precarious balance of two natures: neither completely demon, nor completely human. Similar to Scarlett's female identity: no longer a girl, yet still not a woman. There's been a savage crime, a supernatural murder, but at stake is the very survival of the world as we know it... So she decides to undertake a dangerous investigation, placing her own life in serious jeopardy. Despite the rude derangement to her life, Scarlett will not regret her enterprise. For the first time in her life she will feel truly alive.

## Elevator Pitch

*Based on a trilogy of books, Scarlett is an urban fantasy series where the innovation of the fantasy is connected to tradition. Confined within an infernal and apocalyptic Siena that makes this story the first Gothic Fantasy Thriller against the backdrop of an Italian Art City, Scarlett, our sixteen-year-old investigatrix, will live a story, both new and timeless, of love, friendship and other demons.*

There's been a supernatural murder, and the very survival of the world is at stake. Scarlett is the story of an adolescent who undertakes a dangerous investigation, placing her own life in serious jeopardy as she falls in love with a demon.

## Company Profile

### Publispei Srl

Specialising in multimedia and television productions, Publispei has been a leading company in the TV market for 40 years, in both the area of light-entertainment as well as TV series. In 1997, with the series *Un medico in famiglia* now into its 10th season, Publispei started the first Italian prime-time long series, followed amongst others by *I Cesaroni*, *Tutti pazzi per amore* and *È arrivata la felicità*. Year after year Publispei changes and innovates Italian TV production with over 750 hours of prime time programming for the major Italian TV broadcasters. The TV movie directed by maestro Dario Argento (*Do You Like Hitchcock?*) and the TV miniseries *Sissi* directed by Xaver Schwarzenberger, turned Publispei into an international co-production company. Through the production of its first documentary, *Massimo Troisi, Directing My Way* (2013), and the co-production of the movie *Questi giorni* (2016) directed by Giuseppe Piccioni, Publispei opened up to new forms of entertainment. Publispei is now developing new projects for both the international TV/cinema market and new media.

## Production History

**2016 Questi Giorni**

FEATURE FILM

**2016 Un medico in Famiglia - 10<sup>th</sup> Season**

TV SERIES

**2015 È arrivata la felicità**

TV SERIES

**2014 I Cesaroni - 6<sup>th</sup> Season**

TV SERIES

**2013 Massimo Troisi, Directing My Way**

FEATURE DOCUMENTARY



Attending: Alessandro Usai,  
Managing Director

## Project Information

**Original Title**  
Il suggeritore  
**English Title**  
The Whisperer  
**Screenplay by**  
Donato Carrisi  
**Based on**  
the original book *The Whisperer*  
by Donato Carrisi  
**Genre**  
Thriller  
**Main Locations**  
TBD

**Episode length** 45'  
**Number of episodes** 10

## Lead Producer

**Colorado Film Production Srl**  
Alessandro Usai  
Via Monte Leone 3  
20149 Milan - Italy  
Ph. +39 0248021595  
a.usai@coloradofilm.it  
www.coloradofilm.it

**Estimated budget** € TBC  
**Financing in place** € TBC

## ITALY

# The Whisperer

Donato Carrisi, *Showrunner*

## Synopsis

Six severed arms are discovered, arranged in a mysterious circle and buried in a clearing in the woods. Five of them appear to belong to missing girls between the ages of eight and eighteen. The sixth is yet to be identified. Worse still, the girls' bodies, alive or dead, are nowhere to be found. Lead investigators Mila Vasquez, a celebrated profiler, and Goran Gavila, an eerily prescient criminologist, dive into the case. They're confident they've got the right suspect in their sights until they discover no link between him and any of the kidnappings except the first. The evidence in the case of the second missing child points in vastly different direction, creating more questions than it answers. Vasquez and Gavila begin to wonder if they've been brought in to take the fall in a near-hopeless case. Is it all a coincidence? Or is a copycat criminal at work? Obsessed with a case that becomes more tangled and intense as they unravel the layers of evil, Gavila and Vasquez find that their lives are increasingly in each other's hands.

Ken Follet: "Saturday on the beach with a great book-paradise. Mine was *The Whisperer* by Donato Carrisi - brilliant and very creepy serial-killer mystery." Michael Connelly: "*The Whisperer* is one hell of a ride. This story screams high tension, high stakes and high velocity. Donato Carrisi has done a superb job with this thriller."

## Elevator Pitch

*Six heinous crimes on little girls, no apparent motive, a killer with many guises but no identity, a Special Squad run by the brilliant criminologist Goran Gavila, made unstable by a family tragedy that hit him hard.*

*Each crime discovered by the investigators is both a fragment of the solution and a personal message to each member of the squad, each one with unspoken stories in their past.*

*The arrival of Mila Vasquez, an investigator specialising in the hunt for missing persons and a self-destructive misfit, upsets the balance of the Squad, but she is the only one able to decipher the clues left by the killer. Isolated in a shelter in which they are forced to dedicate themselves utterly to the hunt for the killer, incapable of stopping the crimes, they discover that this evil is rooted in a past which seems never to have existed. All building up to the double twist at the end, as unexpected as it is shocking.*

A TV series based on the bestselling novel "The Whisperer" by Donato Carrisi. Over 1 million copies sold in 20 Countries, 19 editions in Italy, prestigious literary awards won in France, Italy and UK.

## Company Profile

### Colorado Film Production

Founded by Maurizio Totti, Gabriele Salvatores and Diego Abatantuono in 1986, Colorado Film produces for cinema and television. The Colorado Film Company has produced over 30 movies so far, among which are *I'm Not Scared* (2003) directed by Gabriele Salvatores, an award-winning movie as well as the Italian contender for the 2004 Oscars, and *Soap Opera*, which opened the 9<sup>th</sup> edition of the Cinema Festival of Rome. The latest successes have been *What a Beautiful Surprise* (2015) by Alessandro Genovesi, *Belli di papà* (2015) by Guido Chiesa and *Sworn Virgin* (2015) by the first-time director Laura Bispuri, whose movie was the only Italian one selected for the 2015 Berlin Film Festival. Currently, the Colorado Film Company is in advanced negotiations with a leading German producer for the development of the project *The Girl in the Fog* by Donato Carrisi.

## Production History

**2015 Belli di papà**

FEATURE FILM

**2015 What a Beautiful Surprise**

FEATURE FILM

**2015 Sworn Virgin**

FEATURE FILM

**2014 Soap Opera**

FEATURE FILM

**2003 I'm Not Scared**

FEATURE FILM

## Showrunner's Profile

Donato Carrisi was born in 1973 in Martina Franca and currently lives in Rome. After graduating in law with a specialization in criminology and behavioural sciences, he became a screenwriter for television and film. He collaborates regularly with the *Corriere della Sera* and is the author of the bestselling international novels *Il suggeritore* (*The Whisperer*), *Il tribunale delle anime* (*The Lost Girls of Rome*), *La donna dei fiori di carta* (*The Girl with the Paper Flowers*), *L'ipotesi del male* (*The Vanished Ones*) and *Il cacciatore del buio* (*The Hunter of the Dark*), all published in Italy by Longanesi. His latest book, *La ragazza nella nebbia* (*The Girl in The Fog*) was published by Longanesi in November 2015. He wrote and presented the Saturday evening prime-time TV program *The Sixth Sense* on Rai 3. Recently one of Donato's books - *The lost girls of Rome* - was acquired by Sky Italia and FX to become an international TV series.



