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MONTENEGRO

ADIEU, MONTENEGRO



ADIEU, MONTENEGRO IS CLOSEST TO THE CLASSICAL FILM TRAGEDY, FORBIDDEN LOVE OF TWO YOUNG PEOPLE, A FRENCH GIRL AND A MONTENEGRIN IN THE TIME OF WAR BETWEEN THEIR RESPECTIVE COUNTRIES.

Director: **Branko Baletic**
 Scriptwriters: **Branko Baletic, Jordan Plevnes**
 Production Company: **B Film Montenegro**
 Producer: **Milena Charan**
 Total Budget: **€994,735**

Secured Financing: **€414,000**
 Percentage of Secured Financing: **41%**
 Percentage of Shooting in Apulia: **20%**
 Project type: **Feature fiction**

SYNOPSIS

Adieu, Montenegro is melodrama whose main action is constituted by forbidden love, a French girl and a Montenegrin in the time of war between their countries. The French are obliged to leave their fortress and Marianne falls off her horse and gets hurt. In the chaos of the battle she is found by Lazar, a young chance participant in the battle. He is thoughtful, peacable, close to nature and thus of the philosophical consideration of God and all ethical values. His position among the Montenegrins is very similar to Marianne's among the French -she is also a black sheep- although she was raised and educated in affluence - a core of primal qualities which survived the rigid education, petit bourgeois environment and cherished prejudices of highly developed civilization. Both Marianne and Lazar do different things for their love, but love is just the consequence of their most intimate and essential qualities. They are broken by the society and a heap of false values which destroy all civilizations in all times. Marianne leaves her husband and her compatriots because she discovers all senselessness of a marriage where she is subordinated to the careeristic ambitions of her husband, and of war madness which has overwhelmed her compatriots. Lazar lives in a more rigid social organism, but he is completely indifferent towards the established rules for survival and success in life. He easily chooses Marianne as an overall symbol of love and freedom thereby breaking all norms of patriarchal Montenegro society and contesting the authority of father and the Prince. Lazar does not speak French nor Marianne his language. Their communication becomes basic and very filmic. They become each other's teachers. Lazar teaches Marianne how to survive in the cruel conditions while she teaches him all the

achievements of culture. While they enjoy their stolen happiness life around them pursues its disastrous course. The French search for Marianne wishing to reclaim her: her hurt and jealous husband loses his head and commits savage acts equal to savagery of local population he despises. The Montenegrins are also looking for them ordered by their Prince to return Marianne: Lazar is expected to perform the vendetta upon the young man who has killed his brother. Lazar kills the boy he was 'supposed' to kill, but not for reasons of custom: he kills only after this criminal rapes Marianne in his absence, thus settling accounts with Evil.

When after discovering Marianne is pregnant, they try to reach a safe heaven, Marianne and Lazar are suddenly separated. He is arrested by the French who are unaware he is the man they are hunting for, while she, trying to hide, falls into an icy torrent. Marianne recuperates, trying to hide her pregnancy; Lazar is wounded in an attempt to escape from prison. Marianne gives birth to a son. Unfortunately, the French reach Marianne before Lazar. A young lieutenant who has courted her previously, ardently wishing to put everything in its proper place and return Marianne to France. Only then the lieutenant experiences enlightenment and takes her body to the Montenegrin village. Only then the Montenegrins accept her -dead now- as their own. Lazar arrives when all has ended tragically -while mountains resound with the Marseillaise performed on the gusle- only to reaffirm he has irrevocably opted for peace and take over the child he will lead towards a different, better world of his and Marianne's dreams.

DIRECTOR'S STATEMENT

Why "Adieu, Montenegro" today? It's hard to make a critic movie, which will be dealing with today and here; because of the lack of historical distance. Therefore, we are avoiding pretentious attempt to explain the 'essence', but rather we are following destinies of small people in the war. That's why I decided to put this movie in the distant past and to make it happen in the slightly forgotten conflict between French and Montenegrins, believing that reflections would be clearly enough directed toward the time we are living in. It's possible that French soldiers may come again in Montenegro, maybe one of them, looking for his roots and identity, finds out that he is a distant offspring of Marianne and Lazar's child, with whose giggle this story ends. Who can tell...

DIRECTOR'S BIO-FILMOGRAPHY

Branko Baletic is born and educated in Belgrade, Serbia. He graduated on Department for Film Directing on Faculty of Drama Art's. Since then started his continuous work in film.

In 1983 "Balkan Express" ("Balkan Express") was declared from film critics for best film of the year in EX YU, as well as in other areas included Argentina in 1985. It was one of the bestseller movies in that time. In Larousse capital opus A Century of Film, dedicated to 110th anniversary of cinematography, there is a "Balkan Express" as one of ten important films from history of YU cinematography. In 1986 Baletic, as cowriter and director, realizes feature film "Always Ready Women" ("Uvek Spreme Zene"). Same year, he was chosen to be executive director of one of the biggest YU production company and studio, Avala Film in Belgrade, Serbia. He directed "Ultima" (1999-2001, TV series), "Local Vampire" (2010), "Njegos - A Biography. A Night More Precious than Two Centuries" (2013, in the honor of 200 years since Petar II Petrovic Njegos was born), "Montenegro and Great War" (2015, documentary with Andro Martinovic), "Žabljak Crnojevića - Fort City" (2017, documentary). He also worked as a producer: "I Have Something Important to Tell You" ("Imam Neštovažno da vam Kažem") directed by Zeljko Susic (2005), "Love, Scars" (Ljubav, ožiljci, 2005, Vv.Aa.) and "Ace of Spades - Bad Destiny" directed by Drasko Djurovic (2012). Since 2003 up to 2007 he was director of KIC Budo Tomović (Cultural-Informative Centre Budo Tomovic) and from 2007 to 2016 of Montenegrin Cinematheque, where with his colleagues works on collecting and renewing of film fond of Montenegro.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY:

B Film Montenegro established in 2011 as a film and TV production company with production services and organization of events and promotion. We were local partner in two big Hollywood production which were filmed in Europe, partially in Montenegro: "The Last Panters" TV series in 2015 and in 2016 remake of the movie "Papillon" directed by Michael Noer.

As a production company we produced movies: "Local Vampire", "Njegos - A Biography. A Night More Precious Than Two Centuries", "Montenegro and Great War" in coproduction with Montenegrin Cinematheque, "Žabljak Crnojevića - Fort City" and in preproduction is movie "Montenegro in World War II".

PRODUCER'S BIO-FILMOGRAPHY

Milena Charan finished Faculty of Drama Arts, Department for Production. As a producer she worked on animated short film "Requiem for Pinocchio", documentary films "Living Eyes" and "Life on Break", the feature film "Local Vampire", postproduction and candidacy of the movie "As Pik- Bad Destiny" for the American Film Academy Award - Oscar for Best Foreign Film, documentaries "Montenegro and the Great War" and "Njegos a Biography", preproduction of feature film "Adieu, Montenegro", the location scout for the Indian film crew, work in process for feature film "Circle of Diamonds". She was a member of the Working Group for the Preparation of the Grant Agreement on Culture. She was a lecturer at two summer schools in the country on topics: Women's History Month on Film and What is Film Production?. She is a member of A-Prava Montenegro - Film Producer Copyright Society of Montenegro.

BRAZIL

AMERICA



LUCAS, THE BUTCHER, LIVES IN A POOR NEIGHBOURHOOD WITH HIS BLIND MOTHER, FALLS IN LOVE WITH AMERICA, THE PERFECT AND FAMOUS TV STAR.

Director: **António Ferreira**
 Scriptwriter: **António Ferreira**
 Production Company: **Persona Non Grata Pictures**
 Producer: **Tathiani Sacilotto**
 Total Budget: **€500,000**

Secured Financing: **€158,000**
 Percentage of Secured Financing: **31%**
 Percentage of Shooting in Apulia: **70%**
 Project type: **Feature fiction**

SYNOPSIS

Lucas, 30, a butcher, lives in a poor neighbourhood of the city with his blind mother, falls in love with America, the perfect and famous TV star. Lucas the deformed and poor, decides to conquer the beautiful and stunning America. She enters every day in his home through the TV set. Lucas will enter America's home every day preparing the most wonderful dishes without her knowledge. She'll fall in love with the mystery man who presents her meals of exquisite taste. This is the story of the unlikely approach of the butcher Lucas to America the star.

Through his best friend Victor, a violent and kleptomaniac policeman who is now the star in the contest that America presents on a daily basis on TV, Lucas gets access to the key of America's house and uses the talent he inherited from his father to cook the most wonderful meals to her. Night after night, dish after dish, Lucas conquers the TV star with his powerful meals. He never waits for her to get home. Lucas just leaves the table prepared and observes from the distance on the top of a tree in front of America's home, she is tasting what he has prepared for her. America progressively surrenders to the art of the mysterious individual who enters her house (but not invading), leaving her a note explaining how to taste the meal before her.

Alongside his friend Victor, the kleptomaniac police, progresses in the contest, giving the most unlikely answers in a mixture of glory and decadence. At home, Luca's mother remarks the nocturnal and increasingly prolonged absences of Lucas. She emotionally blackmails him and strongly believes that the responsibility for the 'deviation' of Lucas is the neighbour across the street - Noémia. Noémia plays virtuously the piano, filling the streets of the neighbourhood with her music. She visits

Lucas at the butchery daily, leaving him every time a blue short note with her phone number, hoping that one day he will call and invite her for dinner. Noémia will have her wishes fulfilled too.

One day, when Lucas silently enters America's home, he will find a note left by the TV star - "Stay for dinner. I want to meet you."

DIRECTOR'S STATEMENT

Definitely we are not taught to dream. Our parents work hard to get us the best schools, we are fed with love and affection, learn English from kinder-garden, we're motivated to become great doctors, entrepreneurs, men and women of success. But no one ever tells us: "Dream kid, dream the impossible, use your talent, your English, your mathematics and conquer your dreams. Dream big, dream the impossible, because the dream drives your life and the more you dream, the more life surprises you". Obviously, our protagonist Lucas is no exception, quite the contrary, he was taught to be ashamed of himself, to be small, to be as less dreamy as possible. Was not for his life to have become unbearable, would have Lucas believed in his mother. But Lucas had the seed from his father, who taught him to be the best cook in the world, even if he was not, but he dreamed he was. And Lucas became a dream cook, capable of the most simple and refined delicatessen, capable of making tears drop down your face. This talent, Lucas never dreamed it could be so precious. With it he will conquer America, the beautiful TV presenter, introduce himself, seduce her and kiss her lips, as dreamt.

America is a fable, which takes place in contemporary everyday, seemingly trivial, but full of coincidences that produce sense (as opposed to mere chance) which carry us beyond the real. The improbable events (the butcher who seduces the star) transport us to the field of dreams and the likelihood of the story, keeps our feet on the ground, so that we don't lose our emotional link to the film.

Through this type characters - the butcher, the star, the violent policeman, the fat neighbour; but not stereotypical - the butcher is talented, the star is sweet, the policeman is his best friend, I want to talk about society, about the prejudices we've created, even about the separation of classes and how they do not intersect, or better said, they only do when we break the taboos that separate them, realising that deep down we all have the same basic necessity - to be loved.

DIRECTOR'S BIO-FILMOGRAPHY

António Ferreira was selected at the Cannes 2000 with the short film "Breathing (Under Water)" and won several international prizes in over 30 festival selections. One year later he shot his first feature "Forget Everything I've Told You".

In 2007 he shot "It Wasn't God's Will" which won several international film awards. In 2010 António Ferreira releases his second feature "Embargo", an adaptation from the Nobel prize winner José Saramago. The film was selected in more than 20 festivals (São Paulo, Rio de Janeiro, Montreal, Chicago, etc).

In 2011 staged his first play "The Bitter Tears of Petra Von Kant" from R.W. Fassbinder for the Portuguese National Theatre D. Maria II.

In 2012 directs "Posfácio at the Clothing Factory" commissioned by Guimarães European Capital of Culture 2012, together with Jean Luc Godard, Peter Greenaway, Manoel de Oliveira and others.

His last film "Pedro and Ines" is currently in postproduction - a coproduction between MPM Film (FR) Diálogos Atómicos (PT) and Refinaria films (BR) - the project received support from MEDIA, Ibermedia, CNC and ICA.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Persona Non Grata Pictures has produced features and documentaries by the most diverse directors, in coproduction with several countries. The international aspect

of our films reflects in a wide circulation at festivals around the world, as well as in movie theatres and television channels. Our films reflect the culture, thinking and imagination of the countries of origin, through the vision of its creators.

-2018, EL SON DE ELIÉCER by Joan Gomez, feature fiction (in preproduction); a coproduction between Gracia Cine (Colombia), Mass Media (Panama) and PNG Pictures (Brazil), with the support of Ibermedia - FSA Prodecine

-2018, PEDRO AND INES by António Ferreira, feature fiction (in postproduction); a coproduction between Diálogos Atómicos (Portugal), MPM Films (France), PNGP and Refinaria Films (Brazil), with the support of MEDIA Creative Europe, Ibermedia, ICA, CNC

-2018, MAGNETIC PATHS by Edgar Pêra, feature fiction (in postproduction); a coproduction between Bando à Parte (Portugal) and PNG Pictures (Brazil), with the support of ICA - FSA Prodecine

-2018, GAFAS AMARILLAS by Iván Mora, feature fiction; a coproduction between La República Invisible (Ecuador) and PNG Pictures (Brazil), with the support of Consejo Nacional de Cine de Ecuador

PRODUCER'S BIO-FILMOGRAPHY

Tathiani Sacilotto has more than 10 years of experience working as a film producer, partner of Persona Non Grata Pictures (Brazil/Portugal) and Diálogos Atómicos (Portugal) independent production companies. She produced about 30 films including features, documentaries and short films that participated in world renown film festivals.

The last released is a feature documentary "Code Name: Angola" from the director Diana Andringa, a coproduction between PNGP and Promarte (Mozambique). Currently works with two films in postproduction: "Pedro and Ines" from António Ferreira, a coproduction between MPM Film (FR), Diálogos Atómicos (PT), PNGP and Refinaria Films (BR), and "Magnetic Paths", the new film from Edgar Pêra. She starts the preproduction of the film "El Son de Eliécer" in coproduction with Gracia Films (Colombia) and develops the projects: "America" and "Blind Faith, Sharp Knife".

GREECE

FANTASIA



HONOR THY FATHER, EVEN IF MOM NEVER TOLD YOU HIS NAME.

Director: **Alexis Kardaras**
 Scriptwriter: **Alexis Kardaras**
 Production Company: **Pan Entertainment**
 Producer: **Eleni Kossyfidou**
 Total Budget: **€917,222**

Secured Financing: **€412,222**
 Percentage of Secured Financing: **44,94%**
 Percentage of Shooting in Apulia: **15%**
 Project type: **Feature fiction**

SYNOPSIS

"Fantasia" is a music noir-esque melodrama, set in the world of Greece's urban-folk music scene. After the death of her mother, folk singer Fotini has to find the identity of her father on her own. Her fatal relationship with an elder songwriter causes her pain and sufferings, till the day the secret is disclosed, and she finds out that he is her unknown father.

DIRECTOR'S STATEMENT

Set in the early 90s and today, the film refers to two historical moments of major political, social and cultural change. The first is marked by the fall of the Berlin Wall and the globalization of western economic culture. The second is marked by the crisis created by the phenomenon of globalization in economy and culture.

For Greek popular music, the 90s is a period of a major shift. The old generation of the so-called 'golden age' of urban folk of the 50s and 60s is already history, a new breed of composers and singers emerges adapting rapidly the sound of globalized pop. Greek urban folk is about to change not as naturally as during the past decades, but rapidly and forcibly, and for the first time in its long history by following a global standard.

In the film, Vlassis Christakis represents the old glory of the urban folk music. A time during which traditional musical roots were combined organically with western harmony, and produced a true golden age of remarkable folk music. Christakis represents the mentality of a world that vanishes along with its values and music.

Yannis Kokkinos, on the other hand, represents the new generation of globalized culture. Kokkinos is the song-

ster of a society that thirsts for quick enrichment, opulence and show off. A society that sees globalized pop music as a ticket to the economic miracle that desires to participate.

Finally, Fotini, squeezed between the old and the new, represents the true, pure talent, which, however, cannot be easily flourished. As it turns out, it is hard to be talented and famous, live a happy love life, and solve her family issue all at once.

The film is structured as a 24-hour inner odyssey of 45-year-old Fotini struggling with her old traumas and puzzles on her way to a safe, happy land. During this inner voyage she makes memory stopovers to various moments of her life introducing us to people and events that determined her life.

Being a memory film, "Fantasia" will be presented with freedom of convection. Because of its considerably delicate material, atmospheric touches subtleties of direction will play a particular important part.

