

MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
la Biennale di Venezia 2014

VENICE FILM MARKET  
INDUSTRY OFFICE

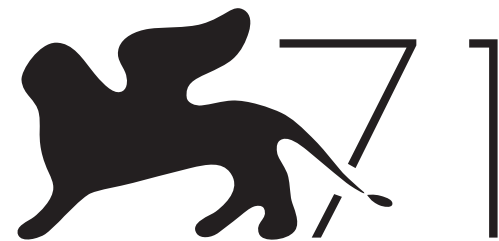
EUROPEAN GAP – FINANCING  
CO-PRODUCTION MARKET  
BOOK OF PROJECTS

Venezia  
29 – 30.08 2014  
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**Venezia  
29.08 / 30.08 2014**

**EUROPEAN GAP – FINANCING  
CO-PRODUCTION MARKET  
BOOK OF PROJECTS**

**Rai Cinema**

## 71. Venice International Film Festival

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for Book of Projects

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Si ringrazia  
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The Book of Projects for 2014 has been edited using the information assembled by August 5th, 2014.

The Industry Office may not be held responsible for possible errors.

Il presente Book of Projects 2014 è stata realizzata con i dati pervenuti al 5 agosto 2014.

L'Ufficio Industry non può essere ritenuto responsabile per eventuali errori nella stesura della pubblicazione.

## Welcome to the 1<sup>st</sup> Venice European Gap-Financing Co-Production Market

Numerous co-production markets are already existing throughout the year, yet all of them are focusing on the development stage. The complexity of international co-productions implies that sometimes the last financing is very difficult to obtain and this is why the European Gap Financing Co-Production Market is launched here in Venice this year.

The Venice International Film Festival and the Venice Film Market since its creation three years ago have always wanted to give the opportunity to a great variety of films to be presented to the professionals in their latest stages: The Biennale College Cinema, Final Cut In Venice and now the new European Gap Financing Co-Production Market.

Diversity means any kind of film, from drama to genre movie, from low budget to big budget, from renowned directors to newcomers and the 15 projects you will find in the following pages illustrate this ambition.

*Pascal Diot*  
Head of the Venice Film Market

## Book of Projects



#### GOALS AT GAP FINANCING CO-PRODUCTION MARKET

Co-production partners,  
presales, distribution

#### FEATURE

6K, 90', B/W

#### BASED ON

Original script

#### LANGUAGE

Latvian

#### LOCATIONS

Latvia, Poland

#### BUDGET

€ 1.185.681

#### FINANCING IN PLACE

€ 830.681

#### PRODUCTION

Hargla Company (Latvia)

#### CO-PRODUCTION

Miracle Worker (Poland)

#### PARTNERS ATTACHED

National Film Centre of Latvia,  
Cultural Capital Foundation of Latvia

#### SOLD TERRITORIES

Latvia, Poland

#### CURRENT STATUS OF PROJECT

Pre-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

Hargla Company

#### PRODUCER

Jurgis Krasons

#### ADDRESS

Valtaiku 19  
LV1029 Riga, Latvia

Mob. +371 29725013

jurgis@department.lv

Latvia, Poland

## Ausma

Dawn

Laila Pakalnina

#### Director's Biography

Laila Pakalnina was born in Latvia in 1962 and graduated in 1991 from the Moscow Film Institute (VGIK).

Director and scriptwriter of 25 documentaries, 5 shorts, 4 fiction features.

Her films were screened in official selection of Cannes FF, Venice FF, Berlin FF, Locarno FF etc. She has received many international awards, including two nominations for EFA.

#### Log-Line

Has betrayal in Soviet time become an act of heroism in modern times?

#### Synopsis

This film is based on a most likely false Soviet propaganda story about Morozov, a Young Pioneer (the Soviet equivalent of the *Boy Scouts*), who denounced his father to Stalin's secret police and was in turn killed by his family. His life exemplified the duty of all good Soviet citizens to become informers, even at the expense of family ties. In the Soviet Union this story was a subject of many books, songs, plays, a symphonic poem, opera and also the basis of *Bezhin Meadow*, an unreleased film from 1937 directed by Sergei Eisenstein.

75 years later, in our film we call him little Janis. He is a pioneer who lives in the Soviet collective farm 'Dawn'. His father is an enemy of collective farms (and the Soviet system) and wants to burn down its headquarters. Little Janis betrays his father. The father is taking revenge on his son. Who, in this old Soviet fairy-tale, is the good one and who is the bad guy?

This film reveals that a distorted brain is always dangerous.

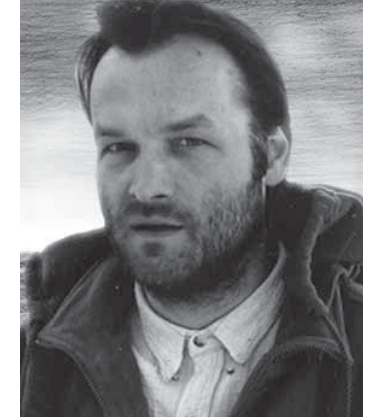
Also nowadays.



Laila Pakalnina - DIRECTOR

#### Director's Statement

Unfortunately, totalitarian regimes and dictatorships, intending to transform people into dull screws of unthinkable mechanisms are not a phenomena of the past – the political events of 2014 only make this too clear. Therefore, making use of the narrative of an old Soviet tale about a pioneer-hero, I want to make a modern film – I wish to warn and at the same time urge people not to be indifferent to the events taking place in Egypt, Syria, Russia, Ukraine, etc. Talking of the visual style of the film, I see the picture in black-and-white and consciously aestheticized and subtle. Maybe the right word is poetic (to show the crime with poetic image). Also using the black-and-white aesthetics, I want to stress the totalitarian perception of the world, meaning that for them there are only two options: black or white, good or bad, right or wrong, a friend or an enemy.



Jurgis Krasons - PRODUCER

#### Production Company Profile

*Hargla Company.*

Established in 1997 in order to enable its founders to make their own films. So far producing 4 feature films (3 of them as co-productions), 10 creative documentaries (3 of them as co-productions), 4 short fictions and 1 animation film.

#### Main Filmography of Production

Directed by Laila Pakalnina

**2014 - *Short Film About Life***

(Doc.) Oberhausen Short FF

**2014 - *Hotel and a Ball***

(Doc.) Visions Du Reel FF

**2013 - *The Chimney***

(Doc.) Rome FF

**2012 - *Pizzas***

Rome FF

**2012 - *Snow Crazy***

(Doc.) Visions Du Reel FF

**2011 - *33 Animals of Santa Claus***

(Doc.) IDFA

**2010 - *On Rubiks' Road***

(Doc.) Venice FF

**2009 - *Silence***

(Short) Cannes FF

**2008 - *Three Man***

**and a Fish Pond**

(Doc.) Locarno FF

**2008 - *Stones***

(Short) Locarno FF

**2007 - *Fire***

(Short) Locarno FF

**2006 - *Theodore***

(Doc.) IDFA, Karlovy Vary FF

**2006 - *The Hostage***

Locarno FF

**2006 - *Water***

(Short) Berlin FF

**2004 - *Dream Land***

(Doc.) IDFA, Karlovy Vary FF



**GOALS AT GAP FINANCING  
CO-PRODUCTION MARKET**  
Looking for partners who can finance  
the gap which is missing

**FEATURE**  
HD, 100', Colour

**BASED ON**  
Original script

**LANGUAGE**  
French

**LOCATION**  
Biarritz (France)

**BUDGET**  
€ 2.350.000

**FINANCING IN PLACE**  
€ 2.090.000

**PRODUCTION**  
Full House (France)

**PARTNERS ATTACHED**  
Sales: Films Distribution  
Distribution: Ad Vitam (France)  
Funds: Avance sur recettes (CNC) –  
€ 500.000 / Région Aquitaine –  
€ 200.000 (local) / Pyrénées  
Atlantique - € 50.000 (local)  
TV: Canal Plus,  
Orange Cinema Series (OCS)

**SOLD TERRITORIES**  
France

**CURRENT STATUS OF PROJECT**  
Shooting

**CONTACTS DELEGATE  
PRODUCTION COMPANY**  
Full House

**PRODUCER**  
Didar Domehri

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135 Bd de Sébastopol  
75002 Paris, France

Cell. +33 672026393  
didar@fullhouse-films.com  
www.fullhouse-films.com

## France

# Bang Gang

## Bang Gang

### Eva Husson

#### Director's Biography

Eva Husson is a writer and a director.  
Her work includes award-winning music videos and shorts.  
*Bang Gang* is her first feature.