Attending: Maximiliano Bartoli,  
Director

USA, ITALY

## The Secret of Joy

Maximiliano Bartoli, Director



### Project Information

**Original Title**  
The Secret of Joy  
**English Title**  
The Secret of Joy  
**Screenplay by**  
M. Bartoli, F. Lopez Bartoli, B. Topalli  
**Based on**  
The Secret of Joy, Short Film  
**Genre**  
Adventure, Fantasy  
**Main Locations**  
Film House Studios of Formello,  
Calcata, Monteriggioni, Montalcino,  
the Bomarzo and  
the Cimino Parks (Italy)

**Episode length** 43'  
**Number of episodes** 12

### Lead Producer

**MaXaM Productions Holding LLC**  
Maximiliano Bartoli  
4430 Hadfield Lane NW  
20007 Washington - USA  
Ph. +1 2023332854  
Fax +1 2023332471  
maxbartoli@gmail.com  
www.maxamproductions.com

**Estimated budget** € 14.346.000  
**Financing in place** € 100.000

### Synopsis

The glasses Joy Williams (16) wears are no match for her intense, blue eyes and lush, dark locks of hair. It's hard to believe that only 8 years ago she barely survived cancer. Now, under the protective wing of her parents' love, she lives a quiet life in the idyllic town of Spearfish, South Dakota.

Her favorite thing is to sketch her friends and classmates, or even passers-by, and transform them into fairies, monsters, elves or knights. Images manifest as though flashing in her mind. But as the flashes become more lengthy and vivid, Joy realizes they may not just be fantasy, but memories of her family's past and her true identity: she's magic, powerful fairy-princess from King Arthur's kingdom.

As Joy embraces her destiny to become the protector of the two dimensions (Camelot and Earth) she returns "home" as a fairy. Every day with the help of Merlin, the elves and her friends from our world, she will fight evil and restore peace.

While fighting her war in Camelot, in our world, she will pretend to be a normal girl only to find out that the sorceress' emissaries already dwell among us and are dangerously close.

### Elevator Pitch

The Secret of Joy is a medieval fantasy series that seamlessly transports the viewer between the concrete modern world and the legends of King Arthur, exploring and reframing modern, familiar and universal themes of the human condition such as romance and good versus evil, perfectly blending today's concrete realities and social issues with the magical world of King Arthur's Camelot.

The series wants to be a statement about the timelessness of our humanity and the power of love.

After rediscovering her past life as a fairy in King Arthur's Camelot, Joy embraces her destiny to become the protector of the two dimensions and vows to eliminate Morgan Le Fay and her evil creatures.

### Company Profile

#### MaXaM Productions Holding LLC

MaXaM Productions is an entertainment production company focused on the development of original content for film, television and transmedia platforms. With headquarters in Washington D.C. and representative offices in Los Angeles and London, MaXaM is ideally placed to take advantage of market developments in 360-degree media.

All current projects are conceptualized for multi-platform, integrated fan engagements from inception. MaXaM's current portfolio of more than a dozen media properties spans action, drama, comedy, animation, and documentary. Due to our exclusive access to unique and historical locations on three continents, as well as our stable of award-winning writers, directors and producers, MaXaM leverages internal capabilities that allow us to pursue larger scale productions at a fraction of the cost.

### Producer's History

**2015 The Secret of Joy**

SHORT FILM

**2010 Atlantis Rising: The Making of Atlantis Down**

REALITY TV SHOW

**2009 Atlantis Down**

FEATURE FILM

**2006 Ignotus**

SHORT FILM

**2005 Time Travelers**

FEATURE DOCUMENTARY

**2004 Coliseum**

FEATURE DOCUMENTARY

### Director's Profile

Maximiliano Bartoli co-wrote, produced and directed *The Secret of Joy*, a \$500K project made of a short film and a song to raise awareness on the topic of pediatric cancer. The short premiered at the Laemmle Theater in North Hollywood and was later donated to the Kids' Cancer Research Foundation in the US. The short has so far won 18 awards in 8 months.

In 2010 Mr. Bartoli co-wrote, produced and directed the sci-fi feature *Atlantis Down*, starring Michael Rooker and *X-Files* star Dean Haglund.

Mr. Bartoli also directed, produced and edited the 8-episode TV series entitled *Atlantis Rising: The Making of Atlantis Down* that was aired by Cox TV from February until December 2010.

In 2006 Mr. Bartoli produced and directed the short film *Ignotus*, which won 25 awards at International Film Festivals in 18 months.

In 2004 for MaXaM Productions LLC, Max wrote, produced and directed two documentaries: *Postcards from the Past* and *Time Travelers*. From 2002 to 2004, he directed the documentaries: *Coliseum* and *Tunisia the Jewel of the Mediterranean Sea*.