Recreating this very particular, diverse and cruel world, "Fantasia" will give the impression of a fiction film taking place inside of a documentary, opting for a concoction of melodramatic noir-esque atmosphere, alternated with a cinéma vérité filmic approach. That involves shooting on the actual locations where Greek urban-folk music lives and breathes, and accommodating actual singers, musicians and nightclub personnel to play themselves. Fotini, the main female character, will be played by a celeb folk singer.

Almost every scene of the film takes place during the night or in daybreak. None of the characters experience a normal 'daytime' life. They are practically obscured by darkness. And so it is going to be the cinematography.

Low-key lighting associated with dramatic shadow patterning and high-con coloring will create a strong noir-esque mood.

The world of the story is a bigger-than-life world, and so they are going to be the sets and costumes. Kitsch will be dominant in art direction. However, the true set of the film are going to be the faces of those are entertained or work in the bouzouki nightclubs. Men and women of all types, purse, wardrobe, spirit and character will embody a multicolor, live backdrop.

DIRECTOR'S BIO-FILMOGRAPHY

Alexis Kardaras is a film director, and screenwriter. He lives and works in Athens. He studied Film and Art History at New York University, Institute of Film and Television. His film credits include short and feature films, TV commercials, TV films, episodic TV shows, promotional and film award events, and documentaries. He has taught screen acting at the National School of Drama of India, and has directed two off-Broadway productions in New York City. Films he has directed, or written have been awarded in international film festivals, and have been released in Greece, Cyprus, Germany, and the US.

SELECTIVE FILMOGRAPHY

-2017, FANTASIA, feature fiction (in development)
 -2011, EUREKA 2, dramatizations and documentary TV series
 -2009, GUINNESS, feature fiction; Best Feature Film at Los Angeles GFF 2009, Cairo IFF 2008, Ziegfeld Theater New York City screening in spring 2009, Europa Cinema Viareggio 2010
 -2009, PLATO'S ACADEMY, feature fiction (as screenwriter); Leopard for Best Actor at Locarno IFF 2009, 2nd LUX Award European Parliament 2010
 -2008, LOGICOMIX, short documentary; producer: Apostolos Doxiadis

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Pan Entertainment SA was founded in June 1999. It is considered one of the largest film production companies in Greece. With a significant number of films in its catalogue, it specializes in all areas of audio-visual production. It develops and produces feature films and TV shows, and via its new branches, Pan Production and Liberty company, it produces commercials for television, and organizes promotional events. Cofounder and provider of Digi8, Pan Entertainment distributes electronically di-

gitized audio-visual material.

SELECTIVE FILMOGRAPHY

-2015, INTERRUPTION by Yorgos Zois, feature fiction; 72nd Venice IFF, 2015 - Orizzonti Competition, Torino Film Lab Framework 2012 - Production Award, Cinelink 2011 - CNC Development Award
 -2011, FISH 'N CHIPS by Elias Demetriou, feature fiction; Montreal World Film Festival 2011, Athens IFF 2011 - Best 1st Film Director, Montpellier IFF 2011
 -2009, PLATO'S ACADEMY by Philippos Tsitos, feature fiction; Locarno IFF 2009 - International Competition Selection - Leopard for Best Actor, Ecumenical Jury Prize, Youth Jury Prize, Montpellier IFF 2009

PRODUCER'S BIO-FILMOGRAPHY

Eleni Kossyfidou lives and works in Athens. She is working in audio-visual production since 1990. In 2000 she founded Blackbird production and in 2012 she entered, as partner-producer, 100% Synthetic films Ltd. She is a member of Hellenic Film Academy and European Film Academy.

In postproduction a feature documentary "Costis Papagiorgis - The Sweetest Misanthropist" by E. Alexandrakis and a feature film "In This Land Nobody Knew How to Cry" by G. Panoussopoulos, acclaimed Greek director, in coproduction with MPM France. In development "Fantasia" by A. Kardaras, the new film "Dodo" by P. H. Koutras and "The River" by H. Raftogiannis (first feature, MFI workshop 2015, preselected at Cinemart 2016 and selected at Angers premiers plans).

SELECTIVE FILMOGRAPHY

-2014, XENIA by Panos H. Koutras, feature fiction; Cannes - Un Certain Regard, Hellenic film Academy awards: Best Film, Director, Script, Editor, 2nd Male Role, Costumes, Best Film nomination - European LUX awards 2014
 -2013, THE ENEMY WITHIN by Yorgos Tsemberopoulos, feature fiction; BFI London FF (Thrill), Luxor IFF (Silver DJED Pillar), Ecu Paris FF (Best European Independent Dramatic Feature), Nashville IFF (Best Female Actor), Hellenic Film Academy awards: Best Director, Script, Editing
 -2009, STRELLA by Panos H. Koutras, feature fiction; Panorama - Berlin Int'l Film Festival, 19th Oslo Film Festival (Best feature film), 7th Bilbao Int'l FF (Best Actress, Best Screenplay), Hellenic Film Academy awards: Best Female Actor

CANADA

FINDING MARCO



A SUCCESSFUL NORTH AMERICAN EXECUTIVE TEACHES A STRUGGLING ITALIAN TOWN TO BUILD A PROSPEROUS WINERY AFTER HE SUFFERS A MAJOR HUMILIATION IN BUSINESS BACK AT HOME.

Director: **Sean Cisterna**

Scriptwriter: **Willem Wenckers**

Production Company: **Mythic Productions**

Producers: **Jeff Deverett, Sean Cisterna, Paula Brancati**

Total Budget: **€2,400,000**

Secured Financing: **€970,000**

Percentage of Secured Financing: **40%**

Percentage of Shooting in Apulia: **80%**

Project type : **Feature fiction**

SYNOPSIS

A middle-aged businessman arrives in Rome on a flight from Canada. At customs, the border agent asks if the man is visiting Italy for business or for pleasure. But the man cannot answer. It's neither business nor pleasure. "Just pick one, Signore", the border agent intones... and so begins "Finding Marco", the story of Marco Gentile, an attorney and automotive company executive who travels to his childhood home after a major humiliation in business.

Marco returns to the tiny village of Acerenza in Southern Italy, where he visits the vineyard where he grew up and finds it in a state of disrepair. Marco gets an idea to bring the overgrown property back to life and start producing wine again. Marco convinces various denizens of Acerenza to aid him in this seemingly impractical effort, promising everyone a share in the business if it is successful. Concerned about Marco's sudden and lengthy trip, he's eventually joined by his concerned wife Marina, and his twentysomething daughter, Dior. Now reunited with his family, Marco brings them in on his plan to rejuvenate the winery and starts to reconnect with a wife he has alienated, and a daughter who doubts his motives. As Italy starts to work its particular magic on Marco and he begins to let go of his past humiliations, he starts to mend his relationship with Marina, and build a new one with Dior.

But when Marco gets a serious offer to run another company, he abruptly packs up and heads home, leaving his daughter to run the winery... something she never planned to do as a career. Dior is furious with Marco, but then learns that his choice will ultimately benefit the vineyard and bring true prosperity to Acerenza. Finding Marco is a story about Italy, life, love, wine, and how the one man

finds himself again in a world that had counted him out. Based on the award-winning novel by Ken Cancellara.

DIRECTOR'S STATEMENT

I am very excited to be directing and coproducing "Finding Marco". Being of Italian descent myself, I completely understand and relate to the sentiments of the charming and passionate characters in this very heartfelt story. It will be a film that takes place in both my native home, Canada, and my ancestral home, Italy. "Finding Marco" is the story of an Italian-Canadian who's mid-life crisis draws him back to his birth roots in Acerenza to revive his nonno's vineyard and winery. We will capture the spirit of wine-making in the Italian countryside and the magic of Italian souls reuniting after decades of separation.

DIRECTOR'S BIO-FILMOGRAPHY

Sean Cisterna is an award-winning feature filmmaker from Toronto, Canada. His films have been screened at festivals around the world. Cisterna directed the critically acclaimed youth cancer drama "Kiss and Cry" (2017), which topped the English-Canadian box office upon its release, and is currently one of Netflix's most popular films. Cisterna's 2015 project "Full Out", starring the iconic Jennifer Beals, is a feature film based on the true story of gymnast Ariana Berlin, also on Netflix, as well as NBC in the U.S. and Disney Europe.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Mythic Productions develops and produces feature films, documentaries and television series for North American and international audiences. We pride ourselves on telling our stories with a unique voice and perspective. From popular family films like "Full Out" and "Kiss and Cry", to internationally-screened festival favourites like the award-winning "Moon Point", Mythic Productions is an established player in the Canadian entertainment landscape. Our goal is to be a trusted source for original creative filmed entertainment in the Canadian film industry.

PRODUCER'S BIO-FILMOGRAPHY

Jeff Deverett is a producer from San Diego, California. Jeff began his film career as an intellectual property lawyer specializing in copyright and corporate media. He then transitioned into the film/TV distribution business as VP of distribution at Canada's largest media company, Astral Communications. From there he became executive VP of distribution for Anchor Bay Entertainment where he set up distribution channels in Canada, the UK, Australia, and South Africa. Jeff has independently financed and produced 3 feature films and 40 half hours of television. Jeff is now president and CEO of San Diego based Deverett Media Group which produces and distributes high quality movies and TV series.

SWEDEN

IBRAHAM'S JOURNEY



LIVING IN EXILE FOR 25 YEARS, IBRAHAM GOES BACK TO HIS FAMILY. A JOURNEY THAT CHANGES HIS LIFE IN A WAY HE NEVER HAD EXPECTED.

Director: **Shaker K Tahrer**
 Scriptwriter: **Shaker K Tahrer**
 Production Company: **Hob AB**
 Producer: **Peter Krupenin**
 Total Budget: **€2,000,000**

Secured Financing: **€600,000**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **40%**
 Project type: **Feature fiction**

SYNOPSIS

Ibrahim, 45 years old, has been living in exile in Sweden for the past 25 years. One day he receives a phone call from his homeland with the message that his little sister is dying and her only wish is to see him a last time. In spite of the risk for losing his life he returns secretly to his homeland. Once there, he is mistaken for a thief and is shot by his father. Without possibility to communicate, we can feel his situation. Through his inner monologue and some Fellinistyle flashbacks, Ibrahim's whole life is passing by. Around him his family is gathered, trying to find out what to do with the according to them, unknown and dying man.

DIRECTOR'S STATEMENT

Ibrahim's Journey is a film-idea that is inspired by my own experiences, dreams and memories that have followed me for many years. Through this film I hope to arouse thoughts concerning the human rights of every individual to maintain and have a relationship with, as well as physical contact to his/her history and heritage. The film is a drama where tragedy and comedy are brutally entwined. The tone and atmosphere is set at a low voice level with the aim of conveying realistic magic.

DIRECTOR'S BIO-FILMOGRAPHY

Shaker K Tahrer has previously written, directed and produced two short films that has won festivals and been screened on Swedish television. Shaker's latest film is a full-length feature film called "Damn Boys" which had

its Swedish premiere in April 2012. Shaker wrote the film score/script, directed and produced it and it has competed and been shown at several major film festivals around the world such as: Montreal World Film Festival, Sao Paulo International Film Festival, Bangaluru International Film Festival, Zlín International Film Festival, Bangkok International Film Festival and Brussels Film Festival where the film won the prize for best original score/script with, among others, Peter Greenaway in the jury. The film has also been shown on the Swedish national television (SVT). Shaker is educated at the University of Bagdad in Iraq, majoring in Literature Studies. He has also studied Directing at the Film Academy in Gothenburg, Sweden.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Hob/TMV AB is fully owned and managed by Peter Krupenin and Nima Yousefi and has been operational since 1982. More than 35 feature films have been produced. Hob/TMV has projects in development focused on the international arthouse market. Films that will attract major festivals around the world.

Over the past years, Hob/TMV has also become involved with and developed a number of projects with kids, young adults and families as their primary audience. Hob's future will bring a clear focus but also an expansion with partners not only in Sweden but, largely, internationally.

Selected films:

-2014-2018, MOONWOLVES by Nima Yousefi, animation series

-2017, STUPID YOUNG HEART by Selma Vilhunen, feature fiction
 -2017, FRIA PROTEATERN by Peter Berggren, documentary
 -2017, ELSA AND THE NIGHT by Jöns Mellgren, animation short
 -2010, BETWEEN TWO FIRES by Agnieszka Lukasiak, feature fiction
 -2005, FOUR WEEKS IN JUNE by Henry Meyer, feature fiction; Crystal Bear at Berlin FF
 -2005, MOTHER OF MINE by Klaus Härö, feature fiction
 -2004, SNOWLAND by Hans Geissendörfer, feature fiction

PRODUCER'S BIO-FILMOGRAPHY

Peter Krupenin began his career as sound engineer for an illegal radio station onboard a ship sailing the Baltic Sea. After a Master Degree in Business Administration 1972 at the Stockholm School of Economics, he got valuable experience through work with Ingmar Bergman and in close cooperation with most Swedish and Nordic larger production companies, distributors and film institutes. Since 1982 Krupenin has produced more than 35 features primarily for HOB/TMV AB. Besides producing full-length feature films, Krupenin has initiated and produced a number of prizewinning short films and documentaries.

HONG HONG

MONSTER VACATION



A LONELY PRE-TEEN ACCIDENTALLY DROPPED INTO THE MONSTER WORLD AND DEVELOPED AN UNUSUAL FRIENDSHIP THERE.

Director: **Heiward Mak**
 Scriptwriters: **Lau Sze Kin, Li Shuk Ming**
 Production Company: **mm2 Entertainment**
 Producer: **Mani Man**
 Total Budget: **€1,200,000**

Secured Financing: **€360,000**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **40%**
 Project type: **Feature fiction**

SYNOPSIS

Concept by 30 students from film department of Hong Kong Design Institute.

It is a story about the friendship between monster and human from a pre-teen's point of view that carries the message of environmental problem in Hong Kong.

Yat, a pre-teen who had just lost his mother, unwillingly moved back to his old house in village with his father. One day, he discovered a path to another parallel world through the temple. There is the habitat of monster! They lived there for long time but the nature was preserved perfectly. Yat surprisingly found a unique white Banyan flower which his mother spent her whole life searching. At the same time, he met Muk, a monster became the newest guardian of the temple who is responsible to keep the monster world not being discovered. However, Muk is very lazy and always forgot the spelling of magic word. Muk had to keep Yat in monster world until he found the magic tutorial book.

Meanwhile, another monster named Pak Fu, a monster who was exiled because he fell in love with a human 100 years ago, found out the village was going to be a part of shopping mall development and will certainly destroy his spouse's burial ground, he started to secretly plan to destroy the construction site in human world.

Yak and Muk have developed an unusual friendship that changed the attitude of each of their life. Yet, between all the fun and games, there was a shadow lurking in the corner, waiting to strike... They have to keep the balance between human and monster world.

The script is completed and it shows the fantasy of monster world that aims to make the audiences yearn for the parallel natural world which we have lost it in our city.

DIRECTOR'S STATEMENT

Hong Kong is one of the busiest financial centre in the world that comes with air-pollution and light pollution, also, it lacks of land for housing supplies. In 2017, the government suggested to develop the countryside for building residence area. I hope the film could bring a lovely and innocent monster's world to the audience. Monster could live happily without shopping mall or any entertainment facilities. The story leads by the pre-teen, who was hard to find peer acceptance when he moved into the village. Today we have the same feeling when we are facing the social problem. But the monster would appear in front of the lonely person to warm his/her heart and bring the hope to the society.

DIRECTOR'S BIO-FILMOGRAPHY

Heiward is one of the new wave writer-directors in Hong Kong cinema. She became one of the youngest feature film directors in Hong Kong, at the age of 23, when her debut film "High Noon" (2008) became one of the recommended films of the Hong Kong Film Critics Society and was nominated for Best New Director at the Hong Kong Film Awards.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

mm2 Entertainment (a wholly owned subsidiary of mm2 Asia Ltd.) is a producer of films, TV and online content. We provide services that cover the entire filmmaking process, including securing financing, producing and distributing as well as securing advertising and spon-

sorship. The group has representative offices in Hong Kong, Singapore, Malaysia, Taiwan and China through our group companies and strategic working partnerships. With our established multi-market presence, we produced, coproduced and distributed over 50 films in seven years. In 2014, mm2 Asia made its debut on the Singapore Exchange Securities Trading Limited (SGX stock code: 1B0), becoming the first Singapore film production company to achieve this.

PRODUCER'S BIO-FILMOGRAPHY

Mani graduated from Pompeu Fabra University in Spain and got the master degree of Cognitive Science and Interactive Media at 2010. She came back to Hong Kong and joined film studios as a writer focusing on film creativity and script development. In 2014, she was enrolled for mm2 Asia Group which is the largest film company in Singapore. Then she set up Hong Kong office for local production. "Vampire Cleanup Department" is produced by her and the film was selected for 11 film festivals around the world and it is Top 10 box office in Hong Kong 2017.

