

BOOK OF PROJECTS



FEST
2022

New Directors
New Films Festival

20.06
— 27.06

ESPINHO, PORTUGAL

www.fest.pt

Schedule

24 JUN — Friday

09:30- 18:00

Check-In | 09:30 – 10:00 |

Work in Progress

+ **Another Day** | 10:00 – 10:10 |

Eneos Çarka

+ **BEYOND PATAGONIA** | 10:10 – 10:20 |

Kike Colombo, Manuel Fernandez Arroyo

+ **Eight Bones** | 10:20 – 10:30 |

Valentina Foubert

+ **Go, friend, go** | 10:30 – 10:40 |

Francesco Lorusso, Andrea Settembrini, Gabriele

Licchell

+ **SUPPORT** | 10:40 – 10:50 |

Adam Roszkowski

Coffee break | 11:00 – 11:30 |

Make It Short

+ **Alice** | 11:00 – 11:30 |

Sven Spur

+ **ANTENNA** | 11:40 – 11:50 |

Duarte Pedroso de Lima

+ **Art is Missing** | 12:00 – 12:10 |

George Kontos

+ **Only the Forgotten is New** | 12:20 – 12:30 |

Mona Schier

+ **Sea Salt** | 12:30 – 12:40 |

Leila Basma

+ **Totality** | 12:40 – 12:50 |

Laura Low

+ **When the Fridge took my Mom away** | 12:50 – 13:00 |

Cris Bringas

Lunch Break | 13:00 – 14:00 |

Jury Meeting | 14:00 – 15:00 |

Results Announcement | 15:00 |

Private Feedback + 1 on 1 Meetings

with Panelists | 15:30 – 18:00 |

25 JUN — Saturday

09:30- 19:30

Check-In | 09:30 – 10:00 |

Feature Gems Session

+ **4 HOURS** | 10:00 – 10:10 |

Petros Charalambous

+ **Apple Cheeks** | 10:10 – 10:20 |

José Félix Marques Torrado

+ **Bloodless Revolution** | 10:20 – 10:30 |

Rui Pedro Sousa

+ **Carmen's battle** | 10:30 – 10:40 |

Maria Sanchez Teston

+ **Fidan** | 10:40 – 10:50 |

Ayçıl Yeltan

Coffee break | 11:00 – 11:30 |

+ **LORE'S HOME** | 11:40 – 11:50 |

Maria Hengge

+ **Peer Through the Skin** | 12:00 – 12:10 |

Diler Ercan

+ **POINTS OF VIEW** | 12:00 – 12:10 |

Pepi Romagnoli

+ **Pyrrhic** | 12:30 – 12:40 |

Cosmin Nicolae

+ **The Night Letters** | 12:40 – 12:50 |

Cosmin Nicolae

Lunch Break | 13:00 – 14:00 |

Jury Meeting | 14:00 – 15:00 |

Results Announcement | 15:00 |

Private Feedback + 1 on 1 Meetings

with Panelists | 15:30 – 18:00 |

Cocktail | 18:00 – 19:30 |

Editorial

We're very happy to welcome you to **FEST — Pitching Forum 2022**. Throughout its ten-year history, this event has proven to be an impressive and rewarding opportunity, creating bridges between the most creative filmmakers and top industry experts.

In 2022, the **FEST — Pitching Forum** will occur between the 21st and 25th of June, in Espinho, Portugal. However, the final pitch presentations will also be broadcasted online to a selected audience of industry professionals.

This allows for a bigger panel of experts and a worldwide audience, granting access to industry gatekeepers that would otherwise not be available to travel to Espinho for the physical event.

About the event

FEST — Pitching Forum is an international film project competition, providing development support and co-production opportunities. Open to work-in-progress projects of different lengths, genres and stages of development (from idea to post-production), **FEST — Pitching Forum** is an excellent platform for all filmmakers, emerging and established alike, to present their work-in-progress to top industry producers, financiers, fund managers and investors from all over the world, all looking for new projects to support.

The **Pitching Forum** will be split into two main parts:

+ The training sessions will be held between the **21st and 23rd of June, 2022**, in Espinho, Portugal;

+ The final pitch sessions will be held on the **24th and 25th of June, 2022**, in Espinho, Portugal

Initially, the 22 selected finalists will partaken in a 3-day dedicated training program guided by pitching professionals, in preparation for their final presentation. In these sessions, they had a chance to deepen their knowledge and skills regarding script development and pitching, and to improve their presentation technique and strategy.

In the Final Pitching Forum Sessions (one for each category: **Feature Gems**, **Work-In-Progress** and **Make It Short**), the finalists will have 5 minutes to pitch their project to our jury and to the panel of experts and industry observers. Each pitch is followed by a 5 minute Q&A – collective feedback and discussion with the jury and experts' panel.

The awards will be decided by the jury after the project pitches are over — and the winners will be announced during the event.

Awards

The best projects in each category will be rewarded with:

+ **FEST Film Lab Awards**: a weekend training at a FEST Film Lab workshop of the winners' choosing;

+ **Script Consulting Award**: Script Consulting Prize promoted by Filmmarket Hub;

+ **Post Production Awards**: post-production services provided by one of FEST's partners: Halo Post Production, Zé Maria Colorist or Resonance Post Production.

+ **Distribution Award**: a distribution deal provided by one of FEST's partners: Mailuki Films or Raina Film Festival Distribution.

The awards will be announced immediately after the jury reaches a decision. After the announcement, each finalist will have the opportunity to partake in an exclusive individual meeting with all the experts, for private feedback and counselling about their project. This feedback is extremely valuable to participants, helping them understand the potential of their projects and the steps they need to take to bring it to completion.

Other opportunities

Apart from the awards, each project can grab the attention of international producers, distributors and investors present during the session (both panel members and industry observers), and receive an individual co-production proposal, advice or recommendation.

All the fiction feature film project finalists will also be awarded a no-term subscription on the Filmmarket Hub platform, allowing them to reach producers worldwide.

We truly hope that providing this diversified support will help all the finalists to develop their projects, collect valuable feedback, widen their professional network and reach the goals they are aiming for at this edition of FEST.

Over 200 projects from all over the world have been pitched so far at FEST — Pitching Forum, including productions from Hong Kong, India, USA, Romania, Italy, Belgium, Germany, UK, and Portugal, some of them being later on successfully distributed at international festivals, in cinemas and on TV – in large part thanks to the collaborations initiated at FEST.

Projects —

Feature Gems



4 HOURS

Paul, a middle-aged fading architect, who chooses, as a self-restriction, to live his whole day within 4 hours, finds himself living in a caravan next to the expensive family house he had built, while trying to convince his daughter to return back to Cyprus – after several years living with her mother – to celebrate her 18th birthday with him.

Production Details

Countries: Cyprus, Greece

Stage of production: Script Development

Expected runtime: 87'

Genre: Drama

Languages: Greek, English

Estimated budget: 800,000 eur

Supporting Institutions: Ministry of Education, Youth, Sports and Culture of Cyprus

Director | Producer: Petros Charalambous

Writers: Petros Charalambous, Stavros Raptis

Synopsis

A character-driven relationship drama between a father and a daughter reuniting. Paul, a middle-aged fading architect, chooses, as a self-restriction, to live his whole day within 4 hours. After his separation, Paul is forced to live in a caravan next to the expensive family house he had built, while trying to convince his daughter to return back to Cyprus, to celebrate her 18th birthday with him – she has been living for a few years with her mother in France. When she arrives they embark on a journey of getting to know each other from the beginning. As their relationship evolves, they try to overcome the constraints they imposed on themselves and to one another – or not.

About the Author

Petros' early exposure to photography, theater and art, as well as his need for emotional and visual expression, led him to Hollywood where he studied film and television directing at the California State University. Since 2000 he has been directing commercials, documentaries and films. Some of his commercials were nominated and awarded in various competitions. His film *Boy on the Bridge* was

selected in over 50 festivals and won 13 awards. It had its world premiere at the Rome Film Festival. *Patchwork*, his second feature film, had its world premiere in the East of the West competition section of the Karlovy Vary International Film Festival. The film has travelled to many festivals winning important awards. He directed the small opera *Epitafios*, the play *Historias Paralelas* and for the 24hours plays the theatre performance *Hearts at 950 degrees Celcius* and the play *Your Molotov Kisses*. He was the artistic director of the children's section of Cyprus Film Days and organized the EFA YAA (European Film Academy Young Audience Award) from 2019 to 2021 in Cyprus. *4 Hours* will be his third feature film.