### Director's History

**2015 The Secret of Joy**

SHORT FILM

**2010 Atlantis Rising: The Making of Atlantis Down**

REALITY TV SHOW

**2009 Atlantis Down**

FEATURE FILM

**2006 Ignotus**

SHORT FILM

**2005 Time Travelers**

FEATURE DOCUMENTARY

**2004 Coliseum**

FEATURE DOCUMENTARY

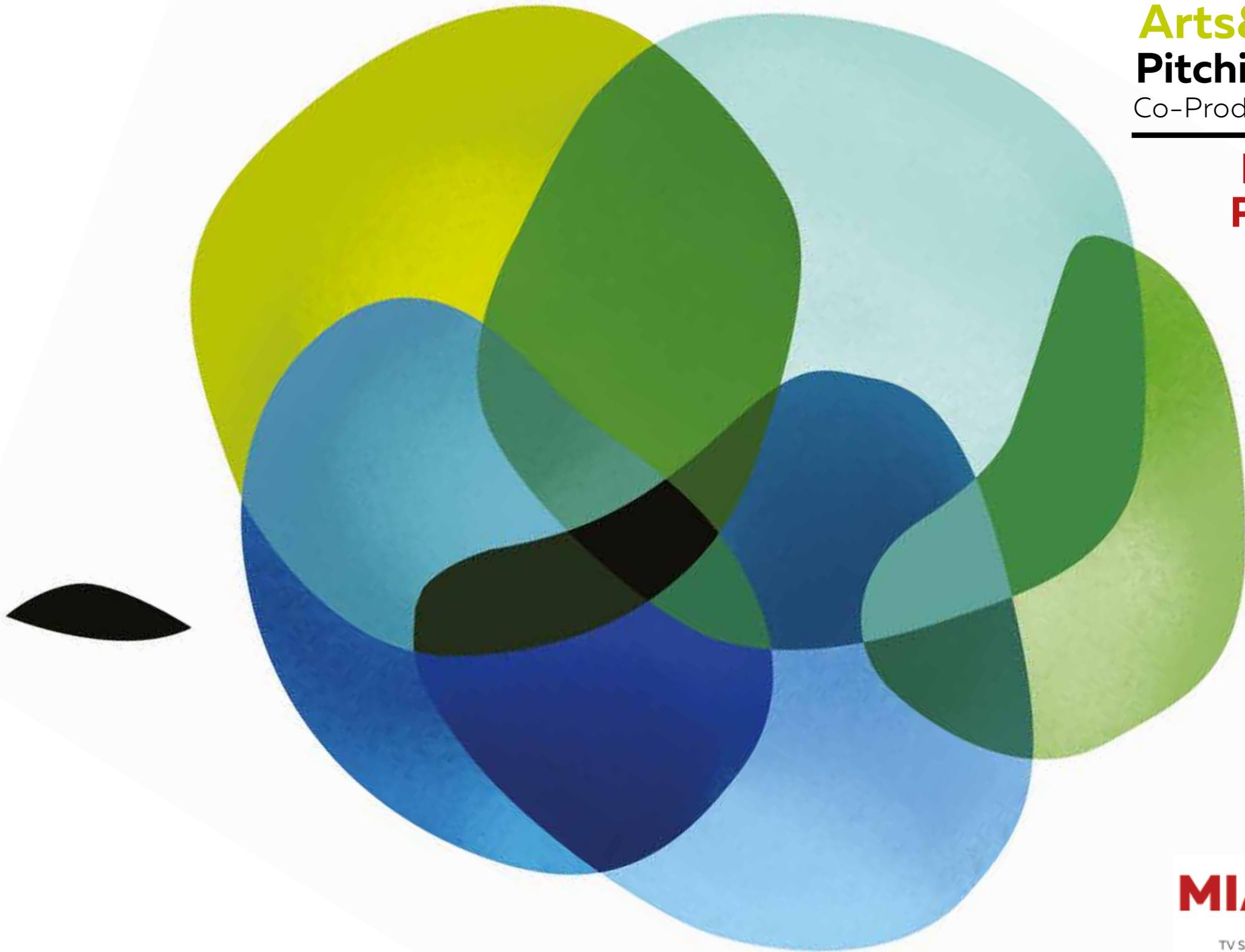




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**MIA | DOC**  
**Arts&Culture**  
**Pitching Forum**  
Co-Production Market

**BOOK OF  
PROJECTS**



**MIA | DOC**

Arts&Culture Pitching Forum

# MIA

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# MIA | DOC

## Arts&Culture Pitching Forum

In this year's edition, MIA | DOC presents the Arts&Culture Pitching Forum: a forum entirely dedicated to documentaries inspired by a key area for a country such Italy which has the widest and richest cultural heritage in the world as well as great talents.

The main aim of the Forum is to forge new synergies and alliances between the Italian and international markets within the field of documentary, through the participation of experts and decision makers from around the world.

To give further impulse to the international strategy of MIA | DOC, an international board of advisors has been appointed to counsel and advise on new ideas and help shape a terrific programme with strong case studies and compelling speakers in order to attract the most active key players of the documentary industry to Rome.

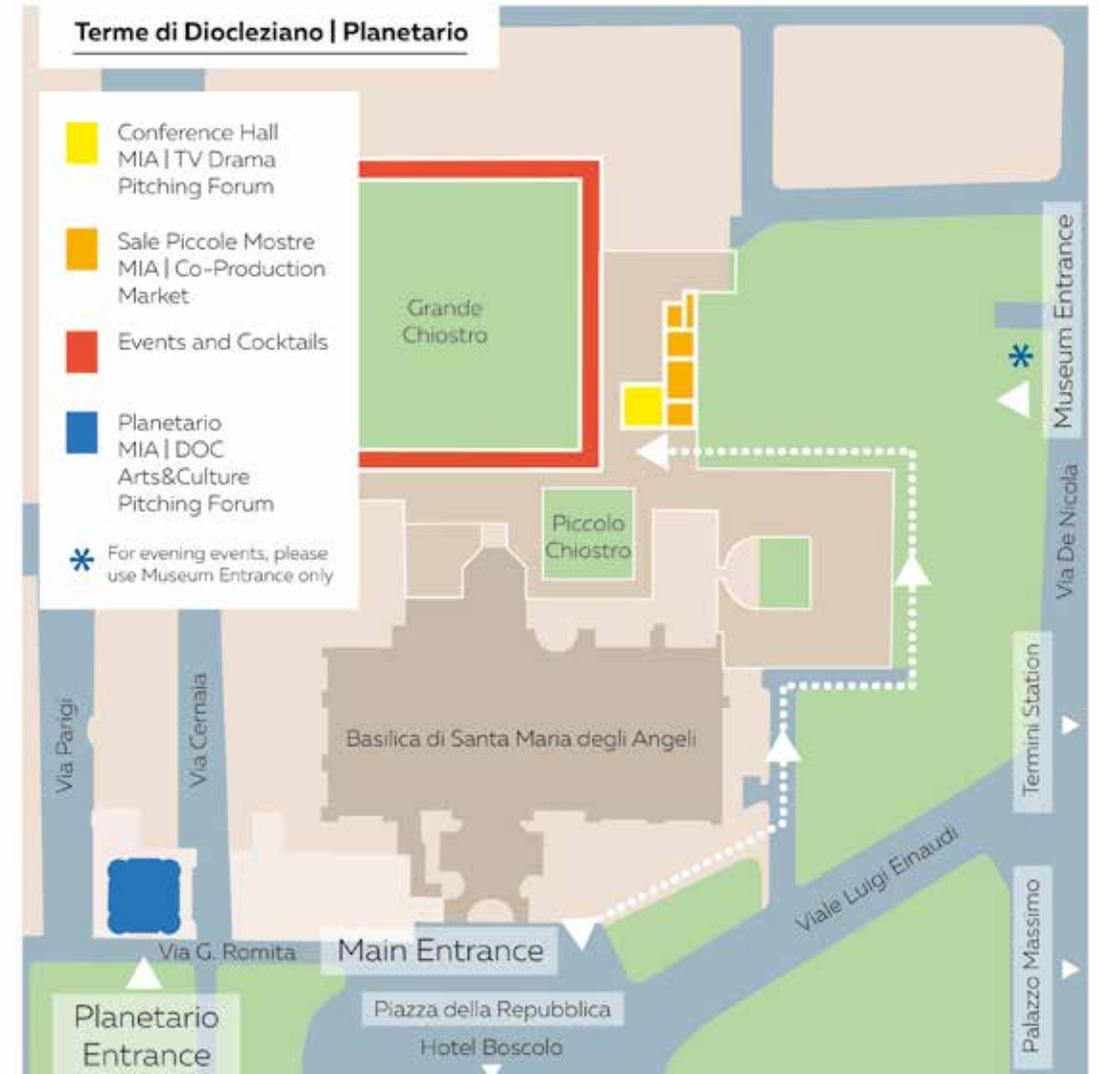
Amongst them will be commissioners, distributors, media consultants and producers from different countries and backgrounds. The non-Italian members of the Editorial Board had the hard task of selecting only eight Italian projects among the over 60 received as a result of the call for proposals for the Pitching Forum. They applied criteria such as relevance, originality, feasibility, international potential and creative approach.

And the result is a balanced mix of art and culture documentaries, where their notion of culture is vast and their ability to tell a compelling story, relevant to our time, is evident.

These stories will take us through the music of Giuseppe Verdi with an extraordinary little boy, to that of the Oscar winning Ennio Morricone; from the very personal look of a son towards his aging mother, to a small village in the South of Italy that keeps on waiting for an international rockstar; we'll discover European art masterpieces as well as magnificent palaces where history has been written; but also we'll find out what the world's largest fansubbers community is about and what the science is behind miracles.