CHINA

MY TEAM VS. REAL MADRID



AN ILL-TREATED UNDERDOG BECOMES AN OWNER OF A LA LIGA TEAM! AFTER HE EMBARKS ON A RIDICULOUS TRIP TO EUROPE TO SUPPORT HIS TEAM, ONLY TO FIND HE HAS TO MAKE PEACE WITH HIS PAST...

Director: **Wang Xiaokun**

Scriptwriter: **Han Jinglong**

Production Company: **Beijing JuBen Production**

Company

Producer: **Li Zhu**

Total Budget: **€6,000,000**

Secured Financing: **€1,800,000**

Percentage of Secured Financing: **30%**

Percentage of Shooting in Apulia: **45%**

Project type: **Feature fiction**

SYNOPSIS

Cao Yunfei is a toilet salesman at a Hefei construction company, where he sells toilets from door to door riding his electric bicycle. The only hobby that he holds dear to his life is football. Coincidentally, he invested €200 in a football team called S.D. Eiba and becomes its overseas shareholder, he then surprisingly receives an invitation from the president of the football club and invite him to watch his team competing with Real Madrid on site. Cao is ecstatic. It will be his very first time traveling abroad, and on top of all the reasons that motivates Cao, his first love Shuyi lives in Spain too. Regardless of his childhood friend Dakong and mother's opposition, and his ironic encounters during visa application, Cao finally makes it to Spain with Dakong.

Zhao Tian, another Cao's childhood friend, is a girl in love with Spanish cooking. She is invited to interview at a Michelin restaurant as a chef in Spain. After failing the interview, Zhao meets Cao. Meanwhile, Cao finally meets Shuyi, he finds out she has already had a boyfriend. To save him from awkwardness, Zhao claims to be Cao's girlfriend. After that, to catch up Eiba's game against Real Madrid, Cao, Dakong and Zhao, the three childhood friends embark on a hilarious and curious road trip in Spain...

DIRECTOR'S STATEMENT

The story of "My Team vs. Real Madrid" stemmed from a Chinese social network sensation in 2014: one 90s generation young man, who accidentally participated a crowdfunding campaign paying only 2000 RMB, becomes the shareholder of a Primera división de Liga football

team. This news not only has the gene of comedy, but the protagonist of the news has typical features of today's Chinese younger generation. He is the representative of Chinese internet generation and his story can be highly relatable and acknowledged by all types of audiences from various walks of the society. Besides, the topic of football is also a potential hot topic in China. On top of this story's commercial appeal, adaption of a true story not only will also add a touch of realistic meaning to the project.

Sports film is a very mature genre in Hollywood but still has a long way to grow in Chinese film market. Besides its commercial values, sports film is not limited by its genre. By featuring one kind of sports, in addition to talking about sport's spirit, growing up and motivation, it can also be delicately grafted with genres like comedy, teenage and romantic comedy. These kind of films are targeted for all-age audiences, if released in appropriate release window, they have great potential to become a phenomenal film. "My Team vs. Real Madrid" is definitely a case in point, which delicately combines sports with road comedy, and by choosing Spain as its main shooting location, we will create a film that not only accommodates current film market's need, but also has its own foresight and uniqueness. This is what I, as well as Juben Pictures, have always hold on to.

DIRECTOR'S BIO-FILMOGRAPHY

Xiaokun Wang is a singer, actor and director.

In 2014, Xiaokun Wang played Wilder in "My Old Classmate".

In 2015, he played in Chinese blockbuster "Youth Never Returns".

In 2016, he directed his first feature film "What a Day!"

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Juben Pictures, founded in 2012, is a film production company focusing on operating sensitive but sensational IP (intelligent property), which also complies with mainstream values. Juben's business includes investment in film and television production, talents' management and other related businesses. Juben's production "American Dreams in China" and "12 Citizens" all received critical acclaim both home and abroad.

PRODUCER'S BIO-FILMOGRAPHY

Li Zhu is senior partner and producer at Juben Pictures. Ms. Zhu joined Juben Pictures in 2013, and was involved in the award-winning Chinese film "12 Citizens" as associate producer. In 2015, she produced the China-US co-production "Meiduo" that is adapted from a well-received internet novel about Tibet. She is also the producer of the first-of-its-kind Chinese-Spanish coproduction "My Team vs. Real Madrid", and sequel of award-winning Chinese blockbuster "Wolf Totem 2".

ARGENTINA

PUGLIESE

subterranea

WHEN THE GRANDSON OF OSVALDO PUGLIESE, 'THE SAINT OF TANGO', INHERITS HIS GRANDPA'S CURSE, HE'LL HAVE TO SEARCH FOR HIS FAMILY ROOTS, AND THEIR LONG LOST LUCK, IN LA PUGLIA.

Director: **Maximiliano Monzon**
 Scriptwriter: **Maximiliano Monzon**
 Production Companies: **Subterranea Films, El Talento**
 Producer: **Jazmin Monzon Arancibia**
 Total Budget: **€875,000**

Secured Financing: **€262,500**
 Percentage of Secured Financing: **30%**
 Percentage of Shooting in Apulia: **80%**
 Project type: **Feature fiction**

SYNOPSIS

Roberto Pugliese (30) is a young musician from Argentina, who travels to the Apulia region in search for his true origins. He is the grandson of Osvaldo Pugliese, internationally acclaimed tango legend, also known as 'The saint of Tango' because of the good luck he brings to others, becoming himself a good luck charm. Even today, all around Argentina, every musician repeat his name ('Pugliese, Pugliese, Pugliese') in ritual-like manner to invoke good luck before a show.

When his grandson, Roberto, inherits this same strange 'talent', he soon realizes the downside of it. Although he brings good luck to the people that surrounds him, he immediately starts going through a bad streak. Roberto suddenly loses everything: he gets evicted from his home, his girlfriend dumps him, and he loses his job. With nothing left to lose, he embarks on a journey to Italy, looking for his family roots, and his bizarre luck talent origins, in the hopes of restoring his life: discovering how it all began might be his only chance to fix things, turning off his 'gift'. In this quest, he also has the assistance of Sofia, a very enthusiastic couchsurfing host, who guides him through the region of Apulia, where apparently Roberto's family came from. With her help, Roberto will travel through the six provinces of Apulia, from north to south, from west to east, searching for every local legend or myth, looking for saints, miracles, and possibly a cure for his problem: something that might turn his curse into a bless.

Along the journey, Roberto will unwillingly bring good luck to the people he meets, thus making his task more difficult; while also getting closer to Sofia, as another complicated aspect of the trip. Armed only with his fluent Italian and his 'bandoneon', which he plays along the way,

Roberto will cross the Apulia following the path of saints, prayers, amulets, and everything with a bit of magic on it, looking for a solution that gets him rid of his peculiar condition as a living-lucky-charm.

It's only at the end of his journey, when they arrive to Lecce, when Roberto discovers his true origins, both of his family, and his odd talent for luck. Given the chance to master and exploit it, Roberto decides to renounce to it, in order to live a simple life there, with Sofia. He makes only one last use of the good luck talent, in order to secure a place for them to live together, at the Lighthouse in Cape Palascia.

DIRECTOR'S STATEMENT

The project "Pugliese" focuses on the power of tradition and narration. It relies on the power of old legends, myths and the essence of storytelling.

As Walter Benjamin points out in his classic article "The Storyteller", the art of telling a story comes from archaic archetypes, embodied in both the merchant seafarer ("When someone travels, he can tell a story") and the sedentary peasant who, without abandoning the land of origin, knows its traditions and histories. Both lifestyles have generated two different strains of narrators. In this project we want to echo this notion of what implies, from the beginning of man, telling stories.

This is why we intend to bring travel and roots alike to the foreground. The project Pugliese will seek different experiences, stories and languages in a film that crosses all these issues at the same time.

This film uses humor, and has a widely popular reach,

which we believe will allow us to access a non-specialized audience, more massive. This is an audience that may become involved with the story of historical ties between Italy and Argentina, through humor.

It's a material that generates a great identification with the audiences. It is going to aim to attract adult audiences, transversal in terms of ages and social extracts.

DIRECTOR'S BIO-FILMOGRAPHY

Maximiliano Monzon Arancibia is a film director and screenwriter. He graduated from ENERC and has a degree in Audiovisual Arts Teaching (UNSAM).

He received scholarships from the National Arts Fund (2009 and 2015) and from the PROA Foundation (2010). He taught Direction in the Master Degree of Documentary in the University of Cinema, and tutored e-learning courses for the Historias Conectadas program (INCAA). He currently works as creative director in Subterranea Films.

His recent feature film "Old Devil" was selected by the Cine Cruzando Fronteras program organized by Fundación SGAE; and received the Script Doctor award in the International Documentary Film Festival of Buenos Aires (FIDBA). The film was also selected for the Patronage program by the Ministry of Culture of Buenos Aires.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Subterranea Films is a production company created in 2002 with the main purpose of establishing a platform to produce its own projects, while offering production and postproduction services to other companies and filmmakers.

In these fifteen years, Subterranea Films has produced feature and documentary projects.

Their films have participated in numerous film festivals, such as Berlinale, San Sebastián, Mar del Plata and BAFICI. Among their recent productions we could mention:

-2017, OLD DEVIL by Maximiliano Monzon and Sol Cifuentes, feature fiction; Script Doctor Award at FIDBA Buenos Aires

-2015, THE DESERT by Christoph Behl, feature fiction; Young Blood Award at Razor Reel Fantastic Film Festival - Brüssel, Best Actress Anello D'Argento at Ravenna Nightmare Film Festival

-2013, RICARDO BÀR by Nele Wohlatz and Gerardo

Naumann, feature fiction; Mention Spécial Prix at FIDMarseille

-2013, REHEARSAL OF A NATION by Alexis Roitman, documentary; Prix du Public du Meilleur film documentaire at Festival de Biarritz Amérique Latine 2013

-2011, THE WAYS OF WINE by Nicolás Carreras, feature fiction; FIPRESCI Award at Mar del Plata International Film Festival

PRODUCER'S BIO-FILMOGRAPHY

Jazmin Monzon Arancibia was born in Buenos Aires, Argentina, in 1993.

She graduated from ENERC (the official school of the National Film institute), with a degree in Film Production. She produced several films and documentaries.

She currently works as a film programmer at Cinetren, a film distribution company based in Buenos Aires. She also creates new audiovisual experiences through her content company El Talento. She was recently selected by the Locarno Film Festival to be part of its Academy Industry program.

MACEDONIA

STELA



AFTER AN ATTEMPT OF A SUICIDE OF A 10 YEAR OLD BULLIED KID, STELA (A SHEPHERD DOG - MACEDONIAN SHARPLANINETZ) IS THE ONLY ONE THAT CAN GET THROUGH HIM AND RESTORE HIS FAITH IN LIFE.

Director: **Stojan Vujicic**
 Scriptwriter: **Eva Kamchevska**
 Production Company: **Dream Factory Macedonia**
 Producer: **Ognen Antov**
 Total Budget: **€772,561**

Secured Financing: **€260,512**
 Percentage of Secured Financing: **34%**
 Percentage of Shooting in Apulia: **25%**
 Project type: **Feature fiction**

SYNOPSIS

Nikolo (Nikola) is a 10 year old kid living in Italy who suffers constant bullying, so one day he climbs on the third storey school window and jumps. Nikolo stays alive but runs away and goes to Macedonia to look for his grandfather, Hristo. Soon after coming to Macedonia, Nikolo finds his grandpa though he doesn't know it's him. Nikolo gets very familiar with the forest, the mountain and mostly the sharplaninetz dog, Stela. Stela doesn't judge that he decides to be mute. Nikolo won't talk for some time but he'll start barking getting so close to Stela. He starts imitating her and finds a will to live. In the meantime, his parents find out he was bullied and that he might run away to Macedonia. They take the first plane. It's not easy but the parents manage to find Nikolo. They are relieved but the frustration his father, Aleksandar, feels is visible. He is pretty rough with Nikolo, takes him on his back like a rug and brings him back to the village to the rented house. Hristo is very down on himself, feels like a great loser. He has lost both his sons, he lost Nikolo, and Stela is stolen, too... Nikolo would be the one to bring back Stela to him. Antonia and Aleksandar decide to live in the small cabin with Hristo and Nikolo. It's up to Nikolo with the help of Stela to make the family 'work' again. Being so close to her child maybe for the first time in her life, Antonia can see his needs. She decides to play by his rules. When Nikolo answers by barking, Antonia barks, too. She even goes on all four playing with Nikolo and Stela. Things are getting better and then Hristo dies. Days after Hristo burial, Stela lies on his grave and refuses to eat and soon dies herself but lies a puppy behind. Nikolo takes the pup and leaves for Italy with his parents.

DIRECTOR'S STATEMENT

What's Stela about?
 Stela is a film about love...
 Stela is a film about being human...
 Stela is a film about reaching the inner peace...
 Stela is a film about non-violence as a path towards peace, peace with ourselves and with others.
 Stela is a film about the truth, one, unique and unalterable category.
 The need of an individual to express themselves and show others parts of their living is a need of the collective, but not everyone goes down that road. Movies might be the best medium for the voice of each one of us to be heard. Stela is the voice of hope, love and the five human values (love, non-violence, truth, proper action, peace).
 This film can promise and show one thing: whatever the circumstances, you can always rely on the force of love. You could not know in which form love can appear, maybe as a dog (Stela) and will fight for us till the end. There will be sadness, there will be laughter, disappointments but above all hope. That's my movie, that my "Stela".
 What makes Stela different from other movies is that its core originates from personal experiences of the authors. This movie should be an incentive that things happening in our lives always have meaning at the end, though doesn't seem so every time. The film is told through the problematic relationship of a 10 year old with the environment which is an obstacle to his maturing. In a situation where this kid can't find support among people, his hope in life comes from the shepherd dog Stela and one old loner. The love and the energy the kid gets from the dog is a whole new world to him. More important, he finds a will to live, learns that things can be different, can be better. Through the kid's journey, a whole new world of

intertwined relations and destinies is revealed. The basic conflict in Stela is between the inner feeling of every character and the assumption of the environment about how he/she feels. Nobody tries to get to the core of the truth which is rarely pretty, but is essential for things to get better.

As for the visual aesthetics of the film, in the beginning, I'll use medium shots to close ups in order to get to know and better understand their inner life of the characters. This shots will also serve the function to show that the characters are alone in their own world. As the story progresses the shots will be wider with an intention to show that there is a room for everybody. The family should be a basis to learn about love, truth, non-violence, peace. The end of the movie would bring the hope that family can and should survive. The camera will serve the story in order to always keep the audience attention alert. The music would be based on the Macedonian folk music.

DIRECTOR'S BIO-FILMOGRAPHY

Stojan Vujicic is film director with 15 year's of experience working as freelance director. In his beginnings in creative industries he's been also working as a TV director. Currently employed as a film director in Dream Factory.
 -2018, GRANDFATHER AND GRANDSON by Piperkoski Ilija, feature fiction (as creative director)
 -2017, TOUCH, short
 -2016, BROTHER FOR A DAY, short
 -2011, BENO AND ROZA, documentary
 -2009, METOH, documentary
 -2008, CENTER OF THE WORLD - WHAT IS LOVE, documentary
 -2003, BREATH TIGHTENS ME, short
 -2000, DECAY, art film
 -FROM WHERE WE CAME FROM, documentary
 -FLAME, TV film

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Dream Factory Macedonia was established in 2007 and has grown by people who were united by the same idea, which was to increase the quality of the film and TV production in the Republic of Macedonia. Since 2008 Dream Factory was reorganised and it's now managed by one of the founders and producers, Ognen Antov, with the new goal to become leading and most valued film production companies in Macedonia. Our ambition to produce suc-

cessful, quality and unique films of artistic value for the international film market is now becoming the realisation of our company slogan "We can make your Dreams come true".