Stavros Raptis was born and raised in Patra. He studied cinema in Athens. His short film *Left Right* (produced by ERT microfilm) participated in 35 international festivals (including Sarajevo, Shanghai, São Paulo, Ljubljana, and Encounters) where it won awards and mentions. As a casting director he has worked for Greek and international productions, like *Cosmic Candy*, *The Little Drummer Girl*, *Durrells*, more than ten short movies and about 500 commercials from 2001 to date. The latest casting projects, are Disney's *Greek Freak* and the *Crimes of the Future* by Cronenberg. The film *Apples*, co-written by Christos Nikos, was Greece's nomination for the Oscars after its world premiere at the Venice Film Festival in the Horizons section, having participated in festivals Chicago (where it won the Screenplay Award for Christos Nikos and Stavros Raptis), and the stamp that Cate Blanchett's company put on the production of the film, with her being debts executive producer. He is currently co-writing the screenplay for Christos Nikos' *Fingernails*, again produced by Cate Blanchett and starring Jessie Buckley and Riz Ahmed.

Note of Intent

4 Hours it is a character study film which focuses on an intimate father-daughter relationship. It is about time and making the most out of it through the eyes of a father – a character who is a failure, out of focus, blurry, who, having lost everything, tries to come back to the surface and stand again on his feet. Yet with a very specific need – to see and reunite with his daughter again. It is also about the overwhelming power of a father's love for his daughter that could overcome time constraints. Directing-wise, the fact that as a character he is far from perfect, was the first element that made me want to explore the protagonist's journey in-depth and tell this

story. He is not the perfect husband and certainly not the perfect father. But now he is given a second chance to make amends, or rather, he gains a second chance to be close to his daughter. The second element was that of the brace. Juliette has to wear the scoliosis brace for 20 hours a day. This is something that affects and shapes a teenage girl's behavior and character thus making Juliette's role multilayered and very interesting to direct. It is not film about the brace though but about the constraints we impose on ourselves. The way we keep ourselves bound on the past, on our mistakes, on what society wants, on fear. The time and the brace are just the vehicles. The contrasts and twists in the story are yet more elements I can identify with and draw images and references from my own experiences as both a father and a husband. Having said that, I feel like I can understand what the protagonists are going through and try to express that with images. The wrong choices, the paths you took and the ones you didn't. How, from one moment to the next, your world as you planned it can be turned upside down and you can find yourself outside your home, your marriage, your family or most importantly yourself. It's a story very close to me that I would love to see it finding its way to the big screen.



Petros Charalambous

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Stavros Raptis

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Apple Cheeks

Maçãs do Rosto

A farmer and single middle-age father falls victim to his neglectful past of drugs and violence while fighting to live a calm and peaceful life.

Production Details

Country: Portugal
Stage of Production: Script Development
Expected Runtime: 110'
Genres: Independent, Crime, Romance, Comedy
Language: Portuguese
Estimated Budget: 500,000 eur
Director | Writer: José Félix Marques Torrado

Synopsis

A farmer and single middle-age father falls victim to his neglectful past of drugs and violence while fighting to live a calm and peaceful life. Single father, apple picker and confident middle-age man lives a calm and Stressless life. He works, takes care of his son and sells weed to make some extra money. His troubled past of drug use, violence and an unexpected son of a runaway mother made him settle down in his parents house and get away from his erratic behaviour. Everything changes when he meets Roga, a man from the past and a few days later Júlia the runaway mother of his son.

About the Author

The author José Torrado, wrote the story and intends to direct it. Aside from the short movies he made in film school he was made a movie called *ELAS TAMBÉM ESTIVERAM LÁ* by Joana Craveiro, who is a theater director, college teacher and founder of Teatro do vestido a theater Company, where he did all the recording and editing.

This is the first feature film José Torrado is trying to make, as he just left college.

Note of Intent

It's my belief that a story of empathy towards a person with erratic behaviour is a good topic of reflection, and that's what I hope to get with this movie. A good and well spent time at the movies that leaves you in doubt about certainties of good and evil, especially in a time where we tend to be so quick to judge. I intent for the movie to work almost as a character study.



José Félix Marques Torrado
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Portugal, 25 de abril de 1974

REVOLUÇÃO SEM SANGUE

Bloodless Revolution

Revolução sem Sangue

In 1974, five Portuguese lost their lives in what is still called the Bloodless Revolution.

Production Details

Country: Portugal
Stage of production: Pre-Production
Expected runtime: 150'
Genres: Drama, History, Biographical
Language: Portuguese
Estimated budget: 2,000,000 eur
Supporting Institutions: Portuguese Army, Lisbon City Hall
Director: Rui Pedro Sousa
Producers: Sónia Resende, Jessica Martins, Nuno Rocha
Writers: Rui Pedro Sousa, AMP Rodriguez

Synopsis

Inspired by true events, Bloodless Revolution follows the story of five individuals who go on their daily routines. They all dream about liberty, freedom of speech and a chance to get rid of the atrocious Dictatorial Government that ruled Portugal for 40 years. João Arruda is a 20 years old boy, a philosophy student and an activist against the regime, Fernando Giesteira is a 17 years old boy who works at a Night Club in Lisbon, Fernando Reis is a 23 years old soldier who is in Lisbon on vacation, António Lage is a 33 years old man who works inside PIDE (The horrible state police who tortures anyone who is against the regime) as a clerk. José Barneto is a 38 years old man, father of 4 young children and also an activist. Their separate lives connect on the horrible true events of the 25th of April 1974 when PIDE shot several gunshots towards the crowd who was protesting in front of their headquarters. The Portuguese Revolution is known today as being a Bloodless Revolution. Politicians and teachers at school repeat that same saying year after year. But it was a revolution with some blood spilled and this is the story about those forgotten heroes.

About the Author

Rui Pedro Sousa was born on August 24, 1986 in Aveiro, Portugal. Aiming to become a Film Director, he soon moved to the city of Oporto, in Portugal, to study cinema at the Escola Superior Artística do Porto (ESAP). After he went to work at the Production Company Lightbox Filmes, where he worked as a Motion Designer and VFX Artist for 8 years. While doing so, and with the mindset of becoming a Director, alongside working in Portuguese blockbusters, such as *Balas & Bolinhos: O Último Capítulo*, as a visual effects artist, he gathered his friends to produce his first short film *Tsintty* (2013) during the weekends in 2012. In the next years, and accumulating the parts of writer and director, he signed the short film *Limbo: A Small Measure of Peace* (2016), or a trilogy of shorts, (Zombie, Awoken, and Whispers), that were combined into just one movie, *Insanium* (2018). These movies went to several film festivals around the world, winning some awards which included the "Rising Star Award" for Rui Pedro Sousa at the Canada International Film Festival.

Rui Pedro became a partner in Station Production in 2019. His first feature film as a Director and Co-Writer - *Revolução (sem) Sangue* - explores forgotten historical aspects of the famed Carnation Revolution, in 1974, which amazed the world due to its uncommon features.

Note of Intent

I recently saw a news article entitled "The revolution that wasn't so mild". For the first time in my 35 years, I came to realize that a shared memory that I thought to be absolute, was not. After all, the Bloodless Revolution had had blood.

This discovery took hold of me. I had to know more about who João, José, the Fernandos, and António were. And that's how I found the book "Forgotten in April" by Fábio Monteiro, in which I fell in love with these people and the meaning and scope they had in my life without my knowledge. Few people remember the death of April 25th, forgotten and abandoned in the past by the enthusiasm to proclaim a revolution without the deaths of victims or heroes.

The movie proposes to further elevate a revolution that was, effectively, the basis of a peaceful transition from a dictatorial regime to democracy and freedom, with a degree of pacifism and poetry rarely or ever witnessed in contemporary times.