By bringing these projects to the Pitching Forum MIA | DOC 2016 aims to encourage international exchange around documentaries and to create new synergies in order to reinforce, in particular, Italian productions and their visibility and strength on the international market. Members of the Editorial and Programme Working Group are: Gioia Avvantaggiato, President and Executive Producer GA&A PRODUCTIONS (Italy), Catherine Olsen, International Documentary Consultant & Executive Producer PASSIONATE 4 DOCS (Canada), Christian Popp, Producer YUZU PRODUCTIONS (France), Davide Valentini, Producer EIE FILM (Italy), Esther Van Messel, CEO FIRST HAND FILM (Switzerland), Jean Jacques Peretti, Documentary Project development 2<sup>nd</sup> VAGUE PRODUCTIONS and SUNNY LAB PROGRAMMER (France). Osnat Trabelsi, CEO & Executive Producer TRABELSI PRODUCTIONS (Israel).

## Layout of the Terme di Diocleziano





# The Medici Villas

Leonardo Araneo

The private stories of the Medici family in their villas.

## Project Information

**Original Title**  
Ville Medicee  
**Length**  
4x50'  
**Format**  
35mm  
**Shooting Language**  
English  
**Main Locations**  
Tuscany (Italy)

## Main Producer

**The Talking Tree Srl**  
Lorenzo von Lorch  
Via dei Cluniacensi, 107  
00159 Rome - Italy  
Mob. +39 3475364835  
vonlorch@gmail.com

**Estimated budget** € 1.000.000  
**Financing in place** € 300.000

**Financiers/partners already involved**  
The Talking Tree Srl (Italy): € 180.000  
Cult Media Srl (Italy): € 120.000

## Synopsis

The series of four 50-minute documentaries tells the stories of the main members of Cosimo de Medici's family using the places where they lived as a backdrop. We'll see private events taking place in the private homes which belonged to the Medici family, portraying the characters in an intimate and human way; those who contributed to the history and culture of the times, as reported in all the history books. We'll experience marriages, extramarital affairs, separations, murders, deaths and births, purchases, large renovation works and moments of deep indebtedness, cultural and artistic debates, ideological disputes, family feuds and much more. It will be like looking at history in a much more intimate and private way, but in a way that is still capable of showing us the motivations and the behaviour of some characters who were fundamental to the Italian Renaissance. The documentaries will also explore, in depth, the architectural and artistic marvels of some of the most important Medici villas, from Palazzo Pitti, with its priceless art collections, to the severe Villa di Castello, from Villa de la Petraia, with its fantastic gardens facing Florence, to the elegant Villa of Poggio a Caiano. We will visit a total of 9 Villas: Palazzo Pitti, Villa di Castello, Villa di Cerreto Guidi, Villa di Poggio Imperiale, Villa di Poggio a Caiano, Villa la Magia, Villa di Cafaggiolo, Villa La Petraia and Villa di Aritmico. To guide us along this journey we will be joined by famous historians and art critics from the Authority of the Architectural and Artistic Assets of Florence and Tuscany. Alongside them, of course, we'll see the members of the Medici family through the reconstruction of historical events, which will cover approximately half of each documentary.

## Director's Statement

*Unlike many docu-fictions that have been made, these reconstructions will have a strong cinematographic style, with great attention given to all aspects: from the acting to the scenery, from the jewellery to the weapons used.*

*The photography will be inspired by the greatest artists of the time, with a particular emphasis on the tones of Leonardo, made up of warm colours, green, ochre, deep reds, while the direction will concentrate on wide, open shots which will envelop the characters in the marvellous surroundings.*

## Director's Profile

Leonardo Araneo was born at Vinci in 1980. After graduation from a degree in the history of cinema he worked on a number of TV series and movies such as *Elisa di Rivombrosa*, *Incantesimo*, *Distretto di Polizia* and many others. His first movie as director was *Back from Hell*, released in the UK and USA, followed by two documentaries which were distributed worldwide.

## Director's Filmography

**2015 The Acerbo Cup**  
FEATURE DOCUMENTARY  
**2015 The Man Who Invented the Vespa**  
FEATURE DOCUMENTARY  
**2011 Back from Hell**  
FEATURE FILM

## Company Profile

### The Talking Tree Srl

The Talking Tree Srl was founded in 2011 and specialises in the production and post-production of audiovisual products, ranging from advertising to documentaries, from feature films to television drama. The company's first project was the movie *Back from Hell* in 2012, distributed in the US and UK by Metrodome. Later the company produced Stefano Garrone's debut, *A Tour of Waltz* - currently in post-production - and the documentary *The Man Who Invented the Vespa* about the life of Corradino D'Ascanio, broadcast by RAI and currently on DVD release. In addition to the pre-production of the film *The Jewels of Maria*, the company has already filmed *The Acerbo Cup*, a documentary about the famous car race which was held up to the 60s, currently in post-production. In terms of post-production, The Talking Tree has collaborated since its inception with companies such as Red Film, Video Production Extraordinary and Pulp, and has overseen various aspects of post-production on important RAI fiction productions such as *K2 The Mountain of the Italians*, *The Two Acts*, *A Case of Conscience 5*, *A House in the Heart* and several other.



# Story of B. The Disappearance of My Mother

Beniamino Barrese

The disappearance of an ex top-model captured by her son.

## Project Information

**Original Title**  
La Scomparsa di mia madre  
**Length**  
1x70' - 1x52'  
**Format**  
HD  
**Shooting Language**  
Italian  
**Main Locations**  
Milano, Baratti, Livorno (Italy)

## Main Producer

**NANOF**  
Filippo Macelloni  
Via Marco Aurelio, 5  
00184 Rome - Italy  
Ph. +39 0697602702  
Fax +39 1782713619  
filimace@gmail.com  
www.nanof.it

**Estimated budget** € 151.600  
**Financing in place** € 46.600

**Financiers/partners already involved**  
NANOF (Italy): € 13.000  
Mia Film (UK): € 5.100

## Synopsis

An iconic model in the 1960s, a communist and feminist activist in the 1970s, the journalist and writer Benedetta Barzini leads today a solitary and ascetic life in Milan. While remaining a protagonist of the Italian fashion scene, she holds a course in fashion anthropology at the New Academy of Arts, teaching her students a method to interpret the language of beauty and unveil the power structures hiding behind the clothes we wear. Despite her public charisma, her private life is cluttered with uncertainty. Tired of family conflicts and financial problems, unsure of how to survive once teaching is over, she carefully plans a radical exit strategy: getting rid of all her belongings and disappearing to a far-away island to finish her life in invisible, unreachable, isolation. Worried for her conditions, her son comes back after several years abroad. Wishing to understand the reasons for her suffering - but also keen to find a direction for his own life - he decides to make a film about her. His project meets the resistance of Benedetta, turning into an obstacle course where mother and son help and hinder each other in the untold attempt to define a separation strategy before it's too late.