PRODUCER'S BIO-FILMOGRAPHY

Ognen Antov, a graduate in Ethnology, and working as a freelance for more than 10 years, set up his company Dream Factory Macedonia in 2007 to produce feature films, TV productions and documentaries. Apart from the award-winning documentaries "Seamstresses" and "Grandmothers of Revolution", Ognen was an associate producer on Vladimir Blazevski's "Punk Is Not Dead" and coproducer of Dimitar Mitovski's hit "Mission London". 2014 was the year of the world premieres of two films he has coproduced: Andy Deliana's "Not An Ordinary Monday" and Darko Lungulov's "Monument To Michael Jackson". He released Macedonian debut "Amok" as the biggest Macedonian hit of 2016 and also got huge festival success. 2017 is the year of the world premieres of two new films that he has coproduced: Victor Bojinov's "Heights" and Rasko Milkovich's "The Witch Hunters". Currently he is developing "Defining Oliver", a new Macedonian debut feature film directed by Vladimir Mitrevski. Ognen Antov is also the president of Macedonian Film Producers Association.
 SELECTED FILMOGRAPHY
 -DEFINING OLIVER by Vladimir Mitrevski, feature fiction (in development)
 -GRANDFATHER AND GRANDSON by Piperkoski Ilija, feature fiction (in postproduction)
 -THE WITCH HUNTERS by Rasko Milkovich's, feature fiction (in postproduction)
 -2017, HEIGHTS by Victor Bojinov, feature fiction
 -2016, AMOK by Vardan Tozija, feature fiction
 -2016, PERFECT GANGSTER by Andy Deliana, documentary
 -2014, MONUMENT TO MICHAEL JACKSON by Darko Lungulov, feature fiction
 -2014, NOT AN ORDINARY MONDAY by Andy Deliana, feature fiction
 -2010, THE SEAMSTRESSES by Biljana Garvanlieva, documentary
 -2010, MISSION LONDON by Dimitar Mitovski, feature fiction
 -2010, TOBACCO GIRL by Biljana Garvanlieva, documentary
 -2009, METOH by Stojan Vujicic, documentary

UK

THE CURSE OF THE THREE-LEGGED SPIDER

**ROOK
FILMS**

IN AN ISOLATED TOWN IN PUGLIA THREE SISTERS FALL FOUL OF THE TOWN'S SUPERSTITIOUS COMMUNITY AND THE ANCIENT TARANTA CEREMONY IN THE AFTERMATH OF THEIR MOTHER'S MYSTERIOUS DEATH.

Director: **Camille Griffin**
 Scriptwriters: **Eugenia Caruso, Camille Griffin**
 Production Company: **Rook Films**
 Producers: **Andy Starke, Pietro Greppi**
 Total Budget: **€630,000**

Secured Financing: **€190,000**
 Percentage of Secured Financing: **30,1%**
 Percentage of Shooting in Apulia: **100%**
 Project type: **Feature fiction**

SYNOPSIS

Three adult sisters live within the clutch of their tyrannical mother's web and the villagers' religious judgements in an isolated seaside town of Puglia, Southern Italy.

Nunzia, who inherited their late father's gift for medicine, works thanklessly hard as an herbalist/magic maker to cure the town of their illness and woes. Whilst they shamelessly accept her help, the villagers bully her with exaggerated rumours and suspicions of being a 'witch' due to her unconventional approach to medicine.

Teresa, who has been blessed with a womanly figure and astute mind, is rigorously abused and called a whore, though she is a gentle soul and a hopeless virgin at nearly 40, having been unable to meet a man equal to her beloved father.

Caterina has ambitions of being a nun and marrying God, but is in shameful, unrequited love with her priest, Father Alberto. In an attempt to be near him, Caterina bakes cakes in exchange for confessions where she invents ridiculous sins, but by night she acts out a secretive and passionate fantasy of the priest with her Barbie and Ken dolls, only to wake with a punishing guilt and the need to be absolved.

Stuck in a backward world, the sisters are unable to provide for themselves and entirely depend on their mother's pension. When the old lady's heart gives out one night as the result of a series of actions that makes each sister blame herself for the death the three women are left with little choice but put Mamma in the freezer and continue to collect her pension, at least for the time being.

"The Curse of the Three-Legged Spider" begins with a local Italian housewife energetically nagging her frustrated husband into buying her a bigger and better freezer, for him to take an easy, yet desperate step out of a top floor

window. It ends with a sexual narration over the unveiling of a halfwoman/half fish miracle fountain, as the film reaches a sexual climax and the fountain explodes with blessed, cascading water.

What unfolds is a tale as twisted as it is unpredictable that leads the sisters to each find their true destiny.

DIRECTOR'S STATEMENT

"The Curse of the Three-Legged Spider" came to me as an early draft by writer Eugenia Caruso. I was immediately taken by its imaginative balance of dark comedy and intriguing characters, with a depth of human intimacy and interaction. I hadn't read anything like it, though I recognised a familiar, Almodovarlike take on women and their wonderful complexities.

I have always been driven by and instinctively drawn to stories about mother and child and a woman's challenge to accept herself and her complexities. The script that Eugenia, her story partner Susanna and I developed embraces the sexuality of women, the tenderness and contradiction of family, and the oppressive nature of a religious community, whilst bringing with it the lightness of love, humour and friendship. All themes I encourage, embrace and hope to investigate in the making of this script (already through development I would always encourage and urge Eugenia in every scene, wherever possible, to include either sex, religion, or humour, and ideally all three). Visually the camera will join with a natural unexaggerated beauty and follow this ensemble of eccentric friends and enemies, stepping in and out of their homes. The landscape is barren, reflecting their pockets, the architecture

is tired and timeless, reflecting their attitudes, whereas the sisters bring colour and contrast, exaggerating their positions as outsiders.

Like the many wonderful cinematic portraits of Italian culture, such as "Cinema Paradiso" and "Il Postino", "The Curse of the Three-Legged Spider" delivers a picturesque take on Italy, with wonderful twists and turns, rich characters and language and engages us with its emotional and cheeky storytelling.

I feel passionate that this world of Puglia will breathe a breath of fresh air into our cinematic lungs.

DIRECTOR'S BIO-FILMOGRAPHY

Camille Griffin has a number of projects in development. She has written and directed 6 short films that screened at over 20 film festivals, financed by the BBC, Film 4, Film London and the UK film Council.

Camille originally worked for 13 years as a clapper loader, for DOPs such as Darius Khondji and Ben Davis. Her film studies include Bournemouth Film School and The Binger Film Lab, completing both the Writers and Directors lab. Camille was twice selected for the Berlin Talent Campus and her scripts have participated in a number of coproduction markets and development labs including the BBC Films and BFI-funded programme iFeatures 2015.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

In 2008 producer Andy Starke and director Ben Wheatley founded Rook Films. Since then, Rook has made four films with Wheatley including "Kill List" and "Free Fire". Rook has also produced films by Steve Oram and Jim Hosking as well as Peter Strickland's "The Duke of Burgundy", and has a slate of movies and television in production and development.

PRODUCER'S BIO-FILMOGRAPHY

Andy Starke, after ten years in television postproduction and five years as part of psychedelic rock group Regular Fries, founded Boum Productions with film historian Pete Tombs. For Boum, Starke wrote, produced, directed and edited numerous TV, film and documentary projects. Boum received worldwide acclaim for its groundbreaking Mondo Macabro DVD label, focusing on 'the wild side of world cinema' and dedicated to preserving formally 'lost' genre movies from countries not usually associated with

'popular' cinema. In 2008 producer Andy Starke founded Rook Films with director Ben Wheatley, through which he produced four films with Wheatley including "Kill List" and "Free Fire", as well as films by Peter Strickland, Steve Oram and Jim Hosking.

Pietro Greppi, London-based, produced Andrew Steggall's BFI-funded debut feature "Departure" (2016), a UK-France production starring Juliet Stevenson and Alex Lawther. He previously produced Giacomo Cimini's award-winning sci-fi short "The Nostalgist", based on a story by NY Times best-selling author Daniel H Wilson. Pietro began his career in New York, gaining experience in development at Killer Films and later in distribution at Magnolia Pictures, working on films such as "Let The Right One In" and "Man on Wire". He then worked across sales and financing at Goldcrest, on films such as Andrea Arnold's "Wuthering Heights" and "The Iron Lady". He is currently developing a slate of features in the UK.

ITALY

A MIRAGE

IN A HALFWAY BORDER COUNTRY SUCH AS PUGLIA, TWO STRANGERS FROM THE OPPOSITE SIDES OF THE WORLD, CHALLENGE THE ORDER OF THINGS, LOVING EACH OTHER IN THE BELLY OF THE EARTH.

Director: **Massimo D'orzi**

Scriptwriter: **Massimo D'orzi**

Production Company: **Il Gigante**

Producers: **Paola Traverso, Massimo D'orzi**

Total Budget: **€685,278.10**

Secured Financing: **€211,464.19**

Percentage of Secured Financing: **31%**

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

Project type: **Feature fiction**

SYNOPSIS

Anne is a young French archaeology student about to graduate. Passionate about the first recognized forms of art, namely the rock paintings from the Paleolithic era, she decides to embark on a trip to Puglia to examine some caves in that region.

With her is Sandra, a friend of Italian descent who is an expert in contemporary art. At a certain point in her journey Anne meets Rashid, a young African immigrant who has been living for some time in Saliscendi, a small village in Salento, working as a labourer, after months spent in hiding in some caves nearby.

Anne lets herself be persuaded by the boy to go and explore some of them, leaving her friend to reach Otranto where she will wait for her. That region located on the borders of the West will become the scene of the encounter, the drama and the passion between two only seemingly incompatible worlds: Anne's world, bourgeois and Parisian, and Rashid's one, as dry and essential as the desert regions of the Sahara. In the heart of the earth, in the dark womb of a cave, those two worlds will discover an unexpected affinity.

DIRECTOR'S STATEMENT

It's been years I'm chasing this film, like a mirage. The title could be also "The Journey of Anne", or "The Journey of Rashid". The two main characters. A journey towards South for her; a journey towards North for him. In the middle, a land called Puglia, that becomes the stage for their relationship and their passion. At the centre of attention, the discovery of primitive images with great expressive power.

Who is the mysterious author of these works? Which of the primitive artists dared to give birth to that figures and colors?

Anne questions herself. Rashid keeps quiet.

Who is Anne?

Anne is a PhD student in archeology attending the graduation. She's a researcher who loves the subject matter of her studies: rupestrian art, the first mural paintings crafted by the man (or the woman!).

Who is Rashid?

An african migrant arrived in Europe like many others, stucked in Italy after a tragic voyage of hope.

He's a cheap manual labourer in the South of Italy, a situation shared with many others migrants.

He suffers the creeping racism of those who think they know who he is, what he thinks, what he will do.

Rashid has nothing to do with the stereotype that current narratives use for migrants: he does not beg for compassion, nor money or pity; he's not nostalgic of the past, and does not suffer for Africa Blues. He's black! He's african. That's it. But he brings with him a secret.

Anne goes toward that secret and falls in love with him. She needs the 'mirage' to discover the deep sense of things unfolded on a useless but essential world, and as long as she gets closer to it, she feels she can find herself.

A mirage is also a different way to tell the current conflict between the North and the South of the world.

DIRECTOR'S BIO-FILMOGRAPHY

Massimo D. D'orzi lives and works in Rome. He begins his carrier as a theatre director early on, put-

ting on stage important authors works such as "Morts Sans Sepulture" by J. P. Sartre, "Some Kind of a Love Story" by Arthur Miller and "Exiles" by James Joyce.

In August 2004 he shoots his first feature documentary "Adisa or a Thousand Years Story", shooted in the Rome communities of the Balcans.

In 2009 he made his first feature film "Sàmara".

In 2010 he makes a new documentary film, "Shadows Light", set within the University La Sapienza of Rome. The 2011 is the year of the "Rebels!", a documentary about Italian partisans out in bookstores by Infinito Edizioni.

Currently he is in postproduction of "Bosnia Express" (a coproduction between Italy, France and Republic of Macedonia) based on the book by Luca Leone (supported by MEDIA and MIBACT) and developing "Le Mirage", his next feature film. As a writer he published his first novel "Tempo imperfetto" in March 2016 with the publishing house L'Asino d'oro.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Il Gigante is a film production and visual communication company born in 2000 with the intent to create, support and promote films and audiovisual quality independent works with cultural and social commitment and international character; and to support brave and talented authors who propose new thoughts and images of the reality and humans.

Currently Il Gigante has one film in production, "Bosnia Express", a coproduction Italy-France-Republic of Macedonia supported by MEDIA and MIBACT in collaboration with Cinecittà Luce. An experimental movie supported by Erasmus Plus Europe in coproduction with Germany and Montenegro ("Berlin, Cetinjie, Rome: Values of Europe") and four films in development of new young talented directors.

During these years, the company has diversified its production activity adding to the documentary and film projects the realization of promotional videos, commercials and video clips. Il Gigante has always care about the training so we have developed workshops and laboratories in Italy and abroad about filming, editing and photography.

Film festivals: Brussels International Independent FF, Cinemanila International FF, Festival Cinema di Frontiera - Marzamemi (Sicilia), Granada International Film Festival, Napoli, Terre di Mezzo Film Festival, New York Film Festival, RIFF Roma Independent Film Festival, Taormina International Film, Siena Film Festival, Trieste Film Festival Alpe Adria Cinema, WEMW.

PRODUCTION:

-2011, REBELS! by Massimo D'orzi and Paola Traverso, documentary

-2010, SHADOWS LIGHT by Massimo D'orzi, documentary

-2009, SÀMARA by Massimo D'orzi, feature fiction

-2004, ADISA AND THE THOUSAND YEARS HISTORY by Massimo D'orzi, documentary

PRODUCER'S BIO-FILMOGRAPHY

For Il Gigante company Massimo D'orzi produced:

-2011, REBELS! by Massimo D'orzi and Paola Traverso, documentary; script: Domenico Guarino and Chiara Brilli, published book and DVD with Infinito Edizioni

-2010, SHADOWS LIGHT by Massimo D'orzi, documentary; editing Paola Traverso, distribution Il Gigante Cinema, nominee to the Nastri d'Argento for Best Documentary film

-2009, SÀMARA by Massimo D'orzi, feature fiction; editing Paola Traverso, theatrical release 19 march 2012, in collaboration with the Scuola Nazionale di Cinema e Act Multimedia

-2004, ADISA AND THE THOUSAND YEARS HISTORY by Massimo D'orzi, documentary; editing Paola Traverso, distribution Vitagraph, Les Films du Paradoxe, book+DVD edited by Infinito Edizioni (march 2012)

IN PRODUCTION:

-BOSNIA EXPRESS by Massimo D'orzi, documentary film based on the book with the same title written by Luca Leone

IN DEVELOPMENT:

-I AM ANA by Ado Hasanovic, feature fiction

-EL MAKTOOB by Amir Ramadan, feature fiction

-LE MIRAGE by Massimo D'orzi,

-TORPIGNA STORY by Pietro Tamaro, feature fiction

ITALY

CICCIO PARADISO

SILVER PRODUCTIONS

CICCIO, A REBELLIOUS AND INDOMITABLE FARMER, PAYS THE PRICE OF HIS OWN LIFE FOR THE LOVE OF THE VILLAGE LANDOWNER'S DAUGHTER, AND BECOMES THE SYMBOL OF A REBELLION THAT HAD SEEMED IMPOSSIBLE UNTIL THEN.

Director: **Rocco Ricciardulli**

Scriptwriter: **Rocco Ricciardulli**

Production Companies: **Silver Productions, Noura**

Cinema, Invisibile Film, Be Revolution

Producers: **Gianfilippo Pedote, Mario Nuzzo**

Total Budget: **€1,745,000**

Secured Financing: **€762,400**

Percentage of Secured Financing: **44%**

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

Project type: **Feature fiction**

SYNOPSIS

The film is based on real events that took place in southern Italy in the 50s. Ciccio is a 40-year-old farmer, married and with a seven year-old son. He's a free and courageous man with a strong rebellious instinct and a deep passion for social justice. He falls in love with Bianca, the daughter of Cumpà Schettino, a despicable landowner and exploiter of peasants, who ends up killing Ciccio upon discovering his relationship with Bianca. Ciccio's dream of change for his fellow workers' living conditions, for which he was a spokesperson, falls apart. His twin brother Antonio, a union factory worker who had immigrated in Northern Europe 30 years before, decides to continue the fight against the oppressors, which his brother had started. After making a heart-wrenching decision, he leaves the city where he had made a name for himself, and goes back to his hometown. With a dramatic gesture, he manages to restore Bianca's dignity and becomes a symbol of farmers' redemption.

DIRECTOR'S STATEMENT

The script of Ciccio Paradiso is based on real events that took place in the village where I was born and raised. By reopening a chapter of my personal history, I wanted, through the use of images, to give a voice to facts and events that have remained buried under 'omertà' (code of silence) and fear. A first version of this story has been adapted for the stage, under the name "Trilogia della Vendetta", with theatrical performances in Italy, Canada and the United States. The film tells the story of Ciccio, his impossible love and his rebellion against a system that is deeply implanted in the reality of Southern Italy,

with a complex and archaic system of power relations. Ciccio cannot stand the condescendence and injustice that landholders have inflicted on the underprivileged since the beginning of times. His sense of freedom encompasses all aspects of his life, including the millennial rules of his community. He loves women as much as he loves the land, nature, and his friends who see him a leader of their cause. Too much for this small, narrow-minded world, too much for those who profit from this system above all else. Ciccio gets brutally murdered for trying to defy ancient rules founded on oppression, misery and violence.