There are several films and documentaries that show us the revolution from its conception to its conclusion, but none that show it from the people's point of view, especially these 5 people who lost their lives in the confrontation between civilians and PIDE agents at António Maria Cardoso St. We not only see how they lived and crossed their fates, but also the epilogue of their lives in family and friends.

If a country finds meaning in the collective, then it's in these forgotten of April that we acknowledge the true meaning of "being free".



Rui Pedro Sousa

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Carmen's Battle

La batalla de Carmen

Carmen is going to have to fight two battles in her life: to become a mother and to clean up a past mistake in order to make her life meaningful again.

Production Details

Country: Spain

Stage of production: Script Development

Expected runtime: 90'

Genres: Thriller, Drama, Women, LGBTQ+, Social Issue

Language: Spanish

Estimated budget: 1,800,000 eur

Supporting Institutions: Best Feature Film Screenplay Award 2021 of the Junta de Extremadura, Spain. Government of Extremadura's Culture, Spain. The Extremadura Audiovisual Company . Consultancy of the Spanish Project Developer "Not Alone"

Director | Scriptwriter: Maria Sanchez Teston

Synopsis

Carmen is fighting a double battle: she wants to become a mother and she is running out of time. She and her partner have been waiting for more than two years for a call from the Public Health System because they have had to resort to artificial insemination. Carmen has another problem that torments her: she wants to clean up her professional record, which she tarnished years ago by manipulating a student's grades, so that she would not lose her scholarship. This cost her a disciplinary file that has kept her away from teaching ever since. She has just found the opportunity of a lifetime in "El Pilar", a private school of conservative ideology, located in another city. Moving is not a problem for her, even if it is only to replace someone for a short time. She wants to keep her new job so much that she decides to adapt herself to the school's beliefs. Carmen sees "El Pilar" as an extraordinary opportunity to prove that she is ethical and fair to all students. But the teaching staff has not chosen her randomly: they need her to be able to repeat the same infraction she committed years ago and that damaged her life so much.

About the Author

María Sánchez Testón has a degree in Audiovisual Communication, trained in Film Directing at the Escuela de Cine de Cuba (EICTV), a master's degree in Digital Film Directing and Production (Universidad de La Laguna, Tenerife) and a master's degree in TV Production (Universidad Complutense de Madrid and RTVE). Since 2006 she has been working as a director, script writer and editor in fiction and documentary formats. She currently combines her work as coordinator of the audiovisual department and producer of educational content for a national company, with the writing and development of film projects. She is a teacher and author of the course "Analysis and writing of film scripts" given by Aula Mentor of the Ministry of Education in Spain. She is also a jury member at national and international film festivals.

Her documentary short film *For the cinnamon flower* was nominated for Best Documentary Short Film at the 28th edition of the Goya Awards.

In November 2021 she received the Award for Best Feature Film Screenplay granted by the Ministry of Culture of the Regional Government of Extremadura for the screenplay *The Battle of Carmen*.

Note of Intent

I take as a reference the cinema of Michel Haneke, where through complex characters and stories with strong social criticism, connects relentlessly with the viewer. A cinema with strong social commitment, with an important weight in terms of characters, with a strong and committed story that engages the viewer through suspense and plot, without great technical artifice. In *Private Life* (Tamara Jenkins, 2018), where the desperation and obsession of a couple to become parents after being in their forties, endangering their marriage, connects narratively with the character of Carmen. It develops, as in *Master of None* (Aziz Ansari, 2021), the theme of the urgency of time. Alice, undergoes the pressure of insemination because of her low ovarian reserve, which will degrade in the following months. Also in *El desorden que dejas* (Carlos Montero, 2020), as in *Carmen's battle*, different paths and different themes converge, which are very present today's life and which also cross each other.



Maria Sanchez Teston

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Fidan

After her mother's death, despite her great success by being accepted to a renowned high school, Fidan finds herself at a crossroads between her dreams and leaving her brother, her father behind.

Production Details

Country: Turkey
Stage of production: Pre-Production
Expected runtime: 90'
Genre: Drama
Languages: Turkish, English
Estimated budget: 230,000 eur (70% secured)
Supporting Institutions: Republic of Turkey Ministry of Culture
Director | Writer: Ayçıl Yeltan
Producers: Yalçın Akyıldız, Görkem Yeltan

Synopsis

Fidan, who dreams of becoming a doctor in the future, passes the renowned Anatolian High School exam with a high score. Her mother dies before she can give this good news. After her father drifted into a severe loss and lost his sense of responsibility, Fidan is caught in an extremely powerful dilemma: She is at a stalemate between achieving her dreams and being apart from her father and brother. Driven to a crossroads, Fidan decides to hide the fact that she has passed the exam from everyone, including her aunt Nesrin, who takes care of her. Although she is mature for her age, Fidan is a little girl who takes responsibilities that weigh heavily on her weak shoulders. Should she go to school that can open the doors to her bright future?

About the Author

After earning her degrees in Music and Theater from Ankara and Istanbul State Conservatories, Ayçıl Yeltan portrayed many significant roles at Dormen Theater in Istanbul. She earned her MFA at CalArts (USA) in acting and appeared in numerous stage, film and tv productions

in Istanbul, NYC and Los Angeles. Ayçıl Yeltan also writes, directs and produces films as well as continues her acting career in independent film productions internationally. Her second short film *Topanga*, which she wrote, directed and produced won 6 awards in global film competitions and film festivals and continues its journey. Her new film project *Fidan* is going to be her debut in Feature Length Film.

Note of Intent

I intend to create a world that reflects the lives of Anatolian women who were my heroes growing up. Though moved by many of their stories, I remain particularly affected by narratives about the courageous girls who sought to get an education. I choose to tell *Fidan* through the silent struggle of a little girl striving to declare her independence by seeking higher learning. I prefer to tell Fidan's story from her teenage perspective because I want to build a parallel between her stage of life and the fact that women are on the verge of significant development and change to better their independent existence worldwide. Although the story emphasizes the importance of education, I aim to avoid being didactic and plan to take a more impressionist cinematic approach. I created my protagonist, Fidan with no dialogue and chose to support her thoughts and emotions through other characters' dialogue.



Ayçıl Yeltan

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Yalçın Akyıldız

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Lore's Home

LORE'S HOME

LORES ZUHAUSE

When her husband dies Lore gets into a frenzy of nightmares, memories and projections. As her children claim their inheritance she finds a community with strangers and frees herself from her family.

Production Details

Countries: Germany, Austria

Stage of production: Script Development

Expected runtime: 90'

Genres: Women, Tragic Comedy

Language: German

Estimated budget: 500,000 to 1,000,000 eur

Supporting Institutions: BKM, City Vienna Culture

Director | Producer | Writer: Maria Hengge

Synopsis

With the death of her husband Johann (90), Lore (70) gets surprised by the egocentricity of her children Charlotte (50), Bruno (45) and Hanna (40).

Hanna swears vengeance for Johann's oppression and finds a screaming group in his doctor's office. Her son Chrischi (6) counts the gaps between numbers. Lore praises him for that.

Bruno and his girlfriend try to fetch Johann's Porsche from the garage. Charlotte quits the Tibetan AuPair Yeschi (34) and sends Ella to Lore. But when Lore looks with Ella for Yeschi at a demo, Ella ends up in boarding school. Hanna fakes her father's prescriptions to give Chrischi pills. When Lore holds her accountable, she escapes and has an accident for which she blames her son, who flees.

Alone at home Lore seeks advice from Johann, who appears as a ghost. His narcissism and differences in their marriage are revealed. While renovating the house, Lore experiences support from the craftsmen Andrzej (65) and Gibran (22), who have fled Syria. When she lets Gibran drive the Porsche, Bruno attacks him. Hanna and Charlotte poison Lore with pills to calm her down. Allegedly suicidal, Lore ends up in the mad house, where she meets

Yeschi, who set herself on fire in protest against China. Chrischi finds Gibran and in Lore's home they meet Ella, who fled boarding school. While the siblings argue about their inheritance in Lore's house, Lore and Yeschi break out and return. Lore throws her children out, gives the keys to Yeschi and Gibran and travels with Andrzej to the sea.