#### Log-Line

A quiet, comfortable small-town life.  
Busy parents.  
The girls - all chasing after one boy.  
The boys - all chasing after too many girls.  
Perfection on ordinary teenagers.  
Except for the massive orgies Alex hosts at his big house.

#### Synopsis

In the well-to-do suburbs of Biarritz, meet George, Alex, Laetitia  
and Gabriel, a group of pretty average, well-adjusted sixteen  
and seventeen year olds.  
Except for the massive sex orgies Alex hosts at his big house.  
Except for the fifty-odd sexual partners George has already had.  
Except for the video of Laetitia making love for the very first time  
that she posts on line.  
Except for Gabriel's Beat-Style sessions, where dance and fight  
become one.  
Except for an outbreak of syphilis at the local high school.  
Ordinary adolescences that take a singular path.



Eva Husson - DIRECTOR

#### Director's Statement

I first heard about the real life  
events that inspired *Bang Gang*  
about ten years ago and have  
remained fascinated by the story  
ever since.  
What immediately interested me,  
was not the sleazy side of the  
matter, but the question: how  
does a group of seemingly regular  
teenagers fall into such  
an extreme?

There are two essential elements  
of the nature of adolescence itself  
that are at stake here: on the one  
hand, the search for belonging  
to a group, and the other hand,  
mimicry: if the biological family  
does not satisfy these needs, they  
will be fulfilled, one way or another.  
For me, it's very important to  
underline that it's not a matter of  
fault or responsibility, but a matter  
of mechanism: the void needs to be  
filled. A support network is sought  
out, and references and new codes  
of conduct are put in place, a mini-  
society with its own rules  
and boundaries is born.  
What happens to be sex in this  
story could have been football for  
other teenagers. For them, there's  
no moral difference.



Didar Domehri - PRODUCER

#### Production Company Profile

*Full House* is a label of *Maneki  
Films* and *Borsalino Productions*.  
*Full House* is a production  
company set up in 2009 by Didar  
Domehri, Gael Nouaille and  
Laurent Baudens. It has 5 films  
completed, 2 about to be shot,  
and a diverse slate of projects  
in financing / development.  
*Full House* is building relationships  
for international co-productions  
with strategic partners worldwide.

#### Main Filmography of Production

**2014 - Return to Itaca**  
Directed by Laurent Cantet  
Venice FF, Toronto FF,  
San Sebastian FF  
**2012 - 7 Days in Havana**  
Directed by Laurent Cantet,  
Benicio del Toro, Julio Medem,  
Gaspar Noé, Elia Suleiman,  
Pablo Trapero, Juan-Carlos Tabio  
Cannes FF, San Sebastian FF,  
Pusan FF, Edinburgh FF,  
Havana FF  
**2012 - Elefante Blanco**  
Directed by Pablo Trapero  
Cannes FF, Hong Kong FF,  
London FF, American  
Film Institute Festival  
**2011 - 11 Flowers**  
Directed by Wang Xiaoshuai  
Toronto FF, San Sebastian FF,  
Tokyo FF, Pusan FF





**GOALS AT GAP FINANCING  
CO-PRODUCTION MARKET**  
Finding possible co-producers

**FEATURE**  
HD, 100', Colour

**BASED ON**  
Original script

**LANGUAGE**  
English

**LOCATION**  
Shanghai (China)

**BUDGET**  
€ 1.365.000

**FINANCING IN PLACE**  
€ 955.500

**PRODUCTION**  
Lemming Film (The Netherlands)

**CO-PRODUCTION**  
Les Petites Lumières (France),  
China Blue (China)

**PARTNERS ATTACHED**  
China Blue, The Netherlands Film  
Fund, MEDIA

**SOLD TERRITORIES**  
None

**CURRENT STATUS OF PROJECT**  
Financing

**CONTACTS DELEGATE  
PRODUCTION COMPANY**  
Lemming Film

**PRODUCER**  
Leontine Petit

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Valschermarkade 36 F, 1059 CD,  
Amsterdam, The Netherlands

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Cell. +31 654304496  
leontine@lemmingfilm.com  
www.lemmingfilm.com

The Netherlands, France, China

## Dead & Beautiful

Dead & Beautiful

David Verbeek

### Director's Biography

David Verbeek is a Dutch writer/director, whose films include *Shanghai Trance* (Tiger Award Competition at 2008 IFFR) which has been released in China in over 250 cinemas, and *R U There* (2010), shot in Taiwan and selected (among others) at Un Certain Regard in Cannes.

### Log-Line

A group of young international elites starts turning into vampires after a wild night out. Initially their exclusiveness covers up their dark new nature, but as time passes, jealousy, vanity and lust threaten to expose them to the outside world.

### Synopsis

A group of sons and daughters of extreme rich multinationals find themselves turned into vampires after another excessive night out on the town. They try to figure out what has happened to them but they all seem to remember different reasons for this dramatic change. Was it the drugs they took, anything they had to eat? Or were they already creatures of the night and are the fangs merely the final physical transformation.

They decide to stick together and not tell anyone about their new state but as they find out more about the possibilities and opportunities, a new excitement washes over them. After they've explored every possible bodily excess, they also come to find the threats of discovery. The group experiences a closeness they have never felt before, though drama also ensues. A love story between two of the group members, who have a different view on their new vampire-like state than the others, unfolds.

Within the group the tension rises; can they really trust each other? And can they really trust the fact that they are indeed invincible, immortal? But by the time all is revealed they will have to face the terrible consequences of their actions.



David Verbeek - DIRECTOR

### Director's Statement

*Dead & Beautiful* plays with the genre of the vampire movie to explore the lifestyle of the growing number of international sons and daughters of extremely rich multinationals. It is meant as an ironic statement about this generation, which is partly vested in the BRIC countries. Youngsters with limitless amounts of cash in the family - but from a poor cultural background - who often loose themselves in boredom and decadent partying. On a social level it is said that they often seem to take a lot without giving very much in return. This has given this group the status of "bloodsuckers" in contemporary urban society. This film differs from a conventional genre film in the way it deals with the characters. It is a much more character driver story than is usual in the genre. In this sense the film is post genre and character driven in the same way as can be said about the work of Tarantino.



Leontine Petit - PRODUCER

### Production Company Profile

*Lemming Film.*

Established in 1995, is one of the leading film and television production companies in the Netherlands. It has a proven track record in delivering quality film and television productions and is specialized in fiction for children, families and teens as well as international arthouse productions.

### In Production

**2014 - Full Contact**

Directed by David Verbeek

**2014 - Infiltrator**

Directed by Shariff Korver

**2014 - Boy 7**

Directed by Lourens Blok

### Main Filmography of Production

**2014 - In Your Name**

Directed by Marco van Geffen

**2013 - A Christmoose Story**

Directed by Lourens Blok

Berlinale FF

**2013 - Heli**

Directed by Amat Escalante

Cannes FF

(Palme d'Or Best Director)

**2013 - Blind**

Directed by Eskil Vogt

Sundance FF, Berlinale FF

**2012 - In the Fog**

Directed by Sergei Loznitsa

Cannes FF

**2012 - Vivan las Antipodas**

Directed by Viktor Kossakovsky

Venice FF

**2012 - Leones**

Directed by Jasmin Lopez

Venice FF



**GOALS AT GAP FINANCING  
CO-PRODUCTION MARKET**  
International Sales, Distributors,  
Televisions, Private Financiers

**FEATURE**  
35 mm, 100', Colour

**BASED ON**  
Original Script

**LANGUAGES**  
French, Swedish, Dutch, Arabic

**LOCATIONS**  
Morocco, Hungary

**BUDGET**  
€ 2.234.688

**FINANCING IN PLACE**  
€ 1.713.438

**PRODUCTION**  
Mirage Film Studio (Hungary)

**CO-PRODUCTION**  
Les Films de L'Apres-Midi (France),  
Rotterdam Films (The Netherlands),  
One Two Films (Germany), Bleck Film  
(Sweden)

**PARTNERS ATTACHED**  
Hungarian National Film Fund,  
The Netherlands Film Fund, Film  
i Väst (Sweden), ARTE Germany,  
Saarländischer Rundfunk (Germany),  
CNC (France)

**SOLD TERRITORIES**  
The Netherlands, Belgium, France

**CURRENT STATUS OF PROJECT**  
Pre-production

**CONTACTS DELEGATE  
PRODUCTION COMPANY**  
Mirage Film Studio

**PRODUCER**  
Andrea Taschler

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1136 Budapest, Hungary

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taschler@miragefilm.hu  
www.miragefilm.hu

Hungary, France, The Netherlands, Germany, Sweden

# Hier Yesterday Bálint Kenyeres

## Director's Biography

Born in Budapest in 1976, Bálint Kenyeres studied philosophy, film history and film theory before graduating as film director in 2006. His shorts have been selected in all major festivals, including Venice and Cannes, and *Before Dawn* won the Jury Prize at the 2005 Sundance Film Festival. He is a member of the European Film Academy. Current projects: *Hier/Yesterday* and *Good Soldier*.