The death of Ciccio will trigger the comeback of his twin brother Antonio, his rational and pragmatic alter ego, who had immigrated abroad as a young man and is now a specialized factory worker. With an extreme act of courage, Antonio gives up love, his friends, the factory and a world that had an optimistic view on the future, to try and close the circle of his brother's unfinished business. Both characters will be interpreted by Riccardo Scamarcio, who enthusiastically accepted this acting challenge.

The story paints the picture of the everlasting fight between good and evil, justice and arrogance. Ciccio's rebellion and his impossible dream express the strength and the courage of a man who challenges the laws of the world without giving much thought to the consequences. The nobility of the farmers shines through him with the strength and dignity that seems to belong to the past. Just like my 90 year old father, Antonio doesn't need to pretend for anybody. He moves ahead, he exposes and puts himself to the test.

The story lies on certain clichés aiming to challenge and question them. The film's narrative is filled with plot twi-

sts and dramatic (and violent) scenes, far from neo-realist atmospheres, opening and closing in the present day, in a still landscape, in which an older Antonio describes the cycle of time and the story from the 50's to the present day.

With the use of few words and little description, this is the portrait of a piece of Southern Italy and its anchor to an archaic world where governmental intervention is missing, or where the state doesn't know how to answer to the lack of opportunities that still dominate the area.

DIRECTOR'S BIO-FILMOGRAPHY

Stage and film author and actor.

In 2011, he wrote and directed the short film "Occhi" for the international CGIL campaign, against the exploitation of women's image.

In 2013 he directed the European project "Valorizzazione del territorio Lucano attraverso la promozione del cinematismo".

His theatre work includes the writing of "Animelle! Un Euro al Chilo", which tackled the issue of prostitution, produced by the Banca Popolare di Milano, which was performed in Italy, as well as at the Robert Gil Theatre of Toronto, at the Fringe Festival in Winnipeg, and at the off-Broadway C.O.W Theater in New York City. In 2014 he founded Silver Productions and in 2015 he wrote and directed the film "Suddenly Komir" ("All'Improvviso Komir") which was distributed in the UCI Cinemas circuit.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Silver is an independent production company born from Rocco Ricciardulli's professional experience on stage and film, which generates collaborations with film producers of consolidated experience. "Suddenly Komir" was the company's first film production, and was distributed throughout the national UCI Cinemas circuit.

PRODUCER'S BIO-FILMOGRAPHY

Through his previous film production companies he produced more than 30 feature films and documentaries, among which: "Anima Mundi" by Godfrey Reggio, with the music by Philip Glass with world distribution by WWF and Miramax, opening Event at the 48th Festival Venice Film Festival, awarded at many international festivals, and included in the permanent collections of the British

Film Institute, George Eastman House, Harvard Film Archive, Musée du Cinéma, Cinémathèque Française, The Museum of Modern Art of New York, Pacific Film Archive; "I Ponti di Sarajevo" by Jean Luc Godard, Ursula Meier, Sergei Loznitsa, Cristi Puiu, Aida Begic, Angela Schanelec, Islid Le Besco, Kamen Kalev, Vincenzo Marra, Leonardo Di Costanzo, Vladimir Persic, Marc Recha and Teresa Villaverde, Special Screening at Festival de Cannes 2014; "All About You" by Alina Marazzi, feature film with Charlotte Rampling, Camera d'Oro awards at Rome International Film Festival in 2013 (Best Emerging Director, Best Producer); "We Want Roses Too" by Alina Marazzi, World Premiere at 60 Locarno film Festival, FOCAL International Awards 2008 for Best Use of Footage in a Feature Length Production, and selected in many international film festivals; "Fame Chimica" by Antonio Bocola and Paolo Vari, featured at the 60 Venice Film Festival; awarded with the Grand Prix, prix du Public and Prix de Interpretation Masculine at Festival de Annecy; Dolly D'oro for Best Italian Debut; awarded for the Best Film and Best Actress at Magna Graecia Film Festival; "For One Hour More with You" a documentary by Alina Marazzi, Special Jury mention 55th Locarno film festival; Claiborn Pell Award for the best film at 6th Film Festival Newport, USA, Special Mention at the 8th Festival Internacional de Documentarios of San Paolo, Brasil.

He has been associate director of Fabrica (director Godfrey Reggio, 1994-1995), after founding with G. Reggio the Fabrica project, at the instance of Luciano Benetton and Oliviero Toscani.

ITALY

CRAZIES FOR HER



THE DISASTROUSLY PERFECT LIFE OF SARA CHANGES WHEN SHE RETURNS TO PUGLIA TO BE AT HER MOTHER'S BEDSIDE. THERE SHE DISCOVERS ANACLETO AND AGOSTINO, TWO CRAZY PERSONS IN HER HOUSE.

Director: **Max Chicco**

Scriptwriters: **Andrea Murchio, Simona Rapello, Erica Odasso, Max Chicco**

Production Companies: **Lume, Meibi**

Producers: **Adriano Bassi, Lara Calligaro, Max Chicco**

Total Budget: **€1,500,000**

Secured Financing: **€500,000**

Percentage of Secured Financing: **30%**

Percentage of Shooting in Apulia: **75%**

Project type: **Feature fiction**

SYNOPSIS

Sara is a young Torinese architect who loses her job the same day she discovers that she is pregnant. Returning home, another surprise awaits her: she finds her boyfriend Max in bed with her best friend, Alessia.

To top off the day, after many years she receives a phone call from her mother, Sophie. She is gravely ill and asks to see her because she is dying.

Sophie, a Belgian native, lives in Puglia, Trani, after her divorce from Sara's father Vittorio, who is a theater actor with a tumultuous life. During the following years, Sara was able to partly reconstruct her relationship with her father but she saw and spoke less and less with her mother.

Sara abruptly leaves Torino, but upon her arrival in Trani she discovers that her mother has already died. In Trani, like in some places in Puglia, she encounters and clashes with the peculiarity of the region.

In fact, as of some years, in Puglia is open a therapeutic psychiatric community.

Two of these patients were also hosted by Sara's mother: Anacleto, who lives for reciting theater and Agostino, an obsessive compulsive for order, have always participated in the management of Sophie's bed and breakfast. The two mutually complete each other and they represent the perfect couple as out of a Beckett novel.

Sara receives the house in inheritance, and discovers that she must live with the two and mutual consciousness, cohabitation and intimacy are far less than immediate.

The day-to-day life of Anacleto and Agostino, with their exceptional understanding of each other, has been disrupted by her arrival. To her surprise, Sara's father, Vittorio, appears at her mother's funeral. He has much to be pardoned for in his life by his daughter.

Will he be able to improve the past situation, with his theater life, his way of being blunt and his impulsive straightforwardness?

Will he be able to demolish the wall that divides them?

To complicate things, Max arrives with intentions to bring Sara back to Torino. Sara is torn and uncertain. Their relationship is tense and Max's relationship with Anacleto and Agostino is immediately awful. Max's courting is pressing. He believes that he will be able to win Sara's heart back. When Sara invites him over to dinner he believes that he will be able to leave the hotel where he is staying and move in with her. On his arrival Max notices that the table is set for four and not for two.

A violent argument arises and Sara drives him away telling him that he has mistreated Anacleto and Agostino. After this last breakdown Agostino is taken away and brought back to the hospital...

DIRECTOR'S STATEMENT

The project was born from an idea that I had a year ago with the psychologist and friend, Erica Odasso. We wanted to make a documentary that told the story about the presence of psychiatric patients (so called 'demented') in many homes of the families around the Italian towns (in France and Belgium is the same).

A family's decision to host in their home one or more 'demented' has to be greatly pondered by its members: it's a way of life. If the sanitary system recognizes that a family is fit to host one or more mentally ill patients in their home, they are then assigned a monthly budget to cover the expenses. At this point, our production deci-

sion was to transform the story from a documentary to a fiction film. A fiction that would allow us to elaborate real elements that would profoundly portray the characters. Through metaphors we create a universal story depicting human relationships.

"Crazies for Her" is a continuous journey: the protagonist, Sara, finds herself having to confront for the first time in her life, with her own acceptance and limits when living with the others.

Her life is full of problems even if she tells herself that it's perfect, but when she relocates into another life, which she considers imperfect, she finds the right equilibrium to mature and become aware of herself.

The presence of a psychologist on the scriptwriting team is a wanted choice in order to avoid caricatures and stereotypes that often are present in other films where the mentally ill person is seen as an alien or a super hero.

In the beginning Sara is frightened of the different and non-familiar. She is pregnant, she's in a new reality, she is alone and every day life with these two characters doesn't seem possible or tranquil. Only the arrival of her actor-father, Vittorio, with his direct approach without constructed boundaries, will allow her to get close to her 'guests' and live tranquilly with them.

"Crazies for Her" is the protagonist's journey in her own personal and social transformation.

"Crazies for Her" is a film about learning to communicate, she will begin to do it especially with the two persons that she thought were the farthest.

DIRECTOR'S BIO-FILMOGRAPHY

Max Chicco was born in October 1968, having graduated from the University of Turin in Cinema History in 1994 he completed his first 16mm film, entitled "Lunedì Mattina", which was awarded the Quality Prize by the Ministry of Italian Culture.

In 1994 he also directed a documentary, "Il Sig. Rossi Prese il Fucile" (first prize at the Torino Film Festival - Spazio Italia).

In 1995 Max Chicco founded his own production company in Turin, Meibi.

As director in ten years he worked for Rai Sat, Rai Trade and Current TV (founded by Al Gore).

In 2000, in collaboration with Rai Trade, he directed a virtual reality experimental program, entitled "Cartoons on the Bay".

On 11 September 2001 he was in Manhattan and realized "Twin Towers: an American Tragedy" (Toronto Reel World Film Fest in 2001).

He worked in New York for two years in Broadway, filming TV specials for Rai Sat TV.

In 2006 he made his debut in feature film production by directing "Saddam".

This film, which preceded by a few years the flood of reality shows that have now invaded our lives, relied on the collaboration of actor Frank Adonis ("Raging Bulls", "GoodFellas") and DP Mladen Matula.

In January 2013 he has been selected as producer by the Biennale College with "Yuri Esposito" and he presented it at the 70th Venice Film Festival.

From 2015 to 2017 he produced two documentaries "Back to Home" and "Your Life, My Life" with Dagne Vildziunaite (an Italian-Lituanian coproduction).

In 2016 Max Chicco realized the short "A Big Love" (The Hewes Pictures LLC) showed in several worldwide film fest. The short won many awards in international festivals.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

In September 2014 freelance producer Adriano Bassi, brought his long experience as location and production manager and founded Lume.

FILMOGRAPHY

-2016, HAPPY TIME WILL COME SOON by Alessandro Comodin, feature fiction (as executive producer); coproduction Okta Film - Shellac Sud, 55th Semaine de la Critique in Cannes 2016

-2016, AN AFTERTHOUGHT by Matteo Bernardini, short (as executive and associate producer); Neverbird Production

-2016, JONAS KAUFMANN - MEIN ITALIEN, documentary + TV Show (as Italian executive producer); Sony Europe - ZDF

PRODUCER'S BIO-FILMOGRAPHY

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

During this span of time he has met many directors worth mentioning, namely Greenaway, Sorrentino, Apted, Salvatores.

In September 2014 he returns to Turin and opens his own production company: Lume, concentrating mainly on international coproductions and executive Italian productions for foreign projects.

ITALY

NESSUN BENE NESSUN MALE

HABANA FILM Srl

1999, ANNA GOES TO SERBIA TO SEEK MILAN, HER HUSBAND' CHILD. SHE DISCOVERS A WAR-TORN COUNTRY, A PLACE TO ESCAPE. BUT THE THEFT OF HER DOCUMENTS, FORCING ANNA TO STAY A FEW WEEKS MORE.

Director: **Lucio Gaudino**

Scriptwriters: **Bebe Slijepcevic, Lucio Gaudino**

Production Company: **Habanafilm**

Producer: **Lucio Gaudino**

Total Budget: **€784,761**

Secured Financing: **€450,000**

Percentage of Secured Financing: **64%**

Percentage of Shooting in Apulia: **80%**

Project type: **Feature fiction**

SYNOPSIS

1999, Anna is a forty nurse, poisoned by a flat life and unfulfilled ambitions. Anna is married to Gianni but she thinks that her husband prefers politics and football to her. One day, ramsacking in one of Gianni's drawer, Anna finds a letter from which she learns that he has child abroad, in Serbia. The boy's name is Milan. He has the same name of Gianni's favourite team. It is a terrible shock for her and, as a consequence, she decides to revenge going to Kragojevac with a cargo of humanitarian helps. She wants to seek for the child and to shame her husband. When she arrives there she finds a war-torn country with roads and infrastructures destroyed by the bombings. It is a European country but so far from Europe, with a dictatorship that is on the verge of collapse. A place to escape but the theft of her handbag containing her documents forces Anna to stay in Serbia a few weeks more.

DIRECTOR'S STATEMENT

Some time ago, after I had read the subject of the film, I met its author Beba Slijepcevic. Born in Belgrade but of Italian nationality in those pages she had contained a real experience she had lived with in 1999, the year of the international crisis with Serbia. We discussed for a long time. Her point of view was a privileged one and I wanted the film could find the force to express the drama but also the hopes and the feelings of normal people when they are overwhelmed by war emergency. In the subject there already were comedy, drama, hopes and trust in mankind. We worked on the script to describe a woman's portrait who, from her weaknesses, in a situation of great difficulty, succeeds in finding energies and resources to

change the world around and above all herself.

In 1999 the Zastava in Kragujevac, a car factory, the greatest factory of ex Yugoslavia was completely destroyed by the NATO bombings. Fifty sheds, all the production lines, the sanitary garrisons were razed to the grounds. The Italian workers' associations, already engaged to support the Kosovar refugees, rallied in supporting enterprises in favour of Serbian workers too. They helped them to survive the harsh winter.

"Nessun Bene Nessun Male" is a tender, deep story, full of intense feelings where comedy elements are used to remark the drama of the events. The meeting of Anna, a woman, and Milan, a little Serbian boy, immediately offers to the audience the characteristics of the universality and the depth peculiar to an initiatory journey. The film will be shot respecting Anna and Milan's points of view. At the beginning two different and parallel ways, getting more and more convergent at the end. They succeed and find a common ground on which they can base their dialogue. The direction will use a consistent, terse, naturalistic style. The wealth of humors and the given back psychologies present in the story will be shown by the chromatic value, the concise rhythm, the quick shots and the violent lights and shades. Anna is a vain, a bit uninteresting woman, with potentials repressed by a series of habits and proprieties, by false myths that her spirit and her intelligence are unable to pulverize. A film that has his essential nucleus in the force of feelings and of destiny and that is exactly for this reason that it can touch and involve an international audience. There is no moralizing purpose in the narration. It deliberately refrains from formulating judgments or sentences. Emotion and humor proceed at the same rate during the whole development

of the story. It is always life with its joys, its dramas, its intrigues, its irrationality to suddenly assume importance and it is to the depth of a life, at last led on a way of solidarity and friendship, that the film cathartic action is committed.

DIRECTOR AND PRODUCER'S BIO-FILMOGRAPHY

PARTIAL FILMOGRAPHY

-2016, THE TRUCKER, feature fiction; produced by Sunshine film and Mediaset, with Giorgio Tirabassi and Pippo Del Bono

-2014, SEVEN LITTLE KILLER by Matteo Antonelli, feature fiction (as screenwriter and producer); Official Selection at Shangai International Film Festival and Chicago International Film Festival

-2003, SEGUI LE OMBRE, feature fiction; produced in association with RAI Cinema; nominated Best Photography at Nastri d'Argento 2004, Noir Film Festival di Courmayeur, Official Selection at Mar del Plata 2004, Annecy Italian Cinema Festival 2004, Villerupt 2004, Best Film at 24th Fantafestival

-2000, PRIME LUCI DELL'ALBA, feature fiction; with Laura Morante, Gianmarco Tognazzi and Francesco Giuffrida; nominated at Berlin Film Festival 2000, nominated Best Actors at David di Donatello Awards 2000, Montreal 2000, Nice 2000 New York-San Francisco, Special Jury Award at Annecy Italian Cinema Festival 2000, Villerupt 2000, Haifa 2000

-1995, IO E IL RE, feature fiction; with Laura Morante, Franco Nero, Carlo Delle Piane and Phillippe Leroy, produced by Antonio e Pupi Avati in association with RAI 1, Official Selection at Venice film Festival 1995, Audience Award at Annecy Italian Cinema Festival 1995, nominated at Golden Groals 1995, Montpellier 95, Valencia 95

-1993, E QUANDO LEI MORÌ FU LUTTO NAZIONALE, feature fiction; with Elena Sofia Ricci, Agnese Nano and Luca Zingaretti; Official Selection at Venice Film Festival 1993

-1990, ADELAIDE, feature fiction; with Assumpta Serna, Agnese Nano, Helmut Berger, Cochi Ponzoni, Andrea Prodan and Philippe Leroy, Notte Italiana Viareggio 91, nominated at Festival of Valencia 91, Panorama Annecy, nominated at Golden Groals

-1986, LA SECONDA NOTTE by Nino Bizzarri, feature fiction (as screenwriter); with Margherita Buy and Maurice Garrell, Official Selection at Venice Film Festival

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Habanafilm is a production company founded by Lucio Gaudino in 2007. In the last years, Gaudino has been a director and a producer making films for cinema, fictions and long TV series for Rai and Mediaset.