About the Author

Maria Hengge was born in March 22nd, 1970, in Chicago, USA and grew up in Munich, Germany. After studying acting at the Max Reinhardt Seminar in Vienna, she worked at the Vienna Burgtheater as a Member of the Ensemble. Besides she arranged several theater projects on her own and acted in several films for TV and cinema. In 2005 she studied feature film dramaturgy and film aesthetics at the Film University in Berlin-Babelsberg and realized her short film *THE LAST BUS* in 2008 and the feature film *SIN & ILLY STILL ALIVE* in 2015 as writer, director and producer. Both films were screened in more than 30 international film festivals and won numerous awards.

SIN & ILLY STILL ALIVE was also screened in cinemas and in high schools and is digitally distributed worldwide by Daredo GmbH.

Note of Intent

The feature film *LORE'S HOME*, which I intend also to direct, is a family's tragic comedy that raises questions about our social co-existence and opposition in a prosperity that is not used, but often abused. The family stands for the society of a wealthy and developed country.

After the death of Lore's husband Johann, who was the authoritarian patriarch of the family and a psychiatrist, an in-between space opens up for Lore, in which divisions between the generations show up, conflicts of prosperity become apparent and are related to precarious existential conflicts.

The film narrates from Lore's point of view.

For the implementation I choose a fragile, associative, non-linear and transcendental style in which Lore's imaginations, memories and dreams mix up and create confusion, which will be worked out through repetitions, irrationalities and disparities in the story, but also by distortions or blurrings in the image or sound design or

absurdities, contradictions or exaggerations in the scenery and actions of the people. Dreams become realities without clearly differentiating or delimiting them, a mixing of diverse impressions takes place and finally a reorganization. I want to make Lore's transformation tangible by showing the difficulties and limits she encounters and overcomes. I want to put the audience in a similar state like Lore in her crisis.

The films *The Father* by Florian Zeller and *Mulholland Drive* by David Lynch inspire me deeply.



Maria Hengge

Director, producer & writer

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Peer Through the Skin

Yeryüzünden

A group of astronomers and a group of UFO enthusiasts who are camping near historical ruins to observe a rare sky event are unaware that they will witness the "apocalypse".

Production Details

Country: Turkey

Stage of production: Script Development

Expected runtime: 100'

Genres: Mystery, Horror

Language: Turkish

Estimated budget: 542,700 eur

Supporting Institutions: Türkiye Ministry of Culture; General Directorate of Cinema, Script and Dialogue Writing Support; Film Standartları Istanbul - Post Production Company; Izmir Cinema Office - Film Commission

Director | Writer: Sertaç Koyuncu

Producer: Diler Ercan

Synopsis

Bariş (43), an astronomer, lost his twin brother Savaş, an occupational safety specialist, in a mine explosion that killed forty-five miners. After the explosion, Bariş and Beliz (74) began organizing sky-watching events to observe the meteor showers every October, donating the proceeds to those who lost loved ones in the mine explosion. Five years after the explosion, only twenty-one people from the mining town and surrounding cities participated in sky-watching events organized by Bariş and Beliz. Most of the participants in this year's event are from the astrologer and ufologist circle of Nuran (44), a retired elementary school teacher. Soon, some tensions arise between the participants, who are interested in conspiracy theories, astrology, ufology, and Bariş Beliz and other scientists. Meanwhile, some unexplained strange events begin to occur around the campsite: Unidentified flying objects, crop circles, animals mysteriously found dead in the wilderness, and people who disappeared without a trace. Beliz's questioning attitude and determination on the night of the meteor shower reveal the town's big secret: Some of the townspeople, utterly impoverished after the mine explosion, are selling their organs to a secret

network. The organ trafficking network conducts the organ transfer using unmanned aerial vehicles and spreads rumors of aliens in the area, causing these vehicles to be mistaken for UFOs by the locals.

About the Author

Sertaç Koyuncu was born in 1991 in Ankara. He graduated from the Hacettepe University Ankara State Conservatory Department of Clarinet in 2011 and the Dokuz Eylül University Film Design and Directing Department in 2016. In 2019, he graduated from the master's programme of the same department. He is currently pursuing his PhD in the Department of Cinema and Media Studies at Bahçeşehir University and working as a research assistant in the Department of Film Design at Yaşar University. His articles, reviews, and essays on horror cinema have been published in cinema journals such as Sekans, Psikesinema, Sinemasal, and Alacakaranlık. His personal and academic research on genre films, film aesthetics, gender, and horror cinema continues. He has worked as an assistant director on feature films and organized film analysis, short film production, and screenwriting workshops in various institutions. His goal is to produce films of international standard in Turkey in the genre Elevated Horror.

His latest short film *Suffocating with Manners* was subsequently selected for 20 festivals, 11 of which are international; won 5 awards and was nominated for several awards including "Best International Short Film" at 6 festivals.

Note of Intent

On May 13, 2014, a mine explosion occurred in Soma district of Manisa province, Turkey, killing 301 mine workers. This event, which is a serious social trauma for Turkey, has also occupied the country's agenda for a long time with the controversial judicial process. Today, in 2022, the judicial process is still ongoing and the magnitude of the tragedy is almost forgotten. Although *Peer Through the Skin* is not directly connected with this incident, it tries to point out the mining accidents and workplace homicide in Turkey and around the world with many references it contains. On the other hand, another dimension in which the film is inspired by real events is the characters who use the beliefs of astrology, spiritua-

lism and ufology to cover up the real trauma. Recently, it has been observed that interest in conspiracy theories about extraterrestrial beings has increased on social media accounts in Turkey. There are about 300,000 people who believe in extraterrestrial beings in Turkey alone on social media such as Youtube, Facebook, Instagram and Twitter. The groups with the most members are Sirius Space Science Research Center and Orion UFO and Extraterrestrial Beings Research Center. International platforms founded by conspiracy theorists such as Steven Greer have members well above this number. The film establishes its narrative by using these two real-life phenomena in a dialectical form.



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Diler Ercan

Producer

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POINTS OF VIEW

PUNTI DI VISTA

The story of a homeless Romanian meshes with the points of view of persons living very close to him in the center of Milan, until a discovery leads him back to Romania in search of redemption.

Production Details

Countries: Italy, Romania

Stage of production: Pre-Production

Expected runtime: 90'

Genres: Social Issue, Biographical, Human Interest

Languages: Italian, Romanian

Estimated budget: 230,000 eur

Supporting Institution: Applied to CREATIVE EUROPE FUND

Director | Writer: Pepi Romagnoli

Producers: Michelangelo Pastore, Oana Muntean, Pepi Romagnoli

Synopsis

Two very different lives coexist in the city center of Milan: that of the homeless Mihai, age thirty, hailing from Romania, and that of a lady into her eighties, my mother, who is no longer able to leave her house and who tries to understand others by analyzing their handwriting. Two opposite worlds that confront one another on a host of different topics that range from Mihai's nightmarish childhood spent in a Romanian orphanage, to the selfsame Mihai's literary passions, books. We shall discover the personality and character of this particular Romanian homeless person through a juxtaposition of points of view, with the persons he meets in Milan, together with Ela, his Albanian fiancée. ...as evinced in his encounter with Anca, an Olympic gymnast, also from Romania, or, again, as illustrated in his exchange with don Marco, a priest of the Holy Rosary with whom he talks about God and about how he feels exploited at his job; and as also shown in his meeting with Valerio Massimo Manfredi, his literary idol. And then comes the discovery of an association founded in Romania to help the orphans of the May 9th Institute, where Mihai had spent his childhood, and this will convince him to contact Daniel, an ex-orphan himself and

founder of that association. And from there, now fired up, he sets off to Romania with the goal of coming to terms with his past and finding a new pathway to gainful employment, a proper home and a normal life with his Romanian identity.

About the Author

Pepi Romagnoli studies at the Piccolo Teatro of Milan where she attains a directing degree and then one in Art History at Milan State University.

She makes her direction debut with **COURTYARD WINDOWS** a visionary film that participates at various festivals.

She works on the soap opera **VIVERE** and **CENTOVETRI-NE** (MEDIASET GROUP).

Michelangelo Film is a production company that she creates with Michelangelo Pastore to realize creative documentaries.

The latest documentaries that Pepi realized were **The same as yesterday** (2020), **Swiss communist party** (2019) and **A glorious delegation to Pyongyang** (2018) that won several international awards.