## Log-Line

A successful construction company owner returns to the place of his youth and confronts the long-forgotten demons of his youth.

## Synopsis

Jonas Ganz (50), owner of a worldwide construction company is forced to return to the scene of his youth due to problems at a building site in the capital of a North African country. After a ministerial meeting his ordeal begins, eventually leading to a repeat of his breakdown twenty years before. He goes to a bar, exactly where he once met the love of his life, vanished without a trace after a couple of weeks' romance. Here, as in a surreal vision, Ganz catches a glimpse of his lost love. Unable to approach her, he is knocked out. Ganz tries to track down the owner of the bar, who goes by the name of *the Frenchman*. During his investigation, he moves further and further away from his present life and becomes entangled in a labyrinth leading into the past. The facts he uncovers show increasing discrepancy with his recollection of them. He discovers that his mystery lover was just an unstable girl, who repeatedly ran away from her husband and got into affairs with strangers. Ganz has another breakdown and sets out into the desert to continue his journey splintered between the present, past and future.



Bálint Kenyeres - DIRECTOR

## Director's Statement

Our movie, *Hier* is a classic, linear, three-act structured story told without flashbacks. The originality of the film is therefore given by playing with the genres, not by the structure or narrative. Namely, a classic genre film (mystery, thriller) transforms in an almost undetectable way, scene after scene, into an existential drama. Therefore the initial genre slowly dissolves into the even more personal story, and later on is replaced by something completely different: an existential delirium. This is completely in sync with the real stake of the story that is also revealed slowly, scene-by-scene: the banal, business-operative mystery surrounding our protagonist in the beginning widens into a real existential crisis by the end.



Andrea Taschler - PRODUCER

## Production Company Profile

*Mirage Film Studio*.  
Founded in 2010 by producers Andrea Taschler and Nándor Lovas, line producer Péter Réti, and director Szabolcs Hajdu. The team has a long-term production history, as they all worked together on Hajdu's *White Palms* and *Bibliothèque Pascal* and several other remarkable Hungarian and international films of the past decade, before establishing the present company.

## In Development or Pre-Production

*Hier*  
Directed by Bálint Kenyeres  
*That Trip We Took with Dad*  
Directed by Anca Miruna Lazarescu  
*Out*  
Directed by György Kristóf

## Main Filmography of Production

**2014 - *Mirage***  
Directed by Szabolcs Hajdu  
**2014 - *Provincia***  
Directed by György Mór Kárpáti  
(Short) Cannes FF, Sao Paulo  
Short FF, Sarajevo FF  
**2014 - *Ischler***  
Directed by Attila Hartung  
(Short)  
**2013 - *The Third Day***  
Directed by Linda Dombrowszky  
(Short) Drama Short FF,  
Alter-Native Short FF, Friss Hús  
Budapest Short FF





**GOALS AT GAP FINANCING  
CO-PRODUCTION MARKET**  
Sales Agents, Pre-sales Distribution,  
Equity Financing, Funds

**FEATURE**  
HD, 90', Colour

**BASED ON**  
Original script

**LANGUAGES**  
Romanian, Italian

**LOCATIONS**  
Romania, Italy

**BUDGET**  
€ 1.171.822

**FINANCING IN PLACE**  
€ 1.031.822

**PRODUCTION**  
Strada Film (Romania)

**CO-PRODUCTIONS**  
Apapaja (Italy), Chimney Pot  
(Sweden), Film I Väst (Sweden)

**PARTNERS ATTACHED**  
Cnc Romania, Film I Väst (Sweden),  
Srtv (Romanian State Television),  
Media Support For Development,  
Trentino Film Comission (Italy),  
Metropolis Film (Romania)

**SOLD TERRITORIES**  
Romania, Sweden, Italy

**CURRENT STATUS OF PROJECT**  
Production

**CONTACTS DELEGATE  
PRODUCTION COMPANY**  
Strada Film

**PRODUCER**  
Daniel Mitulescu

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Dr. Stalcovici 41, Sect 5,  
050556 Bucharest, Romania

Mob. + 40 724292679  
daniel@stradafilmm.ro  
www.stradafilmm.ro

Romania, Italy, Sweden

# Il Rumeno

Il Rumeno

Catalin Mitulescu

## Director's Biography

Catalin Mitulescu graduated from the Romanian Academy of Cinema in 2001. He is the writer and director of two short films presented at Cannes Cinefondation, one of which won the Palme d'Or. Both of his first features, *Loverboy* (2011) and *The Way I Spent the End of the World* (2006) were selected at Cannes. *Il Rumeno* will be his third feature film.

## Log-Line

The night he returns from Italy, she is tormented by jealousy, a young couple is trying to save their marriage. Suspecting one another, trying to separate truth from lies, they almost lose everything until they ultimately accept the truth.

## Synopsis

Radu just got a job at nice restaurant in the magnificent landscape of Italy. Everything around him seems like a wonderful dream, yet Radu cannot enjoy it. He hasn't seen his family for two years and from the last phone conversations with his wife Monica, it seems that something has happened in his absence. Radu takes a leave of absence to solve the situation. After a long trip, Radu arrives in Bucharest at midnight and Monica awaits him with Luca, their 4 year old boy. She tells Radu that she is with another man. Radu needs to take care of the child from now on. She cannot even bear to sleep with him under the same roof. Radu does not believe her and postpones the moment of her departure as long as possible, but eventually Monica disappears. He looks for her late into the night and ends up at a wedding party, being told that Monica is also there. During the party he follows her around, showering her with attention. The atmosphere and the music remind them of their first moments as a couple. When the night is over and they head back home, Radu tells her to return with him in Italy. After an exhausting night filled with intense emotions, Monica is ready to give in until some unexpected things happen.



Catalin Mitulescu - DIRECTOR

## Director's Statement

Life is somewhere else, but if you come back, the past is never where you look for it. I want to talk about forgetfulness, about what it means to be absent from home a long period of time, wishing to return. For Radu, the homecoming is like a return to the past. He wants to find Monica the way he left her, but Monica has changed. All this time, she felt alone in her wait for his return. She felt betrayed. She wants a confrontation. She wants to live truly and fully. The alienation felt by both characters is with the same intensity with which they feel their need and desire of each other. They both force time and the night is decisive. Each frame of film will express the profound tension of the moment, the comical counterpoint, but also nuances that are absolutely necessary. The erotic atmosphere will be powerful, present in a subtle way in each frame. A dense, but sublime film, in which the audience will witness a spectacle of intimacies poetically dispersed across the narrative.



Daniel Mitulescu - PRODUCER

## Production Company Profile

*Strada Film.* Founded in 2004, its first production was *Traffic* directed by Catalin Mitulescu. This short film won the Palme d'Or at the Cannes Film Festival. Since then, Strada Film has produced three other successful feature films *The Way I Spent The End Of The World*, *If I Want To Whistle, I Whistle* and *Loverboy*; as well as short films like *A Good Day For A Swim* and documentaries like *Life In Squares*, world premiered at Tribeca, becoming one of the most dynamic production companies in Romania.