In 2014 Habanafilm produced "Eppideis" ("Seven Little Killers"). The film is directed by Matteo Andreoli. The screenplay written by Giovanna Guidoni is based on the novel "LEstate Nera" published by Mondadori. "Seven Little Killers" has taken part with success in a lot of festivals and international reviews. Another project of which Habana Film is taking care is the documentary "Alien World of the Mediterranean". A group of Russian scientists arrives at Ponza Island to study underwater life in the depths of the Mediterranean Sea. The idea of the film was born from the meeting of Habanafilm with Alexander Sermontov. Sermontov is a young Russian biologist and one of the most important underwater photographer in the world.

ITALY

PADRE PIO



IN THE BACKGROUND OF THE MASSACRE OF SAN GIOVANNI ROTONDO IN 1920 AND THE ADVENT OF FASCISM IN ITALY, ABEL FERRARA RECOUNTS THE SPIRITUAL TORMENT OF A YOUNG PADRE PIO, THE SAINT OF PIETRALCINA.

Director: **Abel Ferrara**
 Scriptwriters: **Maurizio Braucci, Abel Ferrara**
 Production Company: **MIR Cinematografica**
 Producer: **Francesco Virga**
 Total Budget: **€2,500,000**

Secured Financing: **€795,000**
 Percentage of Secured Financing: **31,8%**
 Percentage of Shooting in Apulia: **100%**
 Project type: **Feature fiction**

SYNOPSIS

Padre Pio is the original and captivating interpretation of one the most controversial Italian historical character revisited by one of the most significant authors of contemporary cinema.

Debated for years by theologians and historians, the figure of world-known saint of Pietrelcina stands in the middle between religion and politics - a pop icon and a saint at the same time. As of today, the truth behind his stigmata remains a mystery.

Ferrara photographs him in a crossroad of his biography: the 1920's massacre at San Giovanni Rotondo, which covered in blood the small village in Gargano's backcountry, poor and barren, not yet enlightened by the fame of the saint.

A firefight between revolutionary socialists and fascist squads: an apparently minor event, actually, in the frame of the great historical changes which deranged Italy in the period between the two world wars. Yet, this fact that may seem enclosed within provincial boundaries reflects exceptionally well a piece of great History: on one hand the great tragedy of fascism looming on Italy and on the other hand, Padre Pio's spiritual experience - a man struggling against evil in his own body and flesh.

DIRECTOR'S STATEMENT

Padre Pio is a man who changed the world. Born in the beautiful but poor farm country outside of Napoli to spend his life in the station of a simple monk, living, working and never leaving the isolated and violent east coast of Italy, Apulia. After living a life of immense compassion, controversy and accomplishment, his greatest gift and

miracle, a 60 million dollar hospital in a land where no modern medicine had previously existed, he died in 1968 and was beatified in 1999 and canonized by Pope John Paul II in June 2002. The story of the world famous monk with stigmata can be told in many ways but like in my "Pasolini", I am concerned with a brief period of his life: year 1920.

This is the time when news of Lenin's communist revolution in Russia awakened the world. In Italy WWI has ended and the young veterans of the Italian army return from the devastation of the first technological war to a home ravaged by the effects of poverty and the outbreak of the hellish Spanish influenza. Like in a vision inspired by Dante, our hero Padre Pio arrives alone, by donkey to the small poor capuchin Monastery outside of San Giovanni Rotondo, a rural town of poverty and historic violence. He has come to teach the young trainees and to serve in the seclusion of this sanctuary. Pasolini's "Il Vangelo Secondo Matteo" or Leone's "Once upon a time in the West" or even Miller's "Road Warrior" are visual equivalents.

Padre Pio, through his charismatic and dramatic serving of morning mass and his dedication and compassion in the confessional is fast becoming a key figure to members of both sides of this small, intimate and deeply catholic community. Drawn by mysticism and worship and a devoted deeper religious life through intense meditation and prayer our special friar is amid his own personal upheaval and inward journey. The film will give a face and a body to these visions, apparitions and to the Devil himself. His days spent in service his nights battling inner demons, continuously under the temptation of the Devil and the insurgence of celestial visions, for his own salvation

and the salvation of his ill-fated community. His town like the country and the rest of the world is now in the midst of brutal conflict between the haves and the have nots, farmers against their rich landowners, the past gone and the future yet to be determined. The socialist political bosses are organizing and preaching tales of the new communist revolutions to the poor, while the clergy and the police stand with the rich and the dreaded Carabinieri and the returning soldiers, mutilated, disillusioned and trained in modern warfare are ready to take their place on either side of the conflict.

In this moment appears the stigmata on his tormented body, just as the town moves closer to the slaughter of San Giovanni Rotondo on October 14, 1920, where for the first time the far right, not yet called fascists, raise up and take arms killing 10 members of the left party, many being poor defenseless farmers. The parallel conflict of Padre Pio's inner battle and the reality of the town square where the devil also reigns. The people have moved inexorably towards their bloody and tragic fate and now Padre Pio must pray over the bodies and hear the confessions of the victims and their killers and by so doing inherit the contradictions of the world. Padre Pio now understands the challenge, the spiritual and intimate yet physical and public battle against him.

To film these events true yet fantastic, history in the realm of the spiritual is a palette and canvas I have prepared my whole life for. To film in the region and rooms where these events took place and to recreate and give drama to these mind-blowing events is what I live for as a filmmaker.

DIRECTOR'S BIO-FILMOGRAPHY

-2017, ALIVE IN FRANCE, documentary
 -2014, PASOLINI, feature fiction
 -2011, 4:44 LAST DAY ON EARTH, feature fiction
 -2010, MULBERRY ST., documentary
 -2009, NAPOLI, NAPOLI, NAPOLI, feature fiction
 -2007, GO GO TALES, feature fiction
 -2005, MARY, feature fiction
 -2001, 'R XMAS, feature fiction
 -1998, NEW ROSE HOTEL, feature fiction
 -1997, BLACKOUT, feature fiction
 -1996, THE FUNERAL, feature fiction
 -1995, THE ADDICTION, feature fiction
 -1993, SNAKE EYES, feature fiction
 -1992, BAD LIEUTENANT, feature fiction
 -1990, KING OF NEW YORK, feature fiction
 -1987, CHINA GIRL, feature fiction

-1984, FEAR CITY, feature fiction
 -1979, THE DRILLER KILLER, feature fiction

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

MIR Cinematografica is an Italian production company established in Milan in 2005 that during the years has produced successful feature films and creative documentaries premiered in Venezia, Cannes, Locarno, Toronto and in many other festivals. Our company was awarded the Golden Camera as Best Producer at Festa del Cinema di Roma.

PRODUCER'S BIO-FILMOGRAPHY

-2017, LA RAGAZZA DEI SOGNI by Maurizio Braucci, feature fiction (in production)
 -2017, L'ASCENSORE SENZA SPECCHIO: GILLO DORFLES by Francesco Clerici, documentary
 -2017, DON CHISCIOTTE ALL'ESQUILINO by Jacopo De Bertoldi, documentary (in postproduction)
 -2016, IL SOGNO DI FRANCESCO by Renaud Fely e Arnaud Louvet, feature fiction
 -2016, LIBERAMI by Federica Di Giacomo, documentary; Best Film at Concorso Orizzonti 73th Venice FF
 -2016, ANNA PIAGGI: UNA VISIONARIA DELLA MODA by Alina Marazzi; documentary
 -2014, I PONTI DI SARAJEVO by Vv.AA., feature fiction; Audience Award at Festival del Nuovo Cinema di Pesaro 2014, Audience Award at Sarajevo FF 2014, Audience Award at Nyon Suisse FF 2015
 -2012, TUTTO PARLA DI TE by Alina Marazzi, feature fiction; Tao Due La Camera d'oro Miglior Regista Emergente and Miglior Produttore prizes at Rome FF 2012
 -2012, NOI NON SIAMO COME JAMES BOND by Mario Balsamo, documentary; Special Jury Prize at Torino FF 2012
 -2012, IL GIUDICE E IL SEGRETO DI STATO by Bruno Oliviero, documentary
 -2008, VOGLIAMO ANCHE LE ROSE by Alina Marazzi, documentary

SOW THE WIND



NICA WANTS TO DEFEAT THE INSECTS THAT ARE DESTROYING THE FAMILY OLIVE GROVE, BUT HER EFFORTS CLASH AGAINST HER FATHER'S CYNICAL INTERESTS. WILL SHE DARE TO RISE UP AGAINST HIM?

Director: **Danilo Caputo**

Scriptwriters: **Danilo Caputo, Milena Magnani**

Production Companies: **Okta Film, JBA Production**

Producers: **Paolo Benzi, Jacques Bidou, Marianne Dumoulin**

Total Budget: **€610,666**

Secured Financing: **€185,667**

Percentage of Secured Financing: **30,40%**

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

Project type: **Feature fiction**

SYNOPSIS

My name is Nica, I'm a 24-years-old girl, I study agronomy. I come back home, a small town near Taranto, in the south of Italy, to work on the olive grove that once belonged to my grandmother.

It's her who taught me that nature is alive and that we are part of it. She lived in an old house, which shelters a stone that was once the heart of a pagan ritual. I want to give new life to these lands.

But things are worse than they used to be. My mother spends her days buried in silence. My father does all he can to keep me away from the fields. He is a gambler and he is smothered with debts.

One night I find out that he has started dumping industrial muds among the olive trees. Easy money for him. It's like a bad dream. I feel the rage mounting. I have no choice. I have to fight until the end.

DIRECTOR'S STATEMENT

Taranto is a place of contrasting images: the breathtaking beauty of the Mediterranean nature, the phantasmagoric lights of the factory, the monotonous concrete towns, the flames of pagan rituals inherited from the dawn of time. Beauty and destruction, archaic traditions and reckless industrialization, all in one place. These contrasting images are part of me, I grew up with them. The rage that I feel for what has been done to my land is the same rage that fuels Nica.

Having grown up with her grandmother, Nica inherited a sensibility that does not exist anymore, a rural culture that was buried under the false dreams of industrialized Italy. Taking that extinct culture as her point of departure,

Nica wants to imagine a different future, and I want to imagine it with her.

DIRECTOR'S BIO-FILMOGRAPHY

Born and raised in Taranto (Apulia, Italy), Danilo Caputo (1984) studied music in San Francisco, liberal arts in Berlin and philosophy in Naples before dedicating himself to writing and directing for cinema. His short films were screened and awarded in numerous European festivals. Danilo was a participant of the Berlinale Talent Campus (2011), the Locarno Summer Academy (2012) and the Future Screenplays seminars held by the Apulia Film Commission. In 2011 he was awarded the Matador Prize for the script of his first long feature film, "La Mezza Stagione" ("Late Season"), which premiered in competition at the Karlovy Vary IFF in 2014 and was later screened in festivals such as Beijing, Montreal Nouveau Cinéma, Pune and Rome Independent, where it won the Best Italian Film award. "Semina il Vento" is his second feature film. The project was selected at the Torino Film Lab - Framework program 2015 and at the Atelier de la Cinéfondation of Cannes 2016.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Firmly biased towards the kind of filmmaking that is in love with reality, Okta Film proposes auteur-driven films in which the activities of looking and listening intersect with the search for narrative forms that are new, skillful, experimental and enjoyable.

With a strongly international political outlook and intellectual perspective, Okta Film chooses creative indiscipline, blends of genres, friction and the conflict of languages.

Among the films produced: "The Delivery" (Italy, 2017) by Suranga D. Katugampala, "As It Is on Earth" by Paolo Santolini (Italy, 2017), "Happy Time Will Come Soon" by Alessandro Comodin (Italy/France, 2016), "Louisiana (The Other Side)" by Roberto Minervini (France/Italy, 2015), "Redemption" by Miguel Gomes (Portugal/France/Germany/Italy, 2013) and "Summer of Giacomo" by Alessandro Comodin (Italy/France/Belgium, 2011).

PRODUCERS' BIO-FILMOGRAPHY

Paolo Benzi lives and works in Italy.

He is the founder and general manager of the Italian independent film company Okta Film srl.

Among the films produced: "L'estate di Giacomo" by Alessandro Comodin, "Redemption" by Miguel Gomes, "Louisiana (The Other Side)" by Roberto Minervini, "I Tempi Felici Verranno Presto" by Alessandro Comodin, "The Delivery" by Suranga D. Katugampala and "Così in Terra" by Paolo Santolini.

He's currently producing the feature films "Nobody in This World Is Better than Us" by Roberto Minervini, "Sow the Wind" by Danilo Caputo and the short film "(S)Words".

In 2006 he attended the Ateliers Varan in Paris, France. He is a 2009 Eurodoc Graduate.

He was member of the following juries: Cinema Suisse Jury at the Vision du Réel 2011, Nyon (Switzerland); Best Central and Eastern European Documentary Film Jury at Jihlava International Documentary Film Festival in 2011 (Czech Republic) and FidLab Marseille 2016 (France).

Since 2012 he is head tutor for the programme Emerging Producers at Jihlava International Documentary Film Festival (Czech Republic).

ITALY

THE 50 EURO



A SPEEDING MOTORCYCLE. A MEETING BETWEEN A BOY FULL OF ANGER AND TALENT, AND A MAN TRYING TO FIND HIMSELF. A €50 NOTE THAT PUTS BOTH THEIR DESTINIES ON THE LINE...

Director: **Lorenzo Bassano**

Scriptwriters: **Andrea Cotti, Giulio Beranek, Igor Artibani**

Production Company: **Overlook Production**

Producers: **Marco Donati, Roberto Sbarigia**

Total Budget: **€1,192,000**

Secured Financing: **€418,000**

Percentage of Secured Financing: **35%**

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

Project type: **Feature fiction**

SYNOPSIS

Pursued by a pack of stray dogs, a young Giulio rides a scooter down a country road...

Now we see a grown-up Giulio (25) driving a scooter with innate, savage talent along the streets of Taranto where, together with the other kids of the via Ancona street gang, he scrapes a living through bag-snatching and small-time drug dealing under the watchful and pitiless eye of Ivan (31), the neighbourhood boss who observes all that happens in his kingdom from his top-floor apartment.

And it is while he is escaping from the police astride a motorbike that Giulio catches the eye of Valerio (48), a talented chief mechanic who was pushed out of the racing game because of a secret he carries inside him. Valerio is with Michele (50), the manager of an important motorbike racing team, and when he sees how naturally Giulio handles his bike, he realizes he has found the rough diamond he has been seeking and bets his friend 50 euros on the outcome of the chase. Which he wins.

The meeting of Giulio and Valerio sets events in motion. Both need an opportunity: the first to escape from the gang that protects him but which will turn on him if it senses his loyalties have shifted, and the second to redeem himself and return not only to racing but also to his wife, who for the moment is only a distant voice on the phone. But the young man must learn never to look back, either on the track or in life, if he wants to break the poisonous bonds that still tie him to that world. The goal, the dream, is to take part in an important motorbike race in Misano so he can become a true road racer and Valerio can go back to being a chief mechanic - his chief mechanic.

Meanwhile, Anna (21) enters Giulio's life and for the first time he falls in love, and the 50 euro note that Valerio had

won passes from hand to hand, triggering a series of lies, vendettas and grievances in the gang until it reaches the blade of a flick-knife that ends up in Giulio's flesh.

It could be the end. But...

A young Giulio rides a scooter down a country road, still pursued by the pack of stray dogs, which is growing closer. He doesn't turn around though, but accelerates, leaving them behind...

Giulio is riding a motorbike in the race at Misano. At the side of the track stand Valerio and Anna.

The starter gives the signal.

The engine roars and Giulio twists back the throttle!

DIRECTOR'S STATEMENT

Reading the subject I was abducted by the contrast between the rigor of a passion, like that of moto race with their speed without any space for error, and a life full of mistakes and choices that could make it fall apart irretrievably. This contrast will push us to find a common way of telling it visually and narratively to merge them into a unique and innovative style.