Note of Intent

The idea of confronting my mother's graphological analyses with the opinions of a homeless person, came to me after making the acquaintance of Mihai, who spends his days reading the novels of Valerio Massimo Manfredi. Mihai showed me a willful temperament and so I was drawn to tell his story and help him find his way. Through an in-depth work of interviews shot in Mihai's POV, four and a half hours of edited material was assembled. And from this the beginning of the documentary will be created and then integrated with the objective lensing we have already begun with a DOP / camera operator. The heart of the project will develop in the journey to Romania which will lead Mihai and his fiancée Ela first to Bucharest, and then to Ploiesti, where Mihai will meet his family and his mother, whom he has still been unable to forgive for having abandoned him in that infamously awful orphanage. And in the end, the arrival at the May 9th Institute itself, where Mihai had spent his childhood and where thanks to the work of the ex-orphan Daniel and the association he has founded, he will be given an opportunity to find a normal life. And I would like the

journey to end in Bukovina, where Mihai has never been but had always dreamt of visiting, right from early childhood when he had considered it a magical corner of heaven. And I would like to end with the image of Mihai and Ela entering a painted monastery and stopping in front of a Christ Pantocrator.



Pepi Romagnoli

Director, writer & producer

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Pyrrhic Pirica

The life of a veteran of the Romanian mission in Afghanistan is detonated by civilian existence and her feelings for the refugee she protects, while risking a conflict with forces that outweigh her.

Production Details

Country: Romania

Stage of production: Script Development

Expected runtime: 90'

Genres: Drama, Psychological Drama, War/Anti-War

Languages: Romanian, English

Estimated budget: 1,300,000 eur

Director | Screenwriter: Cosmin Nicolae

Producer: Velvet Moraru

Synopsis

Victoria, a veteran of the Romanian mission in Afghanistan, is back to the home she shares with Relu, her father, on the bleak Romanian coastline. Under psychiatric treatment for OCD and PTSD, she barely manages to get a desk job at the harbour. One night, Victoria makes a horrendous discovery: a pile of dead refugee bodies inside a container. The sole survivor manages to run away. With the help of corrupt policemen and one of Victoria's colleagues, Radu, the private security company in charge of the harbour tries to blame Victoria for the incident. Back home, she finds out that the refugee, Dariush, followed her. Victoria decides to secretly shelter him in her father's house. Dariush finds a job at a quarry owned by the same company running the harbour security. Things go well for a while – Dariush is a beneficial presence both to Victoria and Relu. However, after an accident at the quarry and the ensuing riot that endanger the operation run by the local mobs, Dariush becomes their target. The hunt for Dariush leads to Relu being killed by the mobs. Once again, Victoria has to bring out the soldier in her. A sequence of vengeful events is set in motion: Radu, the corrupt policemen, the mobs – Victoria pushes them all to their deaths.

Still, she knows Dariush will not be safe and takes him to a human trafficker to take him to Western Europe. A deal is done, but Dariush vanishes as the lorry departs. Victoria is left reeling, as we realize neither side of her can win.

About the Author

Cosmin Nicolae (b. 1981) is a Romanian-born, Berlin-based artist with a singular trajectory that has seen him trade an early television screenwriter career for a stint in advertising, only to embark on an independent music journey next. A little over a decade later, he has honed an “anti-disciplinary” practice working with image, sound, text to produce works of intimate reflection at the intersection of auto-ethnography, psycho-geography and possible futures, with incursions into scoring, sound design and theory fiction. There's the constant feeling that all these practices feed back into one another, and that from each respective vantage point, Nicolae is able to make the kind of dynamic and intuitive artistic decisions that few can - keeping his work fresh and current without concession - ceding to his own desire to further his vision. With aesthetic cues from the likes of Ulrike Ottinger, Ulrich Seidl, Diao Yi'nan, Tsai Ming-liang or Angela Shanelc, his focus in the past three years has been writing short and feature film screenplays coming full circle to his unrelenting passion for all things cinema.

Note of Intent

Military life and its collision with civilian life have been a constant element of fascination to me. I am interested in army veterans' unsuccessful reabsorption into a society that holds the Army institution in high regard, but has little attention for individual traumas.

I envision *Pyrrhic* putting revenge narrative tropes in a cinematic collider that fuses social commentary with meditative states. I will set a pace that encourages sweeping camera movements, using long, rich shots, contrasting the inner turmoil of our characters with the derelict seduction of industrial locations and the beauty of natural surroundings.

I will put together a cast of professional and non-professional actors, providing a layer of realism and fostering strong performances. Conditions faced by ex-military are hard to approach, hence I will consult with experts.

An area of concern is the considerate depiction of the lived refugee experience, for which I will ensure collaboration with field experts.

Sound design is integral to the film. Victoria's condition augments noise, which becomes a character in itself. We will use music to punctuate certain actions and I will supervise and collaborate on a score of minimal electro-acoustic composition.

This is a timely story, as the world reckons with the detritus of violent histories in uncertain socio-economic contexts. Far from an appeal based on miserabilistic discourse, I aim to catalyze an empowering portrayal that is both profound and compelling.



Cosmin Nicolae

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Ioana Moraru

Junior Producer
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The Night Letters

In war there are many monsters.

Production Details

Country: Afghanistan
Stage of production: Script Development
Expected runtime: 90'
Genres: Horror, Fantasy, War/Anti-War
Languages: Pashto, English
Estimated budget: 2,000 to 3,000 eur
Screenwriter: Tim Coleman

Synopsis

Zabi is a 14-year-old Afghan boy. When his father is killed by the Taliban for being a Coalition Interpreter the local Talib Commander starts to leave “night letters” at their home, demanding Zabi join jihad to atone for his father’s “treachery”.

When the Commander arrives one night Zabi hides outside and sees a monster devouring some of the family goats. In terror he runs but is caught by the Taliban and told that in three days the Commander will pass back through to take Zabi away.

Mother speaks to Zabi’s Uncle -who is in the Afghan army- to arrange a smuggler for Zabi’s escape. Zabi agrees but the creature attacks again, dragging his friend Omid away. Zabi tracks the monster to a cave but back at the family home the Commander arrives early: as Zabi is not there he kidnaps Zabi’s little brother Musa instead.

In the caves Zabi finds Omid and the boys run home, where Zabi discovers his mother injured and Musa gone. The Commander meanwhile straps a suicide vest to Musa telling him that it will shower people with butterflies.

At a checkpoint Uncle sees Musa approaching and rushes to him. Musa smiles, thinking he’s about to play a beautiful trick. The explosion consumes them both. Seeing the

smoke in the distance Zabi falls to the floor, a butterfly landing nearby.

Zabi realizes that the creature was trying to protect him and decides to beg for its help. That night the smuggler, Taliban and monster all descend upon the family home and Zabi must face his fears one last time.

About the Author

Tim is a freelance film critic writing for outlets such as Total Film and JumpCut Online, as well as being the editor and host of genre site and podcast Moving Pictures Film Club. He’s also an academic and screenwriter, and was a finalist for the Newblood 2018 competition, run in conjunction with FrightFest. His first feature script **THE NIGHT LETTERS** has since won the Filmarket Hub 2021 Screenwriting Contest.

Note of Intent

From 2009 to 2019 I worked as a social worker with Unaccompanied Asylum-Seeking Children who entered the UK to seek asylum without their parents. It was from hearing their stories, as well as processing my own bereavements, that I wrote **THE NIGHT LETTERS**.

In terms of vision the project draws from László Nemes’ **SON OF SAUL** (2015), which dealt with real-life horror with unflinching empathy, and Babak Anvari’s **UNDER THE SHADOW** (2016), which explored the Iraq/Iranian conflict using supernatural tropes. There are also clear links to the works of Guillermo del Toro - particularly **PAN’S LABYRINTH** (2006) and **THE DEVIL’S BACKBONE** (2001) – as well as Issa López’s **TIGERS ARE NOT AFRAID** (2017), Tomas Alfredson’s **LET THE RIGHT ONE IN** (2008) and Netflix’s **STRANGER THINGS**.