## Main Filmography of Production

**2011 - Loverboy**  
Directed By Catalin Mitulescu  
Cannes FF  
**2010 - If I Want to Whistle, I Whistle**  
Directed by Florin Serban  
Jury Grand Prix - Silver Bear - Berlin FF  
**2006 - The Way I Spent the End of the World**  
Directed by Catalin Mitulescu  
Cannes FF, Sundance FF, Toronto FF  
**2004 - Traffic**  
Directed by Catalin Mitulescu  
Golden Palme For Shorts, Cannes FF



#### GOALS AT GAP FINANCING CO-PRODUCTION MARKET

World Sales, TV-pre-sales,  
Distributors, Investors

#### FEATURE

HD, 100', Colour

#### BASED ON

Original script

#### LANGUAGES

Lithuanian, Russian, French

#### LOCATIONS

Vilnius, countryside (Lithuania),  
Strasbourg (France)

#### BUDGET

€ 969.520

#### FINANCING IN PLACE

€ 709.520

#### PRODUCTIONS

Studija Kinema (Lithuania)  
Unlimited (France)

#### CO-PRODUCTIONS

Luk-Film (Russia), Comme Une  
Image (France)

#### PARTNERS ATTACHED

tbc

#### SOLD TERRITORIES

Lithuania, Russia & CIS, France

#### CURRENT STATUS OF PROJECT

Production (second part of shooting)

#### CONTACTS DELEGATE PRODUCTION COMPANY

Unlimited

#### CONTACT

Philippe Avril

#### ADDRESS

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www.unlimited-films.net

Lithuania, France, Russia

## Ilgas Savaitgalis

Peace to Us in Our Dreams

Šarunas Bartas

#### Director's Biography

Šarunas Bartas, born in 1964, is one of the most prominent Lithuanian film directors. His feature films ignore traditional dramaturgy: *Three Days* (1991), *The Corridor* (1994), *Few of Us* (1995), *Home* (1997), *Freedom* (2000), *Seven Invisible Men* (2005) and most recently *Eastern Drift* (2010).

#### Log-Line

A man in his fifties seeks to understand his beloved woman and his daughter, to learn to live the present, only when the bond with his closest people seems irreversibly lost.

#### Synopsis

The protagonist is a reanimatologist, a man in his fifties who is dating a violinist. The couple live with the man's daughter in an apartment in Vilnius. Despite their love, the man and woman have a rocky relationship, which affects the man's daughter. After causing an injury in a car accident, the man is sentenced on probation; his life starts falling apart as he turns to drinking. The woman plays in a chamber orchestra, but has lost her passion for music. The daughter falls in love with a boy from the man's hometown. The man develops feelings for a nurse who is also in love with him, whilst the woman falls for a restless, young tramp. When the man and woman travel together to France for a music festival, the daughter stays in Vilnius, spending her days alone, exploring the city's rooftops. While in France, the man receives the news that his daughter has suffered a life threatening injury due to her reckless behaviour. They return to Vilnius. Upon their return, the man takes the daughter to his hometown, hoping to bond with her and understand her secretive behaviour. After a few days, a police car comes to the house: they start questioning the man about an expensive rifle that was stolen in the village...



Šarunas Bartas - DIRECTOR

#### Director's Statement

One evening I was sitting with my daughter on the banks of a lake, when I asked her: "My child, are we able to speak out everything we think and we feel?" "Yes", she said. "Aren't you afraid to do so?", I asked. "No, I'm not." This is how the story was born. I later told this story to a woman, and asked her what she thought. "Are these people close?" she asked me. "Yes". "Then it is alright". This is how the story was born again. This is the story about people that are close to each other, and about strangers; it is, in a way, the story of how I perceive the world. There is nothing I value more than human affection and intimacy, it is all I want to have. This is what I want to say open-heartedly with this film.



Jurga Dikciuvienė - PRODUCER

#### Production Company Profile

*Studija Kinema.*

The first independent film studio in Lithuania that has been established by the director Šarunas Bartas in 1989 just after the collapse of the Soviet Union. Throughout 25 years of existence, the studio has produced over 30 feature and documentary films, many of them selected for international film festivals and winning important awards.

*Unlimited.*

A French production company created in June 2002 by Philippe Avril. The company's strategy is to develop, at a European level, international arthouse co-productions and to focus on discovering new talents.

#### Main Filmography of Productions

*Studija Kinema.*

Directed by Šarunas Bartas

**2005 - *Seven Invisible Men***

**2000 - *Freedom***

**1998 - *House***

**1996 - *Few of Us***

**1994 - *The Corridor***

**1992 - *Three Days***

*Unlimited*

**2012 - *The Fifth Season***

Directed by Peter Brosens

& Jessica Woodworth

**2011 - *The End of Silence***

Directed by Roland Edzard

**2010 - *The Ditch***

Directed by Wang Bing

**2009 - *Between Two Worlds***

Directed by Vimukthi Jayasundara

**2008 - *Teza***

Directed by Haile Gerima





#### GOALS AT GAP FINANCING CO-PRODUCTION MARKET

Pre-sales, Gap financing for post production, music from intl. partners, MG from intl. sales agent

#### FEATURE

HD, 100', Colour

#### BASED ON

Original script

#### LANGUAGES

Italian, Spanish

#### LOCATIONS

Bari (Italy), Santiago (Chile)

#### BUDGET

€ 1.432.318

#### FINANCING IN PLACE

€ 1.224.337

#### PRODUCTION

Paco Cinematografica  
(Italy)

#### CO-PRODUCTION

None

#### PARTNERS ATTACHED

BIM, Rai Cinema, Apulia Film  
Commission, Equity

#### SOLD TERRITORIES

Italy

#### CURRENT STATUS OF PROJECT

Shooting

#### CONTACTS DELEGATE PRODUCTION COMPANY

Paco Cinematografica

#### CONTACT

Daniela Masciale

#### ADDRESS

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## Italy

# La prima luce

## First Light

### Vincenzo Marra

#### Director's Biography

Vincenzo Marra, born in 1972. He started his film career as assistant to Mario Martone in the film *Teatro di Guerra* and to Marco Bechis in *Garage Olimpo*. *Tornando a Casa*, his first feature film about the lives of four fishermen, was widely acclaimed. Both of his subsequent films, *Vento di Terra* and *L'Ora di Punta* were presented at the Venice Film Festival.

#### Log-Line

Marco, an Italian lawyer, lives with Martina, a Chilean girl, and their 7-year old son, Mateo. They reside in Bari, South of Italy. Following irreparable conflicts, Martina decides to return to Chile, taking Mateo with her. Marco decides to go and search for his son.

#### Synopsis

Bari. South of Italy. Present day. Marco is a young and ambitious lawyer. He lives with Martina, a 30-year-old expatriated Latin American, and their 7-year old son, Mateo. His life is made of little tricks, which improve the daily life and allow him to spend precious moments with his son, whom he wants to raise away from his own background. Martina is dissatisfied with their precarious existence. She feels like a foreigner in this country in crisis, all the more as her relationship with Marco has silently ended. She believes Mateo would have a better future on her own continent, where the economy is growing. But Marco is not willing to leave his career behind, but even less to separate from his son. After the umpteenth quarrel, Martina takes advantage of her partner being on a business trip and flies to Santiago with her son. In little to no time, she disappears into thin air. For Marco, this is the beginning of a long ordeal. After almost a year of vain attempts trying to trace his wife and son, Marco, powerless, has one choice to make: forget about his son and bury his past-life or to try to find him. He decides to fly to South-America.



Vincenzo Marra - DIRECTOR

#### Director's Statement

The concept comes from a combination of different factors: my constant analysis of reality, my desire to describe the changes taking place in society, and my increasing need to tell this story. The film is about contended children, products of globalization: a universal story, which goes beyond the boundaries of Italy and Chile.

When a love story ends and children are involved, the attempt to reconstruct the existence of people affected is always a very painful experience. The situation is even more complicated if culture and mentality are very different from one another.

These events occur more and more often between foreign countries, where the different legal systems represent a further reason of concern.

I would like to make this film using my distinctive approach and style which I have acquired in my career as a filmmaker and thanks to which I am able to work between fiction features and documentaries.