Artistically, it is precisely this contrast that brings me to the visualization of environments and characters deeply and with a thousand facets that will make this film never banal and capable of generating many reflections.

Accurate location choices, the ultimate casting choice and style of each one will be exasperated to create a unique way to visualize the story. Everything to return a true but stylistically sought story, leaving no choice for any of the ingredients to the case.

In short, I would like to create a new narrative style,

using a non-linear edit with timing jumps to keep the adrenaline of the story always with the ball gas, always running on the good but above all in the bad. The evil of a drowning territorial situation down in the drug and in the underworld, drowned in the colony water of men of a power. A sick power, shattered and totalitarian that makes the lives of neighbourhood residents without a way out. Giulio wants to find a way out, even if he is trying to find it, he wants it for reasons that make him different from the other, a well-directed passion can help him to find the way to realize himself out of the flock.

It is not easy to find subjects that, by reading them, instantly produce visual and narrative projections, leaving you with the insatiable desire to be able to realize it.

DIRECTOR'S BIO-FILMOGRAPHY

On June 6, 1966 Lorenzo Bassano was born in Cesena, Italy. He grew up here, and at the age of 20 he graduated from the Technical Institute of Design where he studied Building. After this, Bassano enrolled in the European Institute of Design (Milan) where he studied Advertising Techniques. Soon after this Bassano participated in a Lombardy Region advertising competition for young creatives where he earned a scholarship. Afterward, he embarked on his career. For about the next 10 years Bassano was the art director in several of the most prestigious international agencies: Saatchi & Saatchi, Leo Burnett, Young and Rubicam, BDDP, TBWA, and McCann Erickson (where he became creative director at Algida for the whole of Europe). Bassano's work for top-level clients brought him to such varied places as Paris, Boston and Brussels. For this, Lorenzo Bassano won many international awards. It was in 2001 that he decided to become a director. Bassano began to film his ideas, and in June of 2002 he began directing exclusively for Colorado Film Production company, also in Milan (his exclusive agreement ended in January 2004.) In 2005 Bassano also directed short films (one in Beirut).

That same year he shot his first feature film: "A Christmas Carol" (Radio DeeJay) that starred a number of famous Italian showmen and actors. The film became a kind of cult movie that generated the sale of over 250,000 DVDs. In recent years, Lorenzo Bassano has done quite a bit of work in the Asian market where he shot three commercials for Samsung, Castrol, Cold Storage and EMOS. Bassano also began to shoot a lot of car commercials for the Asian market: the launch of the new Volkswagen CC, Golf7 last the all new Bora, and the new Fabia and Rapid by Skoda.

The last year he open up his own production company Dresscodefilm.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Overlook Production born at 2003. Spreading the real life without veils is the mission of Overlook. Always using the best artistic and technical resources and creating products of great social impact. In line with the spirit which animates has given space to directors of experience and directors at first confidence detecting quality and sensitivity in the soul of the people, youth and young adults. The results yielded the lead to continue its activity enduring in the development of all projects dedicated to social issues.

PRODUCER'S BIO-FILMOGRAPHY

Marco Donati coproduced two docu-films, in collaboration with Gil Rossellini, for Rossellini & Associati: "Kill Gil Vol.1" (2005) and "Kill Gil Vol.2" (2006). Both films were presented at Venice Festival in the section Special Events. In 2008 "Kill Gil 2 ½", last docu-film of Gil Rossellini.

-2015, TO THE ROPES, by Andrea Simonetti, short

-2013, PULCE IS NOT HERE, by Giuseppe Bonito, feature fiction

-2009, MARPICCOLO by Alessandro di Robilant, feature fiction

ITALY

THE FIRE IN THE HEAD



"I HAVE THE FIRE.... I HAVE THE FIRE IN MY HEAD". KIDNAPPER, BANK ROBBER, ESCAPEE, EVENTUALLY KILLER: THE REAL LIFE OF PINO DE MARIA, SWEATED FARMER WITH ANGER BURNING IN HIS HEAD.

Director: **Giovanni Massa**
 Scriptwriter: **Giovanni Massa**
 Production Company: **DM Communication**
 Producer: **Luca Tornatore**
 Total Budget: **€850,000**

Secured Financing: **€300,000**
 Percentage of Secured Financing: **35,3%**
 Percentage of Shooting in Apulia: **50%**
 Project type: **Feature fiction**

SYNOPSIS

Carmagnola, Turin, 1972. Some gunshots ring out from a bank. Two masked robbers rush out: one runs away, the other, Giuseppe Di Maria, a.k.a. Pino, is grabbed by the mob and beaten up. At the hospital, bruised and disfigured, he can only say: "I have fire in the head!"

Cianciana, Sicily, 1955. The town, surrounded by sulfur mines, is Giuseppe's birthplace. His family, like many others, is very poor, and large landed estates are owned by few noblemen. Pino works as day labour in the wheat harvest of larger farms without any mechanization. We see him lift the sheaves, proud of his strength; eat a meager lunch brought from home; watch a girl walking into the street with his father (the farmers are only men). One day at dinner Pino quarrels with his father, as he no longer wants to work as a farmer: he considers unfair the noblemen own the lands and are rich while the people working for them live in misery. That night Pino sleeps outside on a meadow.

Pino with two other bandits kidnaps Francesco, the son of a rich Baron.

One evening it's time for Pino to watch Francesco, and they quarrel. It's not easy to understand which one of them is the prisoner of the situation.

Eventually the Carabinieri free the guy, and Pino is sentenced to ten years of jail.

Released, he emigrates to Germany. He starts earning quite well, and for the first time he has a girlfriend. He becomes friend with Yasin, a Turkish coworker, and they go out with their girlfriends. One day they are at the market, in front of a Turkish leathers goods stall; Yasin says those items are very cheap in Turkey and they could try to import them. They decide to save money and take a few days off to go buying the first batch of leather goods.

To go to Turkey they must rent a van and Pino needs the drive license, so he applies for it in Germany. The authorities found out Pino was convicted for kidnapping and they expel him.

Turin. He doesn't work and attends a bar, becoming the lover of the owner's Sicilian wife. There he meets two other Sicilian outlaws, Pietro and Angelo. All together they rob a petrol station and steal in the house of a notary, but they fail to make a lot of money. So they decide to rob a bank.

Pietro is waiting outside in the car, while Pino and Angelo wearing balaclava go inside. Pino loses control and kills a man. Angelo rushes out, gets in the car and tells Peter to go because Pino is dead; when Pino exits he sees the car going away; the mob grounds him and pounds him until he's saved by the police. He is sentenced to life imprisonment.

In jail Pino meets Alberto Franceschini, a leading member of the Red Brigades. When they talk Pino can't really understand politic issues but is fascinated by the way they finance their organization: the robberies!

They become friends and among other inmate they try to escape, but after a gunshot they fail: another sentence against him!

In the mid-90s is an old and tried man, alone and full of aches and pains. Released from jail, he can only return to his place of origin, Cianciana, where he still has a piece of land. A local acting company plays a piece inspired to his life; invited to the event, he declines saying: "I already know that story."

DIRECTOR'S STATEMENT

"The Fire in the Head" is a true story of a man which struggle against his unjustifiable existence with unjustifiable actions.

DIRECTOR'S BIO-FILMOGRAPHY

Giovanni Massa shot his first film "Il Buma" in 2007, co-produced by Sky and released in Italy by Luce. He shot many shorts and documentaries, among which: "Via Detroit", produced for RAI 3; "Villa Kaos", Luigi Pirandello's home, produced for Regione Sicilia; "Lo Sguardo della Banda", documentary with Sicilia Film Commission support, special mention at Snowdance Festival (Germany, 2015), selected at Roma Cinema Doc, at Sciacca Filmfest (2016), at Lombardy International Filmfest (Milano, 2016), at Trani Filmfest (out of competition), winner at the Star Doc Fest (Los Angeles, 2016), selected at Parma Music Filmfest (2016) and at Dance Music Video Film Festival (Los Angeles, 2017).

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

DM Communication is a Rome based film production and service company founded by Luca Tornatore.

His mission is to develop and produce feature films and television program, besides any kind of executive production. It works with foreign production companies wishing to shoot in the Italy or collaborate with an Italy based enterprise for coproduction, and it's specialized in movie fundraising with grants and tax credit. Among its clients there are Rai, Sky, Turner Broadcasting System, Fremantle S.A., France Television S.A., Boomerang TV S.A., SRF (SRG SSR).

PRODUCER'S BIO-FILMOGRAPHY

Luca Tornatore is an Italian producer, working mostly with his own company, DM Communication. He produced three feature films ("La Terra dei Santi", 2015; "St@lker", 2014; "Hikikomori", 2008) and is in postproduction of a new one, "Gasper". He works also as executive producer with foreign broadcasters and production companies; his last executive production is "Tilt", 2016, for SRF (SRG SSR).

ITALY

THE WOUND



TWO YOUNG SISTERS SURVIVE THE MYSTERIOUS MURDER OF THEIR PARENTS. FIFTEEN YEARS LATER THEIR TRAUMATIZED CHILDHOOD COMES TO THE SURFACE WITH EXTREME CONSEQUENCES.

Director: **Carmen Giardina**

Scriptwriters: **Giuseppe Gallo, Carmen Giardina**

Production Company: **Picture Show**

Producer: **Giuseppe Gallo**

Total Budget: **€847,177.83**

Secured Financing: **€337,177.83**

Percentage of Secured Financing: **39,8%**

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

Project type: **Feature fiction**

SYNOPSIS

In a small village deep in the Apennine mountains of Italy, twenty-eight year old Marit lives in the shadow of a tragedy of which she has no memory: a shocking night, fifteen years before, while her young sister Lena was injured by a car in a 'hit and run' nearby the edge of a forest and their parents were found brutally murdered, she was raped by a 'bunch' of her peers. The case remains unsolved and Marit lives out her days in foster care, overseen by a psychiatrist after she enters a shrouded state of isolation, ceasing to speak. But after Lena, now adult, starts to question the strange young man, Lorenzo, who visits Marit, the secret of long ago is about to be uncovered. Suddenly, the two women must confront their traumatized past when five young people awake to find themselves shackled together, kidnapped and drugged in a basement. The group finding themselves trapped together as strangers, all coming from different places, they begin to ask each other: Why they are there? Lena and Lorenzo are among them. Eventually, they discover what they have in common: a vacation taken in the same place, one summer, long ago, when they were children...

DIRECTOR'S STATEMENT

"The Wound" is a psychological thriller drama that gives an acknowledgement to horror and doesn't disdain references to fantasy: a mixture of realistic and oniric elements of great visual impact. The story starts from an act of bullying and turns into a domestic horror and a psychological thriller. A dramatic event that dates back to the childhood of the protagonists, will end up leading us

into territory which has always personally fascinated me and terrifies me most: madness. Throughout, the point of view of the two little imaginative girls, their dreams and nightmares populating their childish nights, seem to be transforming into a flash of reality. I am conceiving a narration where light and darkness face each other continuously throughout story: the darkness of the basement where the perpetrators are locked up and the summer light of the Italian mountains of the childhood microcosm; the darkness of madness and the light of love that binds the two sisters; the darkness of a family overwhelmed by grief and sense of guilt and the light of the free spirit of the younger sister and her childish imagination. Indeed the story winds up in a continuous back-and-forth between the present and the past, a temporal movement aimed at 'reminiscence' of a removed trauma and to the overcoming of which (the cathartic revenge, of course) the whole story aims. The drama focuses on the deep and mysterious bond between two sisters and the human instinct for revenge. Equally important, indeed essential, to lead us into the world of Lena and Marit, will be music, combined with an accurate sound design. I want to create a score of environmental sounds, electronic and symphonic music that, especially towards the end of the movie, the most visionary, help us to bring the audience into a fascinating and disturbing dimension. For this I have involved two experienced musicians who are open to experimentation, Pivio and Aldo De Scalzi, who have agreed to make part of the soundtrack before the movie is filmed, as I would like to shoot some sequences starting from music and sounds, because the actors can hear it during the filming of their scenes and fully grasp the ultimate atmosphere that I want to achieve.

DIRECTOR'S BIO-FILMOGRAPHY

Carmen Giardina is an actress, screenwriter and director, who graduated from Scuola del Teatro Stabile di Genova. She is involved mostly in theatre and cinema, working with directors such as Marco Risi, Cristina Comencini, Peter Greenaway, Manetti Bros, Umberto Marino, Giancarlo Sepe, Luca Miniero and others. On TV, she was lead in "Amiche" a successful RAI series. Her latest film as an actress is the feature film "Il Contagio" by Botrugno and Coluccini, just released in Italy. In theatre she has directed several shows with a strong musical component and in 2013 she received the prestigious award Premio Ombra della Sera a Volterra, for her "Milonga Merini", a show about the world of the poetess Alda Merini that meets the world of tango. Her film directorial debut came with the victory of Cinecittà Digital Award for the short "Turno di Notte", produced by Cinecittà Holding in 2003 and selected Out of Competition at Venice Film Festival, at Montreal Film Festival and winner of Nastro d'Argento. With the following short "La Grande Menzogna", a comedy that brings to life an imaginary meeting between Anna Magnani and Bette Davis in the '50s, she received several awards in national and international film festivals. Her latest short film is "Fratelli Minori", starring Paolo Sassanelli, which recall, through the eyes of three military conscripts, the day that Aldo Moro and Peppino Impastato were killed. The short has been selected at ICF Toronto and RIFF Rome and it is still in the festival circuit.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Picture Show is a film production company based in Rome, dedicated to produce quality films oriented to international distribution and coproduction. It is also specialized on acquisitions and distribution of foreign feature films and library titles for full-rights exploitation in Italy.

The company was founded by Giuseppe Gallo, professional executive in international film acquisitions, sales and coproductions, and Fausto Verginelli, actor and musical performer.

Since 2012, it has started to develop a slate of production projects that include feature film, shorts and documentaries, which have been selected to important international development workshop and coproduction markets. Currently, it is in postproduction the feature film "Twin Flower" by Laura Luchetti, selected in 2015 at Cannes Cinéfondation l'Atelier and at Sundance Institute Development Workshop, while is in preproduction an

investigative film documentary "Pitch Black on Red Tomatoes" by Giulia Bondi, selected at the DIGG Awards 2016 for Journalism, the Apulia Film Forum 2016 and the MIA Doc 2017.

PRODUCER'S BIO-FILMOGRAPHY

Giuseppe Gallo graduated in Literature and Film Studies at La Sapienza University and earned his Master of Business Administration from Luiss University of Rome. He has been involved in film production and distribution activities in Italy and internationally. From 2000 to 2005 he worked for the Rome operation of Bavaria Film GmbH, developing projects and managing international coproductions and sales of a great number of arthouse films, from directors such as Wolfgang Becker, Fatih Akin, Aki Kaurismaki, Daniel Burman, Kim Ki-Duk and many others. From 2006 to 2012 he joined CDI, an Italian film distribution and production company, as head of acquisitions, distributing mostly independent US and English titles such as "Surveillance", "The Rum Diary" and "Blue Valentine", before moving to his own film production company Picture Show, based in Rome. He produced and wrote a musical comedy for theatre, several shorts, in 2016 a short animation film "Bagni", which was nominated at Nastri d'Argento 2016, and is developing and producing a slate of original and inspiring works from new directors and talents.

In 2017 he produced his first feature film "Twin Flower" ("Fiore Gemello"), currently in postproduction, with which he was selected in 2015 at Cannes Cinéfondation l'Atelier and at the Italy-Sundance Institute Screenwriters Workshop. The film is financed by Italian Cinema Fund of Mibact and Regione Sardegna Fund, with the support of Fondazione Sardegna Film Commission and in collaboration with Rai Cinema.

ITALY

UNDER THE SAME SKY



BETWEEN THE NORTHEAST COAST OF BRAZIL AND A TOWN OF SOUTH ITALY, THE PATHS OF TWO TEENAGERS AND A MIDDLE-AGED MAN ARE WOVEN TOGETHER THROUGH A JOURNEY OF INITIATION AND ATONEMENT.

Director: **Ilaria Freccia**

Scriptwriters: **Ilaria Freccia, Anna Basevi, Marco Morana**

Production Companies: **Fedora Film, TC Filmes**

Producers: **Ilaria Freccia, Donatella Mugnano**

Total Budget: **€2,572,145.67**

Secured Financing: **€1,994,144**

Percentage of Secured Financing: **77,52%**

Percentage of Shooting in Apulia: **30%**

Project type: **Feature fiction**

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 of 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

Imagine Margherita in the streets of Foggia and 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.