The project is also located within the current trend of “prestige horror”, with films such as **MIDSOMMAR** (2019), **GET OUT** (2017) and **CANDYMAN** (2021) showing that socially conscious horror can find a big audience and critical acclaim, as well as offering a significant return on investment.

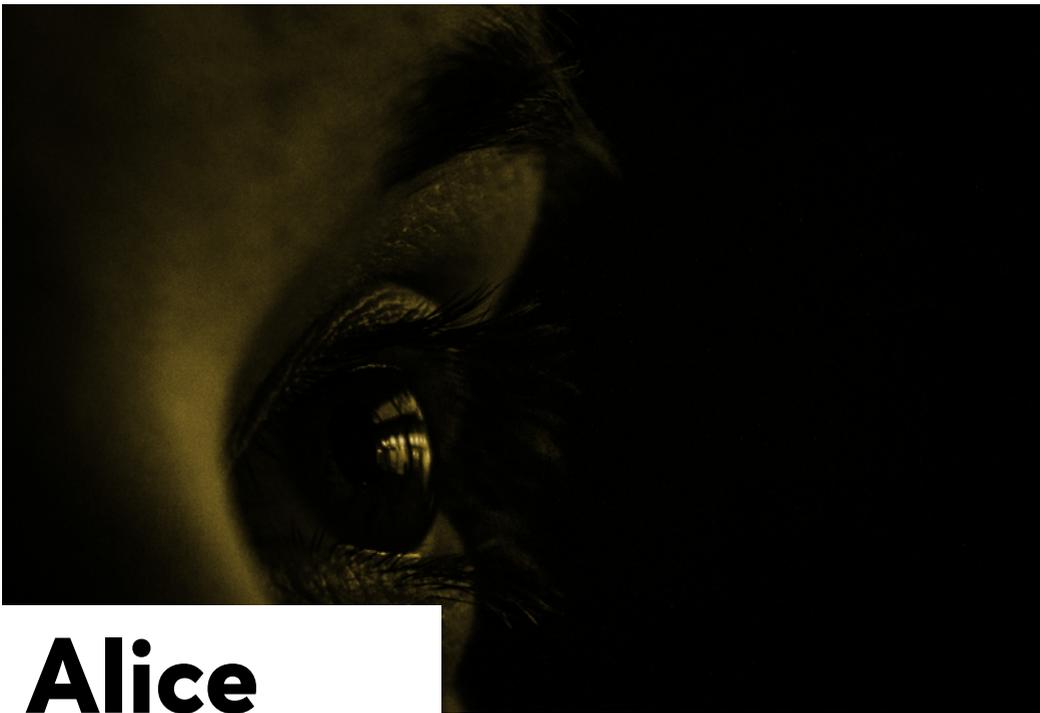
THE NIGHT LETTERS pitch was originally a finalist in the 2018 Newblood competition run by Queensbury Pictures and FrightFest, and the finished script recently won Filmarket Hub’s 2021 Screenwriting Contest. In April 2022 the project was also pitched at Filmarket Hub’s Pitchbox event and received positive feedback from studios including Universal Pictures.



Tim Coleman
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Projects —

Make it Short



Alice

Alice is a teenager who is set on losing her virginity at a party. What should have been the night of her life, slowly turns into a bad trip.

Production Details

Country: Belgium
Stage of Production: Script Development
Expected Runtime: 15'
Genres: Drama, Coming of Age, LGBTQ+
Languages: Dutch, English, French (Portuguese)
Estimated Budget: 140,000 eur
Director | Writer: Sven Spur
Producer: Brecht Van Elslande

Synopsis

A large unknown city by night. Two rebellious teenagers, ALICE (16), self-confident looking, and her best gay friend, OSCAR (16), prepare in the bathroom of a queer party. As they take sips of their nasty beer, they apply makeup to each other. They giggle and fantasise about how the night will go, how the boys will be, and how they will lose their virginity. This duo appears to be inseparable.

But a handsome young man on the dance floor, FRANK (18), will turn everything upside down that night. Frank has set his sights on Oscar, which causes him to explore new (sexual) horizons and slowly detaches himself from Alice. While her attempts to hook up with someone fail. Alice, who is less likely to show her true face and pretend to enjoy herself, overhears Oscar's conversation about her in the toilets. She loses grip on her friend, and therefore also her shield. Alice, slipping away further and further, will have to make a crucial decision, one that will lead her to adulthood.

Suddenly all the lights go out, leaving only particles of dust in a stream of the first sunlight. Somewhere in a darker corner of the dance floor: Alice sees a young man resting his body on Oscar, embracing his closeness and warmth.

She takes a moment to look at them and is moved. A ray escapes from the window in front of her and hits her face. She smiles a little. She knows that it is not her who is holding Oscar late in the afternoon while they sleep.

About the Author

Sven Spur (born in Brasschaat, 1993) is writer and director of *Alice*. He graduated as a filmmaker at the Royal Academy of Fine Arts (KASK) in Ghent, in 2020. His graduation film *Eden* got selected at major national and international film festivals such as Film Fest Ghent, BFI Flare, Outfest LA and Mix Brasil. Spur was nominated for the 2020 Sabam for Culture Award for Best Screenwriter and received a Fiction Wildcard awarded by the Flanders Audiovisual Fund (VAF). The awarded production budget resulted in his first professional short *Alice*, which will be shot in 2023.

Note of Intent

ALICE's story is about someone who feels affection for a community that has fought for similar rights. With very little dialogue, I want to tell a dark romantic story about an intense desire for strong youthful friendship and security that slowly crumbles to make way for more mature relationships. Because both characters long for adventure, freedom, love as sex, I believe that the emotions this film deals with are universal and recognizable.

For the visual style of *Alice* I will collaborate with D.O.P. Matthee Van Holderbeke again, alongside an experienced crew. Matthee is also the cinematographer of *Eden*, my previous short. We have been working together for the past years. He finds frameworks that reveal the internal complexities of a character.

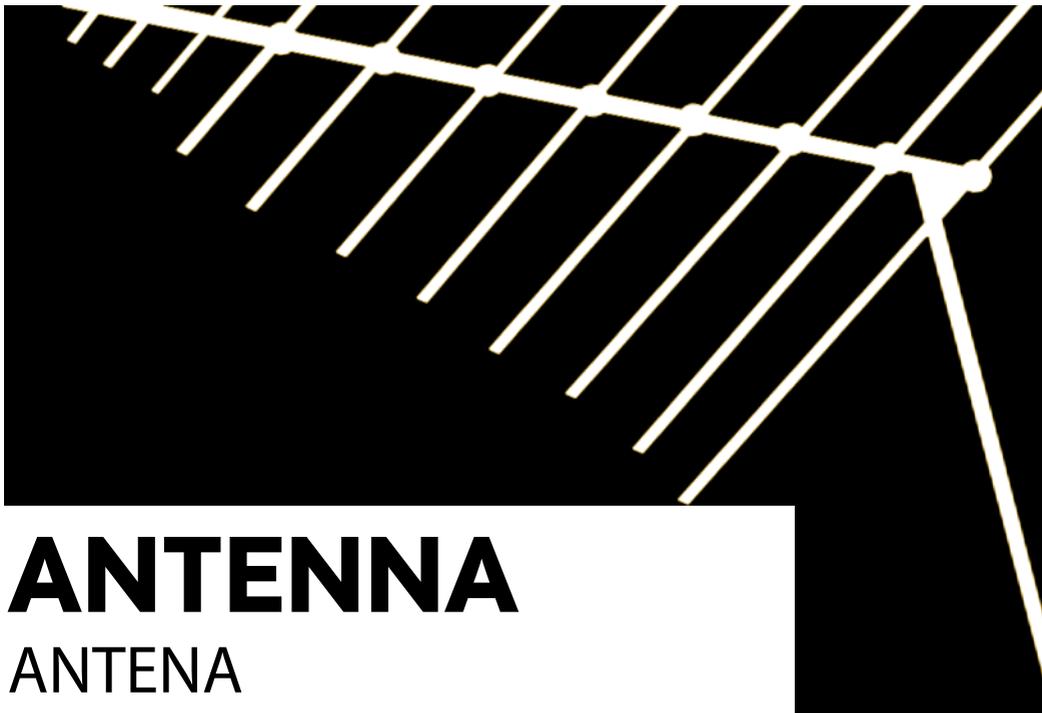
In my films, I work closely with non-actors. This gives a hyper-naturalistic feel that contrasts nicely with the extravagance of the arena. I give my actor space to experiment. I provide them with all they need to immerse themselves into different situations and spaces. Resulting with natural performances. With *Alice* I want to use this way of working because I believe it contributes to an inspiring end result.