Arturo Paglia - PRODUCER

#### Production Company Profile

*Paco Cinematografica*.

Independent production company founded in 2004, run by Isabella Cocuzza and Arturo Paglia. Recent productions include *Basilicata Coast To Coast* by Rocco Papaleo, Giuseppe Tornatore's *The Best Offer*, *A Small Southern Enterprise* by Rocco Papaleo. Paco Cinematografica is now developing several projects, among which is Vincenzo Marra's *La Prima Luce*.

#### In Pre-Production

**2015 - *The Correspondence***

Directed by Giuseppe Tornatore

#### In Production

**2014 - *La Prima Luce***

Directed by Vincenzo Marra

**2014 - *Asinara, La Stoffa dei Sogni***

Directed by Gianfranco Cabiddu

#### Main Filmography of Production

**2014 - *O Sangue è Quente da Bahia***

Directed by Aurelio Grimaldi  
Rotterdam FF

**2013 - *The Best Offer***

Directed by Giuseppe Tornatore

**2011 *Scossa***

Directed by U. Gregoretti,  
C. Lizzani, C. Maselli, N. Russo  
Venice FF



#### GOALS AT GAP FINANCING CO-PRODUCTION MARKET

To meet with producers, distributors and international broadcasters that will give us the possibility to guarantee the closing of the financial plan

#### FEATURE

HD, 100', Colour

#### BASED ON

Original screenplay

#### LANGUAGE

Italian

#### LOCATIONS

South Tyrol, Friuli Venezia Giulia (Italy)

#### BUDGET

€ 1.051.103

#### FINANCING IN PLACE

€ 778.000,00

#### PRODUCTION

Zivago Media (Italy)

#### CO-PRODUCTIONS

Citrullo International (Italy),  
Cineric Inc (Usa)

#### PARTNERS ATTACHED

Rai Cinema, Italian Ministry of  
Culture, BIs Business Location  
Sudtiroi (Italy)

#### SOLD TERRITORIES

None

#### CURRENT STATUS OF PROJECT

Development

#### CONTACTS DELEGATE PRODUCTION COMPANY

Zivago Media

#### PRODUCER

Rino Sciarretta

#### ADDRESS

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zivagomedia@libero.it

## Italy, USA Monte Mountain Amir Naderi

### Director's Biography

Since the 1970's Amir Naderi has been among the most influential figures of the New Iranian Cinema. Naderi's American films capture in a unique manner New York's ephemeral soul and have premiered in several international festivals. His latest film, *Cut*, was shot in Japan and presented at the 2011 Venice Film Festival.

### Log-Line

To make something possible anytime, pay with your heart, believe, and be patient. Never give up until you get there. Because this is the gift of the human being: challenge.

### Synopsis

Many years ago, in a semi-abandoned village at the feet of a mountain, lived Agostino with his wife Nina, their son Giovanni and grandmother Sara. The mountain stands as a wall against the sun preventing it from reaching their land, now only rocks and scrubland.

With an old wheelbarrow, Agostino goes to the market place of the town on the other side of the mountain to sell the few fruits of his crop, but nobody wants to buy his vegetables.

After many misadventures, one morning Nina and Giovanni are woken up by a repetitive and incessant sound. It's Agostino who has climbed the mountain and with a pick tries to pull down the top to let the sunrays light their land.



Amir Naderi - DIRECTOR

### Director's Statement

If you see my films, then you will know that my characters always do something, something impossible and change something. I test them and see how they can survive. These days, around the world, so many people lose hope, for so many reasons. The problems of a thousand years ago, today, and tomorrow remain the same, and bad things always continue to happen. But the most important thing is, what do you want to achieve and why? If you believe in your goals you must pay for it. To make something possible anytime, pay with your heart, believe, and be patient. Never give up until you get there. Why? Because this is the gift of the human being: challenge. That's the reason I want to make this film. The main character Agostino is a farmer in Northern Italy, who tries to do something impossible and then makes it happen possible. This story is the right time and right place in Italy, and the right moment for people everywhere in the world. I want to cut the mountain, and bring the light to life.



Rino Sciarretta - PRODUCER

### Production Company Profile

*Zivago Media.*

Founded by Rino Sciarretta as an independent company with operations in both distribution and production. Born out of its founder's passion for cinema and fortified by his years of experience in the industry. After several short films and documentaries, in 2011 he produced *The Silence of Pelesjan*, a portrait by Pietro Marcello of the Armenian filmmaker Artavazd Pelesjan, presented at the Venice Film Festival.

### In Post-Production

*Le Maratone di Peter*

Directed by Giovanni Visentin

### In Development

*Il Toro del Pallonetto*

Directed by Luigi Barletta

### Main Filmography of Production

**2012 - Sdrvgd't (Svegliati!)**

Directed by Maristella Bonomo and Massimo Piovesana  
Jeunesse De Dole FF, Invierno  
Cinemateca Uruguay FF

**2011 - Il Silenzio di Pelesjan**

Directed by Pietro Marcello  
Venice FF, Rotterdam FF,  
Karlovy Vary FF

**2010 - Coincideneces**

Directed by Gabriele Paoli  
(Short) Maya FF

**2006 - Refugium Peccatorum**

Directed by Stefano Alleva  
(Short) Tiburon FF, Teheran FF

**2005 - Reminiscenze**

*su Sayat Nova*

Directed by Levon Grigoryan  
Rome FF, Tribeca FF





**GOALS AT GAP FINANCING  
CO-PRODUCTION MARKET**  
To find national and international  
co-production and distribution

**FEATURE**  
HD, 90', Colour

**BASED ON**  
Original script based on actors'  
biographies

**LANGUAGE**  
Italian

**LOCATIONS**  
Rome, Ostia, Volterra, Livorno (Italy)

**BUDGET**  
€ 143.217

**FINANCING IN PLACE**  
€ 99.000

**PRODUCTION**  
Simonfilm Srl (Italy)

**CO-PRODUCTION**  
Lupin Film (Italy)

**PARTNERS ATTACHED**  
Pmm Pentagon Music Management  
(Ireland), Centro Studi Enrico Maria  
Salerno (Italy)

**SOLD TERRITORIES**  
None

**CURRENT STATUS OF PROJECT**  
Shooting

**CONTACTS DELEGATE  
PRODUCTION COMPANY**  
Simonfilm Srl

**PRODUCER**  
Maurizio Albano

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## Italy

# Ombre della sera

## Evening Shadows

### Valentina Esposito

#### Director's Biography

Valentina Esposito works at Centro Studi Enrico Maria Salerno in Rome since 1995, promoting cultural activities at European level. Since 2003 she directs theatre productions at Rebibbia Prison with the inmates. She currently teaches Social Theatre at La Sapienza University in Rome.

#### Log-Line

Performed by inmates of Rebibbia Prison in Rome detained with alternative measures, the movie focuses on the difficult path to social and familiar reintegration for prisoners returning to the outside world after years of reclusion. A cinematographic reconstruction between reality and fiction.

#### Synopsis

Four interlaced stories in the unknown labyrinths of freedom. There's Romolo's story, an eighty year old taxi driver who, after 35 years of confinement and breaking the court restrictions, returns every night to drive his old yellow taxi through the places of his childhood and adult life, in a mixture of emotion, anger and pain. The streets of Rome begin to speak, the night tours become a trip down memory lane and existence. There's Lallo's story, returning home after years of absence thanks to a permit allowing him to stay at his daughter's for three of every 45 days. His story takes place within the walls of this house, that had once been his own. There's the story of four men held in custody in the center for Drug Addiction, in their daily fight for existence. There's the story of a young man, now entirely free but still prisoner of himself and his own anger. Four interlaced stories of loneliness, stories of fathers going back to the outside world after years spent in seclusion, desperately trying to reconstruct a relation with their daughters and sons, on the border between two lives, between past and present. Based on the real lives of the actors involved.



Valentina Esposito - DIRECTOR

#### Director's Statement

Where betrayal, conspiracy, revenge, murder, freedom are not just themes of literature, but part of everyday life, where the line between personal biography and actors' performance is lost, thus both confusing and fascinating the viewer. The aim of this work is to create a symbolic universe, on the border between reality and fiction, in which the condition of detention (not just the object of representation) becomes an instrument of interpretation and elaboration of the emotional and intellectual fundamental issues of existence: the difficult relationships between fathers and sons, the strength of sentiments, the relation with inner memories and lost childhood, the fortitude and the struggle for daily survival.