## Director's Statement

*This film holds together two stories in one. The first is the story of Benedetta, an iconic muse determined to be loyal to her radical convictions up to the very end. The second is the story of her son (my story) as he seeks to define his identity outside and against the shadows and light of a larger-than-life mother. These two stories run on parallel tracks. Both my mum and I are standing on a threshold which we feel equally unprepared for: as I turn thirty and I (too) quickly journey into adulthood, she is about to step into the very last phase of her life. Besides, Benedetta and I share a common troublesome relationship with images: she refuses them completely, considering them superficial and detrimental. The ocean of images - photos and videos- that people created of her has kept her captive, making it harder and harder to express other, invisible, parts of herself. As a result of her own life experience she developed a 'rage against the images' which translated into a choice to progressively 'disappear'. For me, it is possibly the very opposite. I am dependant on images. I look for them, and I produce them, with equal obsession. This project is both an act of love and an act of betrayal. It is an act of love because it stems from my wish to visually portray what I most love and fear to lose. And it is an act of betrayal because as I observe my mother I do exactly what she hates the most: I use her as a muse, a silent object of inspiration that I can bend to my pleasure to satisfy my need to tell a story.*

## Director's Profile

Beniamino Barrese graduated in Philosophy at Statale di Milano, International Political Economy at King's College London and cinematography at the National Film and Television School in the UK. Since 2011 he has work as a DoP and photographer, realising feature documentaries, commercials and short films. He shot the short *Don't Blame Us Cause We Are Famous* (dir: Amelia Hashemi) which won the Best Short Film award at London East End Film Festival in June 2015. In September 2015 he won best cinematography at New York Reel Sister Film Festival for another short, *Shadow Man* (dir: Afia Nkrumah). As a photographer he has collaborated with Kult, Vice, Rolling Stones, Expo, Ludovico Einaudi, La Blanche Alchimie, Hot-Since-82, Negroamaro. *Story of B.* is his first feature documentary as a director.

## Director's Filmography

**2008 Agata nella città**  
SHORT FILM  
**2007 Rosa!**  
SHORT FILM

## Company Profile

### NANOF

NANOF is an independent production company founded by the two film-makers Filippo Macelloni and Lorenzo Garzella. Since 2001 NANOF has worked on documentaries, films, shorts, installations, TV-productions. NANOF works all around Italy and worldwide thanks to its extensive network and collaborations with companies and professionals in different fields.

NANOF realised a number of documentaries, TV and home video, as co-producers and as executive producers for Italian and international productions. Our editorial line is centered on global interest, social and current affairs, culture and art issues destined to a wide audience. A strong creative production approach is the best definition of our company's projects. One of our new goals is to develop and produce international cross media projects for the global market.



# Colpo Maestro

## Pierpaolo De Sanctis

On a quest to retrieve a lost Ennio Morricone film score, two small-time music publishers will take us on their dream journey through history, visiting the unsung heroes and legacy of the Italian soundtrack revolution of the 1960s and 70s.

### Project Information

**Original Title**  
Colpo Maestro  
**Length**  
1x75' - 1x52'  
**Format**  
HD  
**Shooting Language**  
Italian  
**Main Locations**  
Rome (Italy), Namibia

### Main Producer

**Alkermes Srl**  
Enrico Pacciani  
Viale Pasteur, 66  
00144 Rome - Italy  
Mob. +33 3493506130  
enrico@alkermesfilms.com  
www.alkermesfilms.com

**Estimated budget** € 263.000  
**Financing in place** € 100.000

**Financiers/partners already involved**  
MiBACT (Italy): € 35.000  
Sky Arte HD (Italy): € 10.000

### Synopsis

With an extraordinary mix of sophistication and cinematic immediacy, the 1960s Italian soundtrack revolution and its distinctive aesthetic have been influencing pop culture and artists worldwide, proving to be the most powerful Italian music phenomenon since classical Opera. Pierpaolo and Andrea are two struggling music lovers who dream of retrieving lost music treasures from this Golden Age, and uncovering their secrets. Together, they embark on a quest to find the lost master tape of Ennio Morricone's score for *Danger Diabolik*, a film adaptation of a popular Italian "giallo" comic book of the 1960s, directed by Mario Bava and produced by Dino De Laurentiis. After a number of twists and turns, meeting some of the greatest musicians and filmmakers of the 1960s, our quest will take us to Namibia, where session man Alessandro Alessandroni will help our heroes get onto a meaningful track. *Colpo Maestro* follows our two underdogs while they attempt a pop-culture heist, an archaeological exploration in the recent past, to dust-off the legend and discover the gritty yet pulsing core behind it.

### Director's Statement

*I was born in 1978, when the unique groove of the 1960s and '70s Italian soundtracks was starting to fade, strangled by the crisis of both the record and film industry, swept away by the invasion of Italo Disco's plastic sounds and by the sudden rise of private TV networks.*

*Ironically, it is actually through the TV screen that I first became hooked, learning to love a soundtrack style that showed a common thread in a variety of forms: the films of Dino Risi and Michelangelo Antonioni, Dario Argento's early thrillers with their avant-garde scores, the "poliziotteschi" police dramas with their jazz-funk or progressive music. I fell in love with the space-age jazz composed by Piero Piccioni for Elio Petri's *The 10<sup>th</sup> Victim*, the film that gave me my biggest epiphany.*

*Why were these scores so similar in spite of their variety, yet so different from any other music?*

*One day, in a record store, I found a compilation published by the small label Easy Tempo, with a selection of tracks from Rai TV broadcasts of the 60s and 70s, overlooked gems that someone had dusted off. As a new wave of music publishers and DJs were bringing these special treasures back to life, I decided to embark on a personal enterprise, and founded my own label Four Flies Records (a tribute to Dario Argento's *Four Flies on Grey Velvet*), with the help of fellow soundtrack lover and expert Andrea Fabrizi. Starting from the margins of the film and music industry, we are planning a pop culture heist into the heart of both worlds, an adventure in sight & sound to find out the story of the people who shaped the 1960s and 70s soundtrack revolution.*

### Director's Profile

Born in 1978, Pierpaolo is a filmmaker and film critic with a strong interest in stories and characters from the fringes of the legendary times of 1960s and 70s Italian cinema. His latest documentary is *A pugni chiusi* (2016, produced by Intelfilm with the support of MiBACT), a feature-length profile of outcast actor Lou Castel. He has written and directed the short thriller *Nell'occhio di Venere* (2012, 24', music by Sikitikis, Fantafestival 2013 official selection) and worked as co-writer and film editor on Stefano Petti and Alberto Testone's documentary *Fatti Corsari* (2012, 79', Jury Special Prize at Torino Film Festival 2012).

### Director's Filmography

**2016 A pugni chiusi**

FEATURE DOCUMENTARY

**2012 Nell'occhio di Venere**

SHORT FILM

33 Rome Fantafestival

**2007 Gli Invisibili - Esordi**

italiani del nuovo millennio

MID-LENGTH DOCUMENTARY

2<sup>nd</sup> Rome Film Fest

43<sup>rd</sup> Mostra Internazionale Nuovo Cinema Pesaro

### Company Profile

**Alkermes Srl**

We make films, fuelled by curiosity and driven by the determination to explore the world's complexities through unique characters and engaging stories. Convinced of the transformative power of cinema, we are passionate to work with emerging talents to help them develop and share a critical vision that may challenge conventions and preconceptions, pushing the boundaries of the art and craft of filmmaking. Recent arts & culture documentary features include *Indro* (2016, directed by Samuele Rossi, a co-production between Echivisivi and Alkermes, in collaboration with Sky Arte HD) and *After the Flood (Firenze 66: Dopo l'Alluvione)*, 2016, directed by Enrico Pacciani, produced by Alkermes and Sky Arte HD).