I'm currently working on the screenplay, coached by Angelo Tijssens, co-writer of the feature film *Girl* (2018). Angelo is a master in storytelling, and most importantly

he understands what I feel, what I want to tell. Working with him on this project has been a very inspiring and eye opening journey so far.



Sven Spur
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ANTENNA

ANTENA

There's something different about the atmosphere. An investigator notices that the electromagnetic waves are stronger. Unexpectedly, the answer lies in a human relationship.

Production Details

Country: Portugal
Stage of production: Post-Production
Expected runtime: 25'
Genres: Horror, Drama
Language: Portuguese
Estimated budget: 39,291,14 eur
Supporting Institution: Fundação GDA
Director | Writer: Duarte Pedroso de Lima
Producer: Abel Ribeiro Chaves

Synopsis

There's something different about the atmosphere. A researcher, a new resident of a building module, is looking for answers about a phenomenon on the roof. The building's janitor interrogates him but she soon becomes aware of her hostility. As an apology, she shows him around the neighborhood and they both talk about their projects and ambitions.

A plane passes by and the researcher starts hearing a hum. Ever since then, every resident of the module has felt a constant hum that seems to come from electricity - they hear it even with the devices turned off and there seems to be no way to isolate themselves from it, not even in sleep. Obsessed with being patient zero of this strange phenomenon, the researcher goes looking for the answer to this outbreak outside the building. The janitor follows him because she does not understand the reason for his silent departure. Together they understand that the solution comes from empathy with others in uncertain times - even though everything is not perfect, when they're together the hum is more bearable.

About the Author

Duarte Pedroso de Lima was born in Lisbon in 1994. In 2015 he received his bachelor degree on Editing at ESTC – Escola Superior de Teatro e Cinema. Immediately he started working on Post-Production, his role varied from a supervisor of 4K remasters of Pedro Costa's films, editor on a short-film for Miguel Gonçalves Mendes, **O Paraíso São os Outros**, and collaborating with performance artists Sara Vaz and Diana Policarpo for their shows. It was during this trajectory that his focus shifted to be a part of a filming crew as an Assistant Director. From 2018 onwards he has exclusively worked for advertisements and Cinema – collaborating with Welket Bungué on **Upheavel** (Berlinale 2021) and his upcoming project **Prima Ku Lebsi**, as well with Pedro Cabeleira on **Damned Summer** (Locarno Film Festival 2015). His professional journey has made him very aware of the technicality aspects of shooting as well as managing sets and people, giving him more control on his smaller freelance projects where often he is a “one-man-show”. **Antenna** is his first project after his graduation, which follows the universe he constructed in his only short-film, **Gargoyle**.

Note of Intent

The curiosity for images of grandiose and stylized buildings comes from having lived in Laranjeiras: I have always found it to be a solitary space and the rigidity of these buildings only accentuates it more. There is a disparity in the relationship between a desire to create the fantasy of a harmonious neighborhood (filling it with modern and colorful forms without any cohesive planning), and how its shape influences the social bubble of its inhabitants – prompting a more colder and distant relationship.

The hum comes as a disruptive force as it highlights the illusion of this neighborhood and the materialistic apathy inherent in its residents. Initially, the inhabitants take shelter in the Module, not realizing the complicity that the building has in proliferating the situation. The result is a chorus of screams and the subsequent obsession with enigmatic force. The solution comes through the empathic union between neighbors: by accepting the occurrence collectively, it is easier to bear it, even if it doesn't disappear completely.

I do not intend to create an anti-technological film, but rather to explore the relationships that humanity has

with the elements around it, from materials to natural ones.

Antenna intends to continue the ideas of **Gargoyle**, my undergraduate short film. It derives from an imaginary world where the grandeur of urban architecture appears, almost like a mute character, and explores the fear in its inhabitants.



Duarte Tello Rato Pedroso de Lima

Director & writer

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Art is Missing

In a city where people are becoming more and more detached, all artwork disappears from the museums. In a moment of crisis an unusual gathering in an abandoned villa changes people's perspective.

Production Details

Country: Greece
Stage of Production: Pre-Production
Expected Runtime: 6'
Genres: Culture, Art, Surreal, Social Issue
Languages: English, Greek, French, Miscellaneous
Estimated Budget: 65,000 eur
Supporting Institutions: Greek Film Center
Director | Writer: George Kontos
Producer: Mina Dreki

Synopsis

In a city where people are becoming more and more detached and abusive, all the artworks disappear from the museums and galleries. The social network is overwhelmed by a storm of images with the hashtag #artissinging while the Minister of Culture announces a "definite organized Art Heist". At a historic part of town a street cleaner shoots a photo with his cell phone of numerous artworks that have come to life, in a social and surreal setting, on the rooftop of an abandoned old villa. The street cleaner's photo becomes viral. The media responded by calling it "fake news" while police are preparing to crack it down. In a moment of crisis for everyone, this unusual gathering will change people's perspective.

About the Author

George Kontos is a film director and artist based in Athens Greece. In his works he pursues the aspects of the surreal and the absurd in a satirical manner. His films have been selected by animation and film festivals such as Animaze,

Animasyros, Banjaluka, Los Angeles Greek Film Festival, International Documentary Festival of Thessaloniki and International Athens film festival. His latest animation short, *Sevarambes*, has received the IRIS Award for best Animation in 2021 from the Hellenic Film Academy and the Stavros Stasinou award for the best animation film in 2020 in Greece. Through his art practice he has produced work for solo and group exhibitions (New York, Miami, London, Los Angeles, Turin). He has an MFA from the California Institute of the Arts and he studied Architecture at the Aristotle University of Thessaloniki, Greece.

Note of Intent

In a city where people are becoming more and more detached and cranky, famous works of art disappear from the museums and galleries and end up at a roofgarden of an abandoned villa. It looks like a spoof where the artworks chose to escape art institutions in an effort to socialize. However, the institutions and the authorities follow up with a siege. The vivid and revived artifacts address attitudes that coincide with the values of their own existence and political standpoints. These artifacts, as containers of history, shed light on a confused and culturally drained population. They have only existed inside art institutions and manifest their struggle to communicate with each other, even though they all vary in their origins of era and cultural backgrounds. The dramaturgy of the artifacts materializes as a "lifejacket" for the entrapped population, emphasizing escapist views and criticizing the hardheaded approach of the State's power. This conflict between the "art" and the living world brings forth a surreal projection of society as a forewarning to reevaluate traits of social life and the meaning of a cultural heritage within critical times.



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Mina Dreki
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ONLY THE FORGOTTEN IS NEW



Only the Forgotten is New

80 years after experiencing the second world war, hunger and the violence of his Nazi father in Germany, Klaus is able to talk about his traumata by writing a letter to his dead father.

Production Details

Countries: Germany, Netherlands, Belgium

Stage of Production: Pre-Production

Expected Runtime: 30'

Genres: Docu-Drama, War, Video Art, Personal Narrative,

Documentary, Educational, Family

Languages: German, English

Estimated Budget: 25,000 eur

Supporting Institutions: Breda University of Applied Sciences;

Budgetcam; Guide.doc

Director | Writer: Mona Schier

Producer: Manouchka Theuns

Synopsis

Klaus wants to write a letter to his dead father to talk with him about the things that happened back then. His granddaughter will encourage Klaus to confront his father. When Klaus writes the letter, he will be in his own place of peace and thoughtfulness. There, he will talk to his father directly to tell him about how he sees these traumatizing experiences now. These thoughts will be accompanied by abstract, symbolic visualizations to highlight the emotions of his thoughts.

Three stories will be visualized with sketches:

1. How a British bomber crashed in a field and neighbors started to hit the injured pilot to kill "the enemy, who is bombing the German cities" in front of Klaus' eyes.
2. How Klaus survived a low flying airplane attack by hiding under the train that was supposed to evacuate him from his hometown that was bombed with aerial mines.
3. How the four-year-old Klaus peed on his father's shoulders and his uniform, because he was too afraid to see a parade and speech of Hitler.