Maurizio Albano - PRODUCER

#### Production Company Profile

*Simonfilm.*  
Established in 2003.  
Its main activities are production, distribution as well as Italian and foreign film trading. Far away from mainstream productions and with smaller resources, it does not get discouraged in this scenario. Young artists are privileged in its production: emerging authors, directors and actors who share its philosophy of work.

#### Main Filmography of Production

**2011 - Un Lago...di Vino**  
(Doc.) Directed by Devis Annibali,  
Gianluca Cantone  
**2010 - La Notte Degli Zombies**  
**2010 - La Voce**  
Directed by Augusto Zucchi  
**2009 - Le Meraviglie del Lago di Bolsena doc.**  
**2007 - Adventures of Greyfriars Bobby**  
Directed by John Henderson  
Rome FF  
**2004 - Mi Cadono Le Braccia**  
Directed by Denis Parent



#### GOALS AT GAP FINANCING CO-PRODUCTION MARKET

World sales agents, local distributors  
and all potential financing partners

#### FEATURE

HD, 100', Colour

#### BASED ON

Original script

#### LANGUAGES

Macedonian, English, Albanian

#### LOCATIONS

Skopje (Republic of Macedonia)

#### BUDGET

€ 1.133.122

#### FINANCING IN PLACE

€ 793.122

#### PRODUCTION

Les Contes Modernes (France)

#### CO-PRODUCTION

Punk Film (Republic of Macedonia)

#### PARTNERS ATTACHED

Macedonia Film Fund, SEE Cinema  
Network (Greece), Octobar Film,  
Distributor for ex-Yugoslavia,  
Film Center Serbia

#### SOLD TERRITORIES

Macedonia

#### CURRENT STATUS OF PROJECT

Last stage of development

France, Macedonia

## Sloboda ili Smrt

Freedom or Die

Vladimir Blaževski

#### Director's Biography

Born in Skopje in 1955, Blaževski graduated as film director from the Academy for Film, Theatre, Radio & Television in Belgrade. He has since directed 6 short documentaries, many commercials and over 200 television broadcasts. He teaches film theory and film directing. Blaževski feature *Punk is Not Dead* won the Crystal Globe Award at the 2011 Karlovy Vary.

#### Log-Line

A "soft" political satire about a peculiar friendship between a lonesome monkey and a zoo warden, about an upside-down world in transition as seen by a chimpanzee who succeeds in escaping from the zoo and thus becomes a rebellious hero in the Balkan gloominess.

#### Synopsis

Tsobe, a poor warden at the Zoo in Skopje, and the chimpanzee Coco are friends. The simple story tangles up with Coco's escape from captivity to freedom. Because of the general economic crisis and poverty, Tsobe gets fired from his job but also receives a promise that he would be taken back if he manages to track down and bring back the fugitive chimpanzee.

In the wretched and devastated country, the escaped chimpanzee causes a media-sensation and becomes a symbol of resistance. That is why Tsobe's mission for capturing the fugitive monkey becomes treacherous.

The absurdly comical mischief of the hunt for the run-away monkey, is partly follow through Coco's perspective. He acts as a kind of a mirror and silent witness of the sad and at the same time absurd world that has lost its compass.

An unintentional tragicomic reason for people to confront their own fears and frustrations. He even becomes the flag of the revolt, disobedience and everything that a common person cannot be in an unfortunate country.



Vladimir Blaževski - DIRECTOR

#### Director's Statement

The hypothetical film is conceived as a mixture of rough naturalism and a comedy of the absurd. The method of contrasting, a swinging and teetering approach to script and film structure, has been my favorite creative strategy for quite some time. This attitude also stands for an arthouse and commercial composite I would like to achieve in my film. This is not just due to the childish expectations of every filmmaker to make both a blockbuster and a masterpiece in one particular *oeuvre*, but it deals with the very basic elements I find in the content of my story. In fact, a certain weightiness of the problems and associations touched upon in the film are provoking to be "neutralized" by desired lightness of a comedy as a genre. That is my main artistic goal in this film. The orientation of the story doesn't allow the movie to be just a conceptual construction about the ugly and cheerless contemporary Macedonian every-day life.



Patrice Nezan - PRODUCER

#### Production Company Profile

*Les Contes Modernes.*

Established by Patrice Nezan to develop and produce projects of fiction, animation, documentaries and transmedia.

It brings together writers and artists from all backgrounds (filmmakers, visual artists, choreographers, philosophers...).

#### Main Filmography of Production

**2014 *Sud Eau Nord Déplacer***

Directed by Antoine Boutet  
Locarno FF, EntreVues Belfort FF

**2013 - *Come il Vento***

Directed by Marco Simon Puccioni

**2013 - *Racine, le déchainement des Passions***

Directed by Catherine Maximoff

**2011 - *Kurdish Lover***

Directed by Clarisse Hahn  
Festival Forumdoc, Femina  
Int. Women's FF

**2010 - *Zanzibar Musical Club***

Directed by Patrice Nezan &  
Philippe Gasnier

#### CONTACTS DELEGATE PRODUCTION COMPANY

Les Contes Modernes

#### PRODUCER

Patrice Nezan

#### ADDRESS

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26000 Valence, France

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**GOALS AT GAP FINANCING  
CO-PRODUCTION MARKET**

Closing the financing by equity and in kind investment, finding sales agents, distributors and broadcasters

**FEATURE**

Alexa, 100', Colour

**BASED ON**

Original Screenplay

**LANGUAGE**

Greek

**LOCATION**

Athens, Greece

**BUDGET**

€ 907.100

**FINANCING IN PLACE**

€ 723.100

**PRODUCTION**

Pan Entertainment (Greece)

**CO-PRODUCTION**

Ez Films (France), Nukleus Film (Croatia)

**PARTNERS ATTACHED**

Greek Film Center, CNC (France), Hava (Croatia), Torino Filmlab (Italy), Nova Pay Tv (Greece), Marni Films (Greece)

**SOLD TERRITORIES**

Greece, Cyprus, France, Croatia

**CURRENT STATUS OF PROJECT**

Pre-production

**CONTACTS DELEGATE  
PRODUCTION COMPANY**

Pan Entertainment

**PRODUCER**

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Greece, France, Croatia

## Stage Fright

Stage Fright

Yorgos Zois

### Director's Biography

Yorgos Zois was born in Athens in 1982. He made the successful shorts *Casus Belli* and *Out of Frame*, both of which premiered at the Venice Film Festival in 2010 and 2012. *Out of Frame* was nominated for Best Short Film at the European Film Academy Awards in 2012.

### Log-Line

A hostage situation inside a theatre turns into a collective performance where art imitates survival.

### Synopsis

It's the opening night of the most anticipated avant-garde theatre play of the year. The guests of the premiere take their seats and the play starts. Suddenly, nine young armed persons, with gentle faces, enter the theatre hall. They choose randomly some people from the audience and invite them up on stage. They ask them to create a new devised play with the cast. But there is one condition. Everything now has to be real; from the performances to the bullets. The remaining audience watches the play with great interest still not knowing if this is a true act or not. The new play will come to an end at the exact time that the premiere ends. Until then art will imitate survival.



Yorgos Zois - DIRECTOR

### Director's Statement

*Stage Fright* is a film that takes place inside a theatre. The word "Theatre" comes from the word "Theatron" in Greek, which means the place where we view. *Stage Fright* is a film about the Act of Viewing.

On 23 October 2002, fifty armed Chechens took 850 spectators as hostages in Dubrovka Theater in Moscow. The play was a musical in which the actors were acting as Russian navy soldiers. When the Chechens got on stage wearing army uniforms, they captured the scared actors shooting real guns in the air. Everybody thought that the Chechens were actors and that this was all part of the show, "a great realistic performance"! My objective in *Stage Fright* is to expand this first minute of ambivalence and inverted suspended disbelief until the end of the film.

*Stage Fright* is a constructed fiction, which struggles to become real life. A life that resembles a theatre play where some are acting and others are looking at; both groups being equal accomplices to the story.