Alkermes actively seeks co-productions, both in Italy and internationally, to support other filmmakers' projects through a collaborative process, with the aim of making films that have a stronger development and financial structure.



## Subs Heroes

Franco Dipietro

The story of the world's largest fansubber community.

### Project Information

#### Original Title

Subs Heroes

#### Length

70'

#### Format

4K

#### Shooting Language

Italian

#### Main Locations

Bergamo, Bologna, Milan, Trieste (Italy), Oxford, London (UK), Dusseldorf (Germany)

### Main Producer

#### Duel: Film

Emanuela Barbano  
Corso San Martino, 4  
10141 Turin - Italy  
Mob. +39 3478753144  
emanuela.barbano@duelfilm.com  
www.duelfilm.it

Estimated budget € 160.000

Financing in place € 78.000

#### Financiers/partners already involved

MiBACT: € 30.000

Duel: Film (Italy): € 15.000

Oki Doki (Italy): € 15.000

Grey Ladder (Italy): € 15.000

Piemonte Doc Film Fund: € 8.000

### Synopsis

The biggest fansubber community in the world was founded in Italy in 2006 by a teenager whose favourite TV series was cancelled from national television. Tired of waiting for the next season to be dubbed and broadcast, Andrea decided to create an online place where people were free to translate and share subtitles, so that everyone was free to download content and enjoy it. Anticipating and facilitating the boom of TV series mania, the site soon became a reference for millions of fans, growing far beyond any expectations. Barely legal, the site is constantly under the eye of the authorities. To keep the pace of over 200 series subbed simultaneously, the community has to adopt a highly hierarchized organisation and to impose strict deadlines on the subbers. This high pressure, combined with the fact that no one gets money inside the community, forces the subbers to lead a double life: regular workers at day, heroes at night. Why do they do this job if there's no material gain?

### Director's Statement

*Strong Passion, whatever shape it may take, is the main theme behind every piece of work I do.*

*That's because I belong to that group of people who could follow a ghosts for their entire life, no matter how useless it may seem to others.*

*To be a fansubber is a state of mind. It's the nerdy version of the surfer who chases the "endless summer".*

*Forever young, they never take themselves too seriously. They all strongly believe in the hacker ethic, in the free state of internet and in the shared economy. And so do I.*

*I love nerds. Maybe because that's what I am when it comes to movies, cameras and story chasing.*

*Nerds are founders with an online charisma, good with machines and just bad at dealing with people.*

*Subs Heroes it's a story about founding things and about how much you can do for others while you chase your own strong personal passion.*

### Director's Profile

Franco Dipietro, writer and director. Born on the 2<sup>nd</sup> September 1978, founder of Duel: Film along with the producer Emanuela Barbano. Master in Storytelling in Scuola Holden, Turin. Selected for European Short Pitch in 2008. Selected for Turin Film Lab in 2009. Berlinale Talent in 2013. Decision maker in ESP and TFL. Finalist in Premio Solinas 2016.

### Director's Filmography

#### 2016 Chernobyl

SHORT FILM

#### 2016 Life as a coin

ANIMATED SHORT

XXXVII Faten Hamama

Film Festival: *Best animation Film*

#### 2013 Ruggero

SHORT FILM

XX Capalbio Int. Short

Film Festival: *Nisida and Jury Award*

#### 2010 Il Resto

SHORT FILM

Nisi Masa Carte blanche - La semaine

de la critique: *Screening*

2010 Eolie Short: *Best Screenplay*

### Company Profile

#### Duel: Film

Duel: Film is an independent production company based in Turin, Italy.

Since 2007 we are working locally and globally, gathering partners on a European and an international level.

Our aim is to write and produce content that matters and entertain niche groups and wider audiences.

Duel: Film attends programmes such as Berlinale Talent, Torino Film Lab, Maia Producers Network and European Short Pitch.

We have produced branded content for the Vice Network and most of the biggest Italian brands.

We received support from many national and international public funds such as MiBACT (Italian Ministry of Culture), HAVC (Croatian Audiovisual Centre), Film Commission Torino Piemonte.



# The Science of Miracles

Jesus Garcès Lambert

The secrets of miracles kept in the Vatican's archives unveiled throughout a historical and scientific investigation.

## Project Information

**Original Title**  
La scienza dei miracoli  
**Length**  
3x52'  
**Format**  
HD  
**Shooting Language**  
English  
**Main Locations**  
Rome (Italy), Brazil, Mexico, France, Costa Rica

## Main Producer

**MyMax Edutainment Srl**  
Massimo My  
Via Aurora, 39  
00187 Rome - Italy  
Ph./Fax +39 0653270576  
mymax@mymax.it  
www.mymax.it

**Estimated budget** € 657.000  
**Financing in place** € 75.000

**Financiers/partners already involved**  
Rai (Italy): € 75.000

## Synopsis

Every year, from all over the world, reports of thousands of healings of incurable illnesses, as proof of saintliness and faith, arrive at the Holy See. The Vatican, however, before officially declaring a miracle, gathers independent international experts to analyse declared extraordinary phenomena and to verify whether they're explainable or not. *The Science of Miracles* is a rigorous survey conducted across the five continents, with the help of the world's leading medical experts and the most advanced technology, which aims to analyse these cases and to verify if the healings are really scientifically inexplicable. *The Science of Miracles* is an investigation into the world of the intangible. At the end of each episode, imposters and false miracles will be uncovered, and authentic healings declared. Ancient miracles are reanalysed at a distance of hundreds of years, in light of modern medical understanding, to verify the declarations of the experts of those times. Documents and scientific analyses will be always at the fore... the truth will be brought to light.

## Director's Statement

*Each episode will have the tension of an exciting investigation: The urgency of the cure, the impossibility of understanding the healing, the same urgency that helps science evolve and find new ways of treating diseases.*

*The viewer will have the feeling of witnessing live action, searching for clues, for the possible alternative routes, which could give a scientific explanation to the healing declared as "miraculous".*

*We are in contact with the protagonists of these cases with which we will re-live key episodes of their lives and their most critical moments. Thanks to the use of original films, made by the protagonists of these stories, we will convey feeling and strong emotions to the viewer.*

*The main characters of this series will speak in the first person and also show films taken with their cell-phones, which have recorded some determining moments in their lives.*

*The documentaries combine, in a unique way, both scientific investigative journalism with high-value documentary production.*

*The soundtrack will have an important role in the series, the composition of original music will create different atmospheres, add tension, and in every sequence, the sound-track will cause the spectator to be involved in the investigation.*

*The 3D C.G.I. provides a fundamental visual support.*

## Director's Profile

In the last 20 years Jesus Garcès Lambert has directed numerous documentaries, prime-time specials and series, notably for ZDF-Artè, History Channel, National Geographic, CBC, DR, Al Jazeera America, BBC, Rai, Sky, CBS, TVE, TF1, SVT, SBS, NRK, Mediaset, RTSI and others.

His documentaries have been selected in some of the most important Festivals in the world, including the 73<sup>rd</sup> Venice film Festival, and have been broadcast in more than 130 countries. The Metropolitan Museum of Modern Art N.Y and The Soros Foundation have funded his video-art works.