DIRECTOR'S BIO-FILMOGRAPHY

Ilaria Freccia worked with photographer Gianni Berengo Gardin, as filmmaker for the Theater Company Mabu Mines. Associate producer of the documentaries series "The Great Pleasure Hunt" directed by Elliott Erwitt for the H.B.O. She directed many documentaries and won awards for them. Her feature length script "The Time of Confluence" was nominated at the Premio Solinas. In 2013 she founded Fedora Film, with screenwriter Marco Morana.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

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 and Marco Morana.

Fedora is developing "Under the Same Sky", a feature film in coproduction with TC Filmes (BR), "This Is Just

the Beginning", "A Priceless Gift", "Shopy and the Time Highway" and "Wildfire".

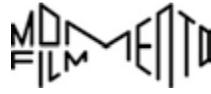
PRODUCER'S BIO-FILMOGRAPHY

Donatella Mugnano, after graduating in Law at LUISS (Rome), starts working as trainee lawyer specialized in entertainment law. There she gets acquainted with European systems of film financing and tax incentives. From 2003 until 2007 she is legal counsel for Lux Vide. In 2004 starts up the German branch of Lux Vide. From 2008 she is associate lawyer at Miccichè-Patriarca law firm where she assists producers, distributors, sales agents and talent at all stages of film production.

SWEDEN

MADAME LUNA

In partnership with MIA Rome



MADAME LUNA IS A THRILLING DRAMA ABOUT AN ERITREAN GIRL WHO IS WASHED ASHORE IN LIBYA, AND BECOMES ONE OF THE MOST NOTORIOUS HUMAN SMUGGLERS WITH DEEP TIES TO THE SICILIAN MAFIA.

Director: **Binyam Berhane**
 Scriptwriter: **Suha Arraf**
 Production Company: **Momento Film**
 Producer: **David Herdies**
 Total Budget: **€2,005,320**

Secured Financing: **€681,809**
 Percentage of Secured Financing: **34%**
 Percentage of Shooting in Apulia: **70%**
 Project type: **Feature fiction**

SYNOPSIS

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

However, the political situation in Libya changes. Madame Luna is forced to blend in among the refugees and make the dangerous journey to Italy herself. On the way, she meets a young Eritrean girl, Eli, who reminds Madame Luna of her younger sister.

Once in Sicily, Madame Luna gets connected with the Sicilian mafia. Marco, the boss, recognizes her reputation and skills, and soon she is back in the refugee business again. But there is a disturbing element: Eli. Eli is different; she is caring, gets close to the other refugees and slowly brings Madame Luna back to life. And for the first time, Madame Luna sees the other side of migration with clear eyes: slavery-like conditions, prostitution, xenophobia and death.

ML confronts the mafia and escapes together with Eli. She understands however that she will never escape from her past. And she has one last chance: to save Eli to make up for the death of her sister. Only then she will be able to save her own self.

DIRECTOR'S STATEMENT

This film started with a newspaper article that caught

my attention. A woman had been seized by the Libyan authorities and deported to Italy where she was to face trial. At only 25 years old she was one of East Africa's biggest human traffickers, arrested as an accomplice to the death of over a thousand people in the Mediterranean Sea. I was shocked and my own memories from my flight were brought to life. How had this woman ended up as a trafficker in Libya? I needed to know more. Who exactly are the traffickers?

The film gathers these real events and uses them as starting point for the story. Through the film, we step in in the main character Awa's reality and her perspective as female human trafficker - that we can understand her life as both perpetrator and victim. The film depicts her whole world, the cogwheels in the gang's machinery, and not least the individuals in Europe who make money on her and all the other human tragedies of smuggling. Europe's borders are becoming increasingly closed. To tell the story of smuggling is also about telling the story of the refugees' way in behind Europe's walls, about how this has become the only alternative which remains. This is a film about the victims and the perpetrators. At the end, this is a film about hope of a better life, which sometimes can cost life itself.

DIRECTOR'S BIO-FILMOGRAPHY

Binyam Berhane is an Eritrean born director that is now based in Stockholm, Sweden. He started working in advertising, television and with music videos in 2005 as a director and an editor. In 2011 he graduated with a bachelor degree from Stockholm's Academy of Dramatic

Arts, SADA. He has directed films such as "Yes We Can" depicting the everyday life of an afro barbershop in Stockholm, "Radio Samjah" following a radio host in Burkina Faso and, his graduation film, "Kiipa Papa" about a father's strive to reunite with his family after they have been deported. The films have all been screened at film festivals internationally. Binyam Berhane approaches his subjects with a deep curiosity and has a unique talent to blend the visual of cinematography with an eye for strong stories from reality.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Momento Film was founded in 2011 by David Herdies, and soon after established itself as one of the most vibrant independent documentary production companies in Sweden, producing numerous award winning feature documentaries and shorts which has been screened at the major festivals (IDFA, Hot Docs, CPH:DOX, etc). In 2015, the company moved into fiction with productions such as "Madre" by Simón Mesa Soto (Official Short Film Competition in Cannes 2016) and "Dear Kid" by Frida Kempff (winner of prestigious 1km Film at Stockholm IFF).

Since the start, the focus has been to be a platform for upcoming talents as well as established directors and scriptwriters who want to push the borders of filmmaking. Currently, Momento Film is working on a slate of fiction and documentary projects among which can be mentioned: "Amparo" by Palme D'Or awarded director Simón Mesa Soto, "Madame Luna" written by award winning Palestinian writer Suha Arraf, "Transnistria" by Anna Eborn and "The Gods" by awarded director Ahang Bashi. The producers of the company, David Herdies, Michael Krotkiewski and Vicky Miha, are part of the Eurodoc, EAVE and ACE networks.

PRODUCER'S BIO-FILMOGRAPHY

David Herdies is a Swedish producer, director and the founder of Momento Film. Herdies has produced over 20 feature documentaries and shorts that have been screened and awarded at festivals all over the world. He has participated in international producer's workshops such as EAVE, ACE and Eurodoc. Among his prior films can be mentioned "Madre" by Simón Mesa Soto (Official Short Film Competition, Cannes 2016, Gold Hugo for Best Short at Chicago IFF), "Fragility" by Ahang Bashi (National Cinema Award (Guldbagge) for

Best Newcomer and nomination for Best Feature 2017, City of Gothenburg Award for Best Feature at GIFF), "Ouaga Girls" by Theresa Traore Dahlberg (Dragon Award nominee at GIFF, 2017), "Winter Buoy" by Frida Kempff (Best International Documentary NIFF, 2015), "Give Us the Money" (Peabody award, 2013), and "A Separation" (awarded at several festivals).

IRELAND / MALTA / UK

THE GUT

In partnership with PFM London



AS WORLD WAR 2 ROCKS THE MEDITERRANEAN, NINA FLEES HER OPPRESSIVE RURAL UPBRINGING TO THE VIBRANT, UNDERGROUND STREET KNOWN AS 'THE GUT', IN MALTA'S CAPITAL. A COMING OF AGE TALE LIKE NO OTHER.

Director: **Rebecca Cremona**

Scriptwriters: **R. Cremona, Mariah Gretchen Robinson**

Production Company: **Ripple World**

Producers: **Dominic Wright, Jacqueline Kerrin, Gary Shartall**

Total Budget: **€8,500,000**

Secured Financing: **€4,250,000**

Percentage of Secured Financing: **50%**

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

Project type: **Feature fiction**

SYNOPSIS

Nina, a runaway farm girl, struggles to survive in the infamous cosmopolitan backstreets of Malta's capital as Allied forces amass to defend the island fortress against Axis forces. Bobby, a popular cabaret drag performer takes her under his wing, but they clash when both fall in love with the same daredevil pilot.

DIRECTOR'S STATEMENT

"The Gut" is a coming of age story which taps into the country mouse/town mouse and Pygmalion paradigms within a specific socio-historical setting. The setting happens to be one of few untold, incredible World War 2 stories.

During my rigorous research, I trailed memoirs and internet forums where ex-servicemen speak of the much needed comfort, hope and release provided in dark days of fear and nightmares, in the entertainment street in Valletta known as "The Gut". Accounts by the people who worked the bars and music-halls revealed complex dynamics, much more about empowerment and purpose than paper-thin labelling of 'victims' or 'whores'.

One surprising discovery of my research, was to find 'Bobby', a revered cross-dressing artist who was much admired in a macho society which could not even begin to perceive the strides of today's LGBTIQI movements.

In fact what I found when unfolding layers of facts and stories was a microcosm, not too different from today's realities. One in which women and minorities were valued but struggled, where judgement and acceptance abounded in equal measure, and a time when ultimately it was essential for people to come together in diversity to sur-

vive tyranny and war. "The Gut" is indeed a story at once universal and local, familiar and new.

DIRECTOR'S BIO-FILMOGRAPHY

Filmmaker, writer and producer. Her film "Magdalene" won a Director's Guild of America student Jury Prize, an honourable mention at the student Emmy Awards, and was picked up for distribution by Shorts International at the 62nd Cannes Film Festival. "Simshar" was her first feature-length film, Malta's first ever Academy Award submission, a local box office hit, and the first Maltese film to achieve worldwide distribution (including 3 theatrical releases outside of Malta). It won 17 awards at international film festivals including the Special Achievement Award at Mannheim-Heidelberg. Rebecca holds a BFA (hons) from the University of Warwick in Film Theory and Comparative Literature, as well as an MFA (hons) in Film Directing from Arts Centre College of Design.

PRODUCTION COMPANY PROFILE AND FILMOGRAPHY

Ripple World Pictures was founded by producers Jacqueline Kerrin and Dominic Wright in 2007. Our mission is to create original, high quality film and television content to entertain audiences of all ages around the world for generations to come.

Currently in production is Ivan Kavanagh's western "Never Grow Old" starring Emile Hirsch and John Cusack; in postproduction Alexandra McGuinness' New Mexico set thriller "Highway" starring Sheila Vand, Eiza Gonzalez and

Josh Hartnett and just finished Colin McIvor's Belfast-set wartime family adventure "Zoo" starring Art Parkinson, Penelope Wilton and Toby Jones.

Recently completed productions include director Philip John's BAFTA nominated coming of age road movie "Moon Dogs", three "Little Grey Fergie" feature films for children, and live action/animation family movie "Ghosthunters: On Icy Trails" for Warner Bros.

Past productions include sci-fi comedy "Earthbound" starring Rafe Spall and David Morrissey; thriller "Retreat" starring Cillian Murphy, Thandie Newton and Jamie Bell and Darragh Byrne's comedy drama "Parked" starring Colm Meaney and Colin Morgan.

Ripple's forthcoming features include Jim O'Hanlon's period rom-com "Sanditon"; and Eoin Macken's anarchic, hedonistic drama "Here Are the Young Men". Ripple's forthcoming TV productions include 1960's spy thriller series "Ratlines".

PRODUCER'S BIO-FILMOGRAPHY

Prior to forming Ripple World, Dominic Wright produced numerous award winning film and TV series throughout his career. Films include "The Daisy Chain" (2008), "El Juego del Ahorcado" (2008), "Small Engine Repair" (2006), "Song for a Raggy Boy" (2003) and "On the Nose" (2000). Television includes the series "Damage" (2007), "Proof 1&2" (2004-5). Before that he worked with financier Film Trustees where films included "The Crying Game", "The Sheltering Sky" and "Naked Lunch". Other credits include "El Pajaro de la Felicidad", "Beltenebros", "Innisfree" and the series "A Week in Politics" for Channel 4.

Dominic is a member of the Irish Film and Television Academy, the European Film Academy, a former Board member of Screen Producers Ireland, and completed the ACE program 2011/12. Dominic is a graduate of Oxford University where he graduated with a BA (hons) in English.

GUESTS ATTENDING LIST BY COUNTRY

Albania **LISUSS MEDIA** Andamion Murataj
Argentina **SUBTERRANEA FILMS** Maximiliano Monzon
Belgium **GAPBUSTERS** Joseph Rouschop
Brazil **PERSONA NON GRATA** Tathiani Sacilotto
Brazil **YOURMAMA** Mayra Auad
Brazil **ZENCRANE FILMES** Claudia da Natividade
Bulgaria **SOFIA MEETINGS** Mira Staleva
Canada **MYTHIC PRODUCTIONS** Sean Cisterna
Canada **SHAFTESBURY FILMS** Patrick Cassavetti
China **BEIJING JUBEN PRODUCTION** Li Zhu
Denmark **PAPKASSEN** Peter Garde
France **ARIZONA FILMS** Guillaume De Seille
France **EURIMAGES** Alessia Sonaglioni
France **JBA PRODUCTION** Jacques Bidou
France **KANZAMAN** Lucette Legot
France **LOCO FILMS** Laurent Daniélou
France **STUDIOCANAL** Michelangelo Fano
France **WILD BUNCH** Marie-Pierre Vallé
Germany **MISSINGFILMS PRODUCTIONS** Alessandro Borrelli
Germany **PANDORA FILM** Raimond Goebel
Greece **PAN ENTERTAINMENT** Eleni Kossyfidou
Hong Kong **MM2 ENTERTAINMENT** Mani Man
Ireland **RIPPLE WORLD PICTURES** Rebecca Cremona
Ireland **SAMSON FILMS** Rioghnach Ní Ghrioghair
Italy **9.99 FILMS** Luca Legnani
Italy **BIBI FILM** Matilde Barbagallo
Italy **BUNKER LAB** Alessandro Contessa
Italy **CATTLEYA** Veronica Galli
Italy **CINEMAUNDICI** Emilia Bandel
Italy **COLORADO FILM PRODUCTION** Gaia Antifora
Italy **CREATIVE EUROPE MEDIA DESK ITALY** Andrea Coluccia
Italy **DESK CULTURA CONFINDUSTRIA PUGLIA** Leonardo Paulillo
Italy **DM COMMUNICATION** Luca Tornatore
Italy **DRAKA PRODUCTION** Corrado Azzollini
Italy **FEDORA FILM** Ilaria Freccia
Italy **FLUID PRODUZIONI** Davide Barletti
Italy **HABANAFILM** Lucio Gaudino
Italy **IL GIGANTE** Massimo D'orzi
Italy **INDIANA PRODUCTION** Manuela Casà
Italy **INTRAMOVIES** Paola Corvino
Italy **SOLE NELLA CORRENTE** Davide Scalia
Italy **ITALIAN INTERNATIONAL FILM** Giulio Steve

Italy **KIMERAFILM** Simone Isola
Italy **LUME** Adriano Bassi
Italy **LUPIN FILM** Riccardo Neri
Italy **MIA MEDIA COMPANY** Federico Grillone
Italy **MINISTRY OF CULTURAL HERITAGE, ACTIVITIES, TOURISM - DGC** Bruno Zambardino
Italy **MIR CINEMATOGRAFICA** Francesco Virga
Italy **MOVIMENTO FILM** Mario Mazzarotto
Italy **OKTA FILM** Paolo Benzi
Italy **OVERLOOK PRODUCTION** Marco Donati
Italy **OZ FILM** Francesco Lopez
Italy **PALOMAR** Antonio Badalamenti
Italy **PARTNER MEDIA INVESTMENT** Andrea Stucovitz
Italy **PASSO UNO PRODUZIONI** Salvatore Caracuta
Italy **PICTURE SHOW** Giuseppe Gallo
Italy **RAI CINEMA** Fulvio Firrito
Italy **REVOLVER** Paolo Maria Spina
Italy **SILVER PRODUCTIONS** Gianfilippo Pedote, Rocco Ricciardulli
Italy **SOLARIA FILM** Emanuele Nespeca
Italy **TEMPESTA** Francesca Andreoli
Italy **VERDEORO** Daniele Mazzocca
Italy **VIOLA FILM** Alessandro Passadore
Italy **VIVO FILM** Marta Donzelli, Gregorio Paonessa
Japan **OFFICE KITANO** Makoto Kakurai
Japan **WA ENTERTAINMENT** Kousuke Ono
Luxembourg **TARANTULA** Donato Rotunno
Macedonia **DREAM FACTORY** Ognen Antov
Montenegro **B FILM MONTENEGRO** Branko Baletic, Milena Charan
Republic of Korea **ATO PRODUCTION** Kim Soon-mo
Republic of Korea **REDPETER FILMS** Lee Dongha
Spain **BABIEKA** Denise O'Dell
Sweden **HOB AB** Peter Krupenin
Sweden **MOMENTO FILM** David Herdies
Turkey **MEETINGS ON THE BRIDGE** Gülin Üstün
UK **DISSENT PROJECTS** Carlo Nero
UK **FILM & MUSIC ENTERTAINMENT** Sam Taylor
UK **ROOK FILMS** Pietro Greppi
USA **A BETTER TOMORROW FILMS** Lori Tilkin deFelice
USA **A-LO FILMS** Alex Orlovsky



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