Maria Drandaki - PRODUCER

### Production Company Profile

*Pan Entertainment.*

One of the leading companies in the field of audiovisual production in Greece.

### Main Filmography of Production

**2012 - *Ena vima brosta***

Directed by Dimitris Athiridis (Doc.) IDFA, Thessaloniki Documentary FF, NYC FF

**2011 - *Fish'n Chips***

Directed by Elias Dimitriou Montreal World FF, Athens FF, Montpellier FF

**2011 - *Paradeisos***

Directed by Panagiotis Fafoutis Thessaloniki FF

**2010 - *Casus Belli***

Directed by Yorgos Zois (Short) Venice FF, Rotterdam FF, Clermont Ferrand FF, Palm Springs FF

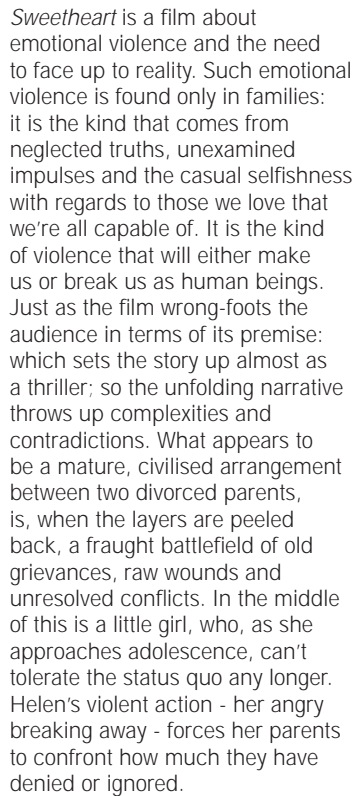
**2009 - *Akadimia Platonos***

Directed by Filippos Tsitos Locarno FF, San Sebastian Human Rights FF



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David lives alone with his twelve-year-old daughter, Helen, since his divorce from Clara, Helen's mother. Clara has remarried Tom, a successful journalist, and Helen sees them at weekends and for holidays. When Helen, seemingly out of the blue, makes a shocking and violent accusation against Tom, claiming he's molested her, it creates a crisis within the family that nobody is prepared for and has devastating results for everyone involved.







**GOALS AT GAP FINANCING  
CO-PRODUCTION MARKET**  
To complete post-production

**FEATURE**  
HD, 90', Colour

**BASED ON**  
'The Tempest'  
by William Shakespeare

**LANGUAGE**  
English

**LOCATION**  
Allahabad (India)

**BUDGET**  
€ 300.000

**FINANCING**  
€ 200.000

**PRODUCTION**  
Dugong (Italy)

**CO-PRODUCTION**  
Picofilms (Italy)

**PARTNERS ATTACHED**  
Jour2Fete (France)

**SOLD TERRITORIES**  
France

**CURRENT STATUS OF PROJECT**  
Post-production

**CONTACTS DELEGATE  
PRODUCTION COMPANY**  
Dugong

**PRODUCER**  
Marco Alessi

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## Italy

# The Stuff of Dreams

## The Stuff of Dreams

### Stefano Savona

#### Director's Biography

Stefano Savona, born in Palermo in 1969. He studied archeology and anthropology. His films were selected in major festivals and were awarded with Jury Prize in Torino FF, SCAM prize at Cinéma du Réel, Locarno Cinéastes du présent Jury Prize, Grand Prix Cinéma du Réel, David di Donatello.

#### Log-Line

Shakespeare's most visionary play, *The Tempest*, gets staged by a group of improvised actors within the Kumbha Mela, the largest gathering of human beings on the planet.

#### Synopsis

Bombay, India. Shankar is a 30 year-old actor who has been captivated by Shakespeare's work for several years. Recently, he has come up with a visionary idea: he wants to stage *The Tempest* during Khumba Mela, a Hindu spiritual celebration that is also the largest human gathering on Earth, with more or less, forty million participants.

Along with his Italian girlfriend Nina, he assembles a team of young actors and tries to pass his knowledge and passion for Shakespeare onto them.

After a 1,500 kilometres road trip across India the group finally gets to Allahabad at the Kumbha Mela. It's raining hard, the Ganges seems ready to burst its banks, their bus gets stuck in mud, a cold wind blows, and tents all around cave in.

The situation is not quite what they had imagined...

To complicate things further, Nina's mother arrives from Italy looking for her daughter. More than once they're close to give up, but somehow, everybody slowly gets enraptured by Shankar's dream: they will not leave this place without staging *The Tempest*.



Stefano Savona - DIRECTOR

#### Director's Statement

The film could be described as a mother-daughter relationship against a theatrical backdrop; a story of a generational conflict along the lines of Chekhov's *The Seagull*, but with less violent tones and in a less circumscribed environment. For approximately one month in Allahabad, nearly 40 million people descend upon the banks of the Ganges to take a ritual bath that purifies them from all sins. This is Kumbha Mela: a pilgrimage that is unparalleled on earth, and an extraordinary choice of setting to sublimate the conflict and strengthen the universal quality of our story.

A "place" that resonates deeply with a theme: the "staging of the self" in public spaces. Kumbha Mela is an exceptional communal arena for "staging the self": a giant rally-like theatre, where religion becomes pantomime, and where a game of self-representation is on display from dawn to dusk.



Marco Alessi - PRODUCER

#### Production Company Profile

*Dugong* is a large marine mammal belonging to the Siren order. Some believe that dugongs were the inspiration for ancient sea-faring tales of sirens. From this creature the company, based in Rome, takes its name. The specific strategy of finding innovative projects has proved extremely successful. Its productions, despite the company's young age, have already harvested a number of successes.

#### Main Filmography of Production

##### 2014 - *Amori e Metamorfosi*

Directed by Yanira Yaviv  
Locarno FF

##### 2013 - *Recuiem*

Directed by Valentina Carnelutti  
(Short) Nominated for  
Nastro d'Argento 2013  
Best Short at Torino FF

##### 2013 - *La Passione di Erto*

Directed by Penelope Bortoluzzi  
(Doc.) Locarno FF, Torino FF,  
Trento FF

##### 2012 - *A Short History of Abandoned Set*

Directed by Ra di Martino  
(Short) Tate Modern London,  
Rotterdam FF

##### 2011 - *In Attesa dell'Avvento*

Directed by Lavorato & D'Agostino  
(Short) Venice FF

##### 2011 - *Tahrir Liberation Square*

Directed by Stefano Savona  
(Doc.) David Di Donatello,  
Nastro d'Argento 2012, Locarno FF



#### GOALS AT GAP FINANCING CO-PRODUCTION MARKET

To close the financing gap

#### FEATURE

HD, 100', Colour

#### BASED ON

Original script

#### LANGUAGE

English

#### LOCATIONS

Italy, Belgium

#### BUDGET

€ 3.000.000

#### FINANCING IN PLACE

€ 2.278.841

#### PRODUCTION

Martinelli Film Company International  
(Italy)

#### CO-PRODUCTION

Wfe (Belgium)

#### PARTNERS ATTACHED

Mibact, Augustus Color, Polar  
Star Trade Service Ltd, Umberto  
Buttafava, Aic Library Inc., Lucana  
Film Commission, Microcinema,  
Intramovies

#### SOLD TERRITORIES

Canada

#### CURRENT STATUS OF PROJECT

Pre-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

Martinelli Film Company International

#### CONTACT

Federica Martinelli

#### ADDRESS

Via Roncegno 5b,  
00135 Roma, Italy

Mob. + 39 3332082589  
martinelli@martinellifilm.it  
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Italy, Belgium

## Ustica - La quarta ipotesi

The Missing Paper

Renzo Martinelli

#### Director's Biography

Renzo Martinelli, born in 1948 and debuts as a film director in 1993 with *Sarabsara*. He goes on to direct and produce amongst others, *Porzùs* (1997), *Vajont* (2001), *Il mercante di pietre* (2006), *Carnera - The Walking Mountain* (2008), and most recently *11 settembre 1683* (2012).

#### Log-Line

June 27<sup>th</sup> 1980. Itavia Flight 870 crashes into the sea. 81 people die. No one is found guilty.

A Sicilian journalist who lost her daughter on that night and a Deputy in the Italian Parliament try to discover the truth, entangling themselves in a labyrinth of cover-ups, disappearance of proofs and key witnesses.