## Director's Filmography

**2016 A Trip into the 3D Cinema**

FEATURE DOCUMENTARY

**2015 Eating History**

DOCUMENTARY SERIES

**2015 The Pope and the Mafia**

FEATURE DOCUMENTARY

**2014 Holy Money**

FEATURE DOCUMENTARY

Grand Prix Europa: Best Current Affairs

Doc Nomination

**2013 Benedict's via dolora**

FEATURE INSTANT DOC

**2012 Inside Costa Concordia: Voices from**

**Disaster**

FEATURE INSTANT DOC

**2011 The Dark Side of Italian Football**

FEATURE DOCUMENTARY

## Company Profile

**MyMax Edutainment Srl**

MyMax Edutainment - founded by Massimo My, author and producer of documentaries and cartoons - is an Italian independent production company. It produces cultural audio-visual products for the Italian and international markets in co-production with international production companies and broadcasters. MyMax specialises particularly in 2D and 3D C.G.I. Our projects in development include: *Beyond Pompeii*, *Life on the Ashes of Vesuvius*; *Julius Caesar Revealed*; *The Science of Miracles*.

Previous documentary productions include: *Father Alberione*, *God's Publisher*; *The Shipwreck*; *Rome and Pompeii*; *Caravaggio - Anatomy of a Restoration*; *Along the Devil's Trails*; *Living Bible*; *Nemi, The Mystery at the Bottom of the Lake*; *In the Land of the King of Kings - Ancient Persia*; *Padre Pio from Pietrelcina*, *Crucifixion Without a Cross*. MyMax collaborates with important industrial firms: Roma Metropolitane; BASF; Lamborghini; Val di Chienti-Strabag.



# Waiting for Steven

Davide Morabito

In a village in the South of Italy, Steven Tyler's relatives are waiting for him.

## Project Information

**Original Title**  
Waiting for Steven  
**Length**  
90'  
**Format**  
4K  
**Shooting Language**  
Italian, English  
**Main Locations**  
Cotronei (Italy), Boston, New Hampshire (USA)

## Main Producer

**Red Rock Goat**  
Glenda Galliano  
Piazza Mazzini, 8  
00195 Rome - Italy  
Mob. +39 3386191822  
info@redrockgoat.com  
www.redrockgoat.com

**Estimated budget** € 416.385  
**Financing in place** € 31.000

**Financiers/partners already involved**  
Red Rock Goat (Italy): € 31.000

## Synopsis

There is a small village in the mountains of Calabria where stones vibrate to the rhythm of rock, where people's hearts cultivate a dream. Antonio is a lawyer and he discovers that his family, the Tallaricos of Cotronei, are related to a Rock icon: Steven Tyler. His research has yielded treasures like photographs and letters that have convinced Steven to visit Cotronei seeking to know more about his roots.

Since his visit the whole community is eager to welcome him again hoping that he could offer a musical legacy already carved in the ancient stones of the village houses thanks to Steven's grandfather, Giovanni, a musician who migrated to America 100 years ago. But in the small mountain village things are not as simple as they seem; people mumble: "If I were a relative of Tyler, I would make him come back right away!", "Let alone if he will come!". But in their hearts, all of them are waiting for Steven, they expect him to whisper in their ears: "Dream on, dream on, till your dreams come true".

A movie about a challenge, a dream which will be fulfilled or not, in the contrast between a great American rock star and a rural community in a village in the South of Italy.

## Director's Statement

*This story is like a fairy tale, but for which we don't know the ending. When I was staying in Cotronei for a few months, during my research, I realised that the question is not whether Steven would return or not, but when he will return. In his two-day visit to the village, Steven is genuinely moved and interested to understand why his grandfather left more than 100 years ago. The human mechanics that they have established between the singer and members of the community, including relatives, are very strong. Each of them is aware of what's at stake, of how important a single word could be of their illustrious cousin/honorary citizen. Antonio and his family are torn between the desire to realise their dream and their uncertainty of being misunderstood by their illustrious cousin.*

*Behind this story there is a theme that deeply touches me, there is the need to emigrate, to change our views, to follow a dream, with great tenacity and despite all the difficulties that you encounter on the way. There is the wish to know what our roots are and how to build the future by looking at the past. There are the conflicts of a community in a rural reality of Calabria, my homeland, and the contrasts of this reality with the great American culture.*

## Director's Profile

Davide Morabito is an Italian writer, director and independent producer. His credits include assistant director roles on over two dozen fictional film and television projects; over 20 "making of" commissions for Italian films and TV series, documentaries, reports and commercials for social agencies including Legambiente (Italy's top environmental NGO) and Smile Train (world's largest cleft charity), for which he filmed throughout Africa and the Middle East. He teaches an annual production seminar at Italy's most prestigious film school, Centro Sperimentale di Cinematografia. His short film *The State of the Art* was the category winner at the 2007 Rome Film Festival. Currently he is working to realise documentaries and transmedia projects with China and North America.

## Director's Filmography

**2010 Un legame lungo 30 Anni**

FEATURE DOCUMENTARY

2010 Clorofilla Film Festival: *Special Event*

**2009 A Place in Paradise**

FEATURE DOCUMENTARY

6X<sup>th</sup> XXX Film Festival: *XXX Award*

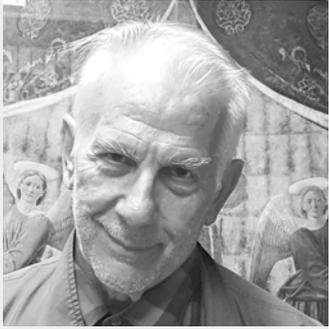
**2007 The State of the Art**

SHORT FILM

## Company Profile

### Red Rock Goat

Red Rock Goat is a company that unifies experiences and knowhow of movie and TV production, storytelling and digital strategies. The company was born in 2015 from the union of DMPA and Polimorphi.co. DMPA has produced for broadcasters and distributors like Rai, Mediaset, Universal Italy, Warner Bros Italy, more than 25 "making of" of successful films and TV series. It has realised documentaries and commercials for social agencies including Legambiente (Italy's top environmental NGO) and Smile Train (world's largest cleft charity). Polimorphi.co is a Transmedia Company focus on storytelling through new technologies. It has realised transmedia campaigns for Benetton.



# The New Light of Europe

Alessandro Perrella

Renaissance: birth of masterpieces through the eyes of their creators.

## Project Information

**Original Title**  
La nuova luce dell'Europa  
**Length**  
6x52'  
**Format**  
HD 4K  
**Shooting Language**  
English, Italian  
**Main Locations**  
Country

## Main Producer

**Italian Art Movie Srls**  
Renato Pecoriello  
Via Pavia, 2  
00161 Rome - Italy  
Ph./Fax +39 0645547888  
Mob. +39 3920502436  
italianartmovie@gmail.com  
www.italianartmovie.it

**Estimated budget** € 780.000  
**Financing in place** € 205.000

**Financiers/partners already involved**  
Italian Art Movie Srls  
(Italy): € 205.000

## Synopsis

These six episodes of 52' tell the story of the six renaissance artists: Michelangelo, Leonardo, Giotto, Brunelleschi, Piero della Francesca and Vasari.

Each episode is based on three different parts: docufiction, VFX of the digitally restored masterpieces and one part concentrating on the leading character/narrator who will be different in each episode.