#### Synopsis

On June 27<sup>th</sup> 1980 a DC9 belonging to the private Italian airline ITAVIA disappears from the radar screens and crashes between the islands of Ponza and Ustica. Eighty-one persons die. Roberta Bellodi is a Sicilian journalist who lost her daughter on that night. Corrado di Acquaformosa is a Deputy in the Italian Parliament. His girlfriend, a young helicopter pilot, dies in a mysterious car accident after having found out that a Libyan MIG 23 had crashed on the Calabrian Appennines the same night. United by the very same grief, Roberta and Corrado try to uncover the truth. The journalist believes that whoever was sitting in front of the radar screens that fateful night, surely saw what happened. After the suicide of an Officer who was on duty the night of June 27<sup>th</sup>, Roberta is approached in an underground parking by an unknown man who puts a small box on the ground in front of her and then leaves. Inside the box Roberta and Corrado find papers reproducing the radar traces of the DC9 and other planes in flight on June 27<sup>th</sup>, together with an audio cassette. The truth that they will listen to on the tape, will be more bloodcurdling than anything they could have ever imagined.



Renzo Martinelli - DIRECTOR / PRODUCER

#### Director's Statement

Over the last thirty years three theories have been put forward to explain the disaster of Flight 870: structural breakdown; a bomb in the rear toilet or a sidewinder air-to-air missile. To this day none of these have been proven.

For the last three years I have worked in close contact with two aviation engineers on the great amount of witness accounts and expert appraisals gathered elapsed since that tragic night. The evidences examined lead logically to a fourth, more chilling hypothesis: an in-flight collision. My script is the result of this work. A script that does not pretend to be the ultimate answer, but to stimulate the maieutic role unique to cinema, emphasizing its' capacity to stimulate reflection in a manner no other medium can match.

A script that might lead us to a truth the families of the victims have been waiting for more than thirty years.

#### Production Company Profile

*Martinelli Film Company International.*

Founded in the 1970s, company started producing video clips, commercials and documentaries. It went on to produce features, among others those directed by Renzo Martinelli.

#### Main Filmography of Production

**2012 - *Mister Ignis***

Directed by Luciano Manuzzi

Films directed by Renzo Martinelli

**2011 - *September Eleven 1683***

Ischia FF

**2009 - *Barbarossa***

**2006 - *Carnera* 2005:**

***The Stone Merchant***

**2004 - *La bambina dalle mani sporche***

**2003 - *Five Moons Square***

**2000 - *Vajont***

Golden Globe from the Foreign

Press for Best Direction,

David of Donatello for Best Film

**1997 - *Porzùs***

Venice FF

**1994 - *Sarabsara***





#### GOALS AT GAP FINANCING CO-PRODUCTION MARKET

Finding sponsors, private investors,  
external tax credit, sales, MGs

#### FEATURE

HD, 90', Colour

#### BASED ON

"Vergine Giurata" (Feltrinelli 2007)  
by Elvira Dones, screenplay by  
Francesca Manieri and Laura Bispuri

#### LANGUAGES

Italian, Albanian

#### LOCATIONS

Valbona Valley (Albania), Bozen (Italy)

#### BUDGET

€ 1.290.917

#### FINANCING IN PLACE

€ 1.130.858

#### PRODUCTION

Vivo Film (Italy)

#### CO-PRODUCTIONS

Colorado Film Production (Italy),  
Bord Cadre Films (Switzerland),  
The Match Factory (Germany),  
Era Film (Albania)  
In Partnership with Era Film (Kosovo)

#### PARTNERS ATTACHED

Rai Cinema (Italy), RSI (Switzerland),  
Eurimages (EU), Media (EU), Mibact  
(Italy), BLS (Business Location Sud  
Tirol), Pretty Pictures (France), NRW  
Film-und Medienstiftung (Germany),  
CNC Kosovo, The Match Factory  
(Germany), Fondation Romand  
pour le Cinema (Switzerland), Moa  
Distribution (Switzerland), Great  
Temptation Limited (UK)

#### SOLD TERRITORIES

Italy, France, Switzerland

#### CURRENT STATUS OF PROJECT

Post-production

#### CONTACTS DELEGATE PRODUCTION COMPANY

Vivo Film

#### PRODUCER

Marta Donzelli

#### ADDRESS

Via G. Antonelli, 41  
00197 Rome, Italy

Phone +39 068078002  
martadonzelli@vivofilm.it  
www.vivofilm.it

Italy, Switzerland, Germany, Albania

## Vergine Giurata

Sworn Virgin

Laura Bispuri

#### Director's Biography

Laura Bispuri lives and works in Rome. Her short *Passing Time* won the David Donatello in 2010. In 2011 she has been selected by Gabriele Salvatores to shoot *Biondina*, a short film produced by Intesa San Paolo. The same year she was awarded the Nastro d'Argento as "emerging talent of the year".

#### Log-Line

*Sworn Virgin* is the story of a woman who sacrifices her femininity for her freedom and then decides to wipe out her honor to become a woman again. It's a journey inside the complexity of women's universe; a film about being stuck in invisible prisons and then finally learning how to breathe.

#### Synopsis

Hana Doda, still a girl, escapes from her destiny of being a wife and a servant, a future imposed on women in the inhospitable mountains of Albania. She appeals to the old law of the Kanun and takes an oath of eternal virginity, becoming, in this way, a "sworn virgin".

She turns into a man, takes up a rifle and becomes Mark, Mark Doda. As Mark, she gets the same consideration as any other man but she must also reject, in the name of her choice, every form of love. A decision that becomes her prison.

After more than ten years spent in the solitude of the mountains as a man, Hana decides to change her life. She leaves her arid land, beginning a journey through which she will revisit her past and exhume memories and feelings that she had been forced to bury in oblivion. Following a path that is a continuous and subtle crossing of two different and distant worlds, that of the past and that of the future.

She goes to Italy where she finds loving people that life had denied her. Hana struggles to leave her man clothes and learns to be a woman, learning to piece the two souls back together that for years have lived inside her body. She is reborn as a new, free and complete creature.



Laura Bispuri - DIRECTOR

#### Director's Statement

I will tell this story from my protagonist's rather original point of view. Hana/Mark is in fact on several levels, deeply divided: between two identities, between the past and the present, between the lost mountains of Albania and today's Italy. The duality characterizing and fragmenting the film emerges from the emotional continuity driven by Hana/Mark. By following her, we pass from one side to the other and we move to different stories and states of mind. In every change she constantly accompanies us. Inspired by the homonymous book by Elvira Dones *Sworn Virgin* depicts some aspects of the Albanian culture, in particular that of the mountains: the Kanun and its laws of blood, honor, revenge, women's role, family clans. All topics that have been rarely seen in cinema and that I have chosen to use as symbol of a more general condition: a metaphor of the relationship between female freedom and the world.



Marta Donzelli - PRODUCER

#### Production Company Profile

*Vivo film.*

Established at the beginning of 2004 by Gregorio Paonessa and Marta Donzelli, is an independent production company for award winning arthouse films and documentaries. With a catalogue of more than 30 titles, Vivo film productions include works by G. Chiesa, J.-L. Comolli, E. Dante, M. Frammartino, C. Malta, P. Mezzapesa, S. Nicchiarelli, C. Giovannesi, N. Risi, C. Salani, D. Vicari.

#### Main Filmography of Production

**2013 - Wolf**

Directed by Claudio Giovannesi

(Doc.) Torino FF

**2013 - Via Castellana Bandiera**

Directed by Emma Dante

Venice FF, Pusan FF, Tokyo FF,

London FF

**2012 - Pinuccio Lovero Yes I Can**

Directed by Pippo Mezzapesa

(Doc.) Rome FF

**2010 - Le Quattro Volte**

Directed by Michelangelo

Frammartino

Cannes FF

**2009 - Mirna**

Directed by Corso Salani

Locarno FF

**2008 - Pinuccio Lovero - Sogno**

**di una Morte di Mezza Estate**

Directed by Pippo Mezzapesa

(Doc.) Venice FF

**2006 - Il mio Paese**

Directed by Daniele Vicari

(Doc.) Venice FF;

David di Donatello 2007

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