The main structure of the plot for each episode is set up on two parallel narrative storylines: on one side we reveal with VFX the totally digitally restored, and reconstructed, copy of the masterpiece (VFX are supervised by the best experts), on the other storyline we will reveal the story behind the artist. The aim is to get as close as possible to the artist's subjective point of view, so as to discover his life, philosophy and way of living, revealing the way he approached life and his works. In one hour we don't want to show the beauty of a masterpiece but we want to live the experience of creating art, we want the viewer to feel what the artist felt when creating.

## Director's Statement

*We are exploring the life of the six artists from a different and new perspective. By focusing on their points of view and their efforts and weaknesses, we will tell their dark side and show the world how, even individuals with unlimited genius and talent, have to pass through many human experiences in order to express the best of themselves. The main plot of each episode will be told by revealing, with VFX, the totally digital restored copies of their masterpieces as we also reveal the story behind the artist. Each episode will have a special narrator, sometime a museum keeper, an expert or an author, that will bring us to the artist's point of view. As well as being scrupulously respectful to historical circumstances, the main task of this series is to catch and show the artist's view. In order to do so we will follow what is generally referred to as "plausible arbitrariness". "Plausible arbitrariness" is a technical expression which refers to art masterpiece and historical paintings which are not totally restored, and it is also the linking narrative key of this series of documentaries. By putting together all the historical (where biography is concerned) and chromatic (concerning the paintings) traces we will rebuild the life experience and process of creating art. While revealing the beauty of the totally restored masterpiece being processed with the latest visual effects and the constant supervision of the most experienced experts, we will use the same methodical approach to show the most important passages in the history of the artists.*

## Director's Profile

Alessandro Perrella was born in Macchiagodena (Isernia) on 21st December 1945. He graduated at the Centro Sperimentale di Cinematografia in 1967-69 biennium. He was the assistant of Roberto Rossellini, Luchino Visconti and many other directors. A film producer of several television films, documentaries and adverts (institutional, movies, educational, art, tourist spots for cinema and television). Since 1980 he has worked in dubbing, creating his own company Tecnofilm. With the fiction advent he becomes responsible for the post-production of some companies that work for Mediaset, RAI and some others independent companies.

## Director's Filmography

**2015 Piero della Francesca - La Leggenda della Vera Croce**

DOCUFILM

**2013 Piero della Francesca - La Madonna del Parto**

DOCUFILM

Mirabile Dictu Festival: Capax Dei Foundation Special Award

**2009 Night of the Sinner**

FEATURE FILM

**2009 Sinner**

FEATURE FILM

Oporto Festival 2010

Rome Fantafestival 2009

**2006 Hell's Fever**

FEATURE FILM

Rome Fantafestival 2006: Melies Award

## Company Profile

### Italian Art Movie Srls

Italian Art Movie was founded in 2013 with one main major ambition and aspiration: to value and enhance the immense Italian artistic and cultural heritage.

Founded by long time professional producer Renato Pecoriello, active on more than 80 Italian feature film and TV movies, and artistically supervised by internationally recognised director Alessandro Perrella the company has already produced two artistic documentaries and is now involved in the production of the digitally restored version of "The last dinner" by Leonardo da Vinci.

Producer Valerio Tassara is currently running the international relationships of the company.



## The 27 Club

### Mateo Zoni

The world and music of the composer Giuseppe Verdi seen through the eyes of a very young boy.

#### Project Information

**Original Title**  
Il Club dei 27  
**Length**  
65'  
**Format**  
4K  
**Shooting Language**  
Italian  
**Main Locations**  
Parma, Milano, Busseto,  
Sasso Marconi (Italy)

#### Main Producer

**Kobalt Entertainment**  
David Stefano Moscato  
Via Eustachi, 12  
20129 Milan - Italy  
Ph. +39 02376644746  
Fax +39 0295441899  
david@kobalte.com  
www.kobalte.com

**Malia Srl**  
Giorgio Magliulo  
Lungotevere Ripa, 3B  
00153 Rome - Italy  
Ph. +39 0695061824  
giorgio@maliafilm.it

**Estimated budget** € 258.000  
**Financing in place** € 158.000

**Financiers/partners already involved**  
Kobalt Entertainment (Italy): € 39.000  
Malia Srl (Italy): € 39.000  
Istituto Luce (Italy): € 40.000  
Rai Cinema (Italy): € 40.000

#### Synopsis

Italy's most famous opera composer wrote 27 operas. In the country of melodrama there exists an exclusive Board called Il Club dei 27 (The 27 Club) - and it's not the club of dead 27-year-old rock stars! Made up of real people, they introduce themselves as the titles of Verdi's works: "Welcome, I'm Traviata, Rigoletto, Giovanna d'Arco..."

Once upon a time everything was flowing smoothly in that fertile Po river valley... until the arrival of an eleven years old child. He's interested in the club and he desperately wants to be one of them. Maybe it's a miracle. Who knows? Or more probably everything has been well thought out by the Board, full of "malicious sympathy for the music", as Bruno Barilli wrote.

Fiction or reality? These are the questions you have to ask yourself when listening this story for the first time. Fact can be stranger than fiction and the movie blurs these lines. Moreover, the movie presents a child that simply describes the opera with his own enthusiastic words. He suggests, through his life, a world of love and passion, and the spectator, exploiting the fact that every situation seems more noteworthy in small towns, will definitely enjoy the magic realism. Sometime real, sometime not. But always very truthful.

#### Director's Statement

*More than a documentary, The 27 Club is a fiction. For this reason, I will try to create ambient, costume, scenography and photography in harmony with the time we are in. For that reason, in conjunction with the producer, we decided to have on board, as director of Photography, the multi-nominated and multi-awarded Mr. Daniele Cipri.*

*The movie will be shot in the real places where Giuseppe Verdi spent his time including Parma Regio Theatre, Giuseppe Verdi's home and the Musicians Hospice in Milan. The soundtrack of the movie will be made up of live performances from the Parma Regio Theatre.*

#### Director's Profile

Mateo Zoni was born in 1979 in Parma. He currently works and lives in Rome.

In 2001 he directed the documentary *Fassbinder Straight to the Heart of Alexanderplatz* produced and aired by Rai-Sat Cinema. In 2004 he directed the project *Rashomon* commissioned by Cultural Center de Belem taken from the piece *Rashomon* written by Rynosuke Akutagawa.

#### Director's Filmography

**2011 Ulidi piccola mia**

FEATURE FILM

**2008 Hanna Schygulla sees Hanna Schygulla**

FEATURE DOCUMENTARY

**2007 When the Holidays Will Arrive?**

SHORT FILM

**2004 Rashomon**

FEATURE DOCUMENTARY

**2001 Fassbinder Straight to the Heart**

of Alexanderplatz

FEATURE DOCUMENTARY

#### Company Profile

**Malia Srl**

A production Company born in 2010.

Main productions are: *Passione* directed by John Turturro; *La pecora nera* directed by Ascanio Celestini; *È stato il figlio* directed by Daniele Cipri; *La buca* directed by Daniele Cipri; *Viva la sposa* directed by Ascanio Celestini.

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*Curated by*  
Renata Ingraio

*Editorial Coordination*  
Gianni Cesaraccio

*Editorial Staff*  
Daniele Coccia  
Fabio Gandolfi

*Translators*  
Phoebe Murray  
Al Williams

*Graphic Designers*  
Emanuela Pucci

*Cover Design*  
Margherita Barrera

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