The audience will have a deep insight into his childhood and the unsolved relationship with his father and will

follow Klaus' path to reflection and emotional development to deduction. He will leave the memories in a photobook for his granddaughter. She will carry the knowledge to the next generation. To finish his conversation with his father fully, he will burn the letter with his granddaughter on his side.

About the Author

Mona Schier was born and raised in western Germany. When she was 19 years old, she moved to Berlin to work as a project and talent manager, where she gained a lot of experience in managing large campaigns and projects. During that time, she also learned more about video productions and therefore her interest for filmmaking and storytelling increased. To follow her dream of directing and conceiving movies, she moved to the Dutch city Breda to start the study of "Creative Business". Through several projects outside of university, she deepened her passion for photography and also learned more about the technical parts of filmmaking and cinematography. However, she did not lose sight of her passion for directing and directed her first documentary *Tommy and Rowan*, with which she won her first award for "Best Film". From that day forward she moved to England to follow production courses with the specialization of Documentary at Bournemouth University. Right after that, she moved to Antwerp to start her internship at Tomorrowland in the Video Department as a Creative Editor. Within this internship she learned in depth about the post production phase of video production. All these experiences at work and many more photography and video projects brought her to the moment to start her masterpiece, *Only the Forgotten is New*.

Klaus wants to make people understand the pain for each individual life, the mistakes and the consequences over generations to avoid repeating such stories over and over again. Because forgetting is the first step of making the same mistakes again. Wars are not only in the past, they are in our present and will be in our future if people forget the actual meaning of a war.

With this documentary I want to give the audience the chance to listen and learn about an extremely personal and unique insight from a son of a Nazi in the second world war. To learn from his experiences and his lifelong reflection and wisdom.

Moreover, I want to give Klaus the chance to settle up the unsolved relationship with his father and to express his urgent thoughts that he wants to leave on this earth before he leaves, to the people and to his dead father.



Mona Schier

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Matheus Jantz Longhini

Cinematographer

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Sea Salt

ملح البحر

The summer is coming to an end soon, and Nayla, a late teenager in the city of Tyre in Lebanon, has life-changing decisions to make.

Production Details

Countries: Czech Republic, Lebanon, France

Stage of production: Pre-Production

Expected runtime: 15'

Genres: Coming of Age, Drama

Language: Arabic

Estimated budget: 95,000 eur

Supporting Institutions: Czech Film Fund, FAMU, Doha Film Institute, Filmtalent Zlín

Director | Writer: Leila Basma

Producer: Natália Pavlove

Synopsis

On another hot summer day, Nayla wakes up from a lusty dream. She prays, then accidentally cuts herself with the razor while shaving her legs. Her controlling brother refuses to drive her to work until she changes her short shorts. He lives in Denmark and insists that Nayla moves there with him once the summer ends. After her shift at the beachside resort, Nayla meets up with the group of young guests she has befriended during the summer. Blood flows underwater from Nayla's cut on her thigh while she swims to meet them on the rocky shore. Today is her last day at work and she made plans to leave with them to Beirut the next day for a scheduled University interview. Anthony, Nayla's summer love, wants her to move to Beirut. He thinks that he knows what is best for her, and debates her future in the group while she remains silent. As the night falls and Nayla's decisions come closer, she loses touch with reality while she has her first sexual experience with Anthony. She stares at the blood that just came out of her and suddenly feels somebody throwing her in the dark sea. She realizes that Anthony, just like all the other men in her life, wants to control her. The next day, Nayla's brother arrives at the resort looking for her while Anthony wakes up with no one by his side. Nayla has disappeared.

About the Author

Leila is a Lebanese filmmaker with a BA in Audiovisual Arts from IESAV in Beirut, currently based in Prague pursuing an MFA in Film Directing at FAMU. Through her work, she tries to explore the themes of society, coming-of-age, self-exploration, and identity. Her second-year short documentary *The Adam Basma Project* was short-listed for the 48th annual Student Academy Awards (the Student Oscars) after touring various documentary film festivals such as DocLisboa International Film Festival and Ji.hlava International Documentary Film Festival. Her photography work was exhibited in various galleries in Beirut and Prague. Leila is currently developing her graduation short film *Sea Salt* and her first feature documentary *Dance with Me* produced by About Productions and Intuition Club.

Note of Intent

Growing up in Tyre, south of Lebanon, in between two extremes of free-spirited people and conservative family members, I struggled to know who I wanted to be. One day I wanted to know how to pray, another day I wanted to know what kissing feels like. Nayla is going through the same confusion. She ends up freeing herself from the two sides of the society embodied in the characters of her brother and her lover; representing the self-proclaimed protectors of women. I am hoping that this film can inspire women, just like me and Nayla, who grew up thinking that they had to be what society wanted them to be. I also want this film to portray a less stereotypical image of Arab towns and Muslim characters, and to instead, show their realities and their dilemmas. This story will also shed light on the decision every Lebanese youngster is faced with today: to leave or to stay.

I also like to describe this story as my love/hate letter to Tyre, the town that made me who I am today with all its ugliness and beauty.



Leila Basma

Director & writer

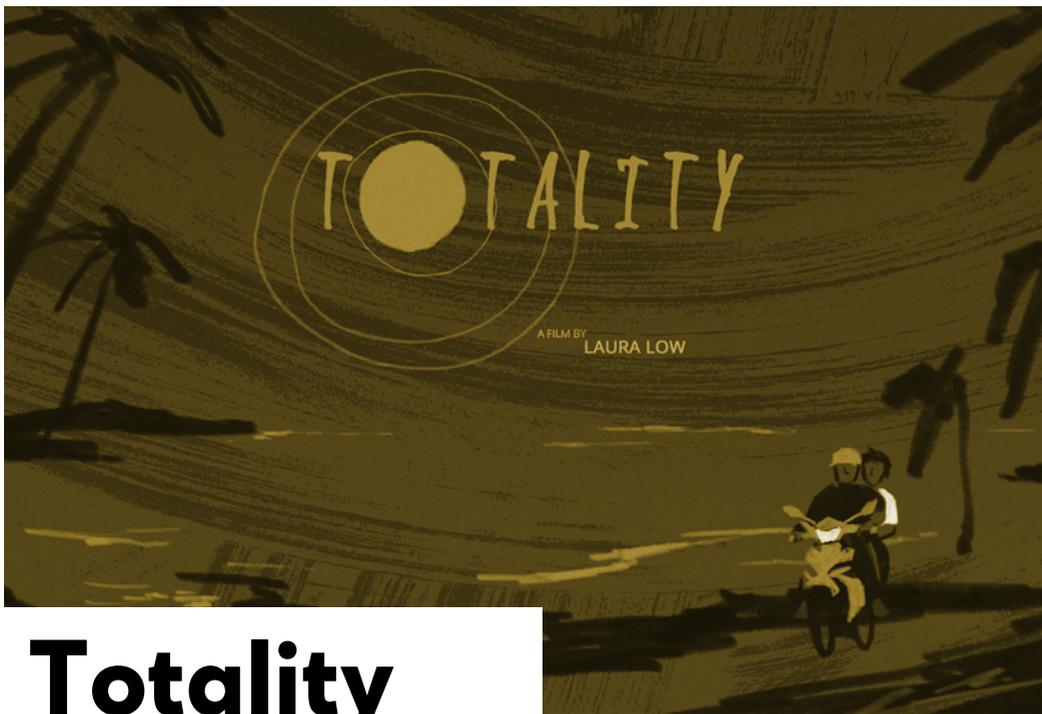
leilabasma01@gmail.com



Natália Pavlove

Producer

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Totality

Yusof, a refugee in the small coastal town of Paka, seeks the help of a local town boy, Hadi, to purchase a motorcycle, only for them to realize their differentiating privilege.

Production Details

Country: Malaysia
Stage of Production: Script Development
Expected Runtime: 15'
Genres: Drama, Social Issue
Language: Malay
Estimated Budget: 15,000 eur
Supporting Institutions: Greek Film Center
Director: Laura Low
Producer: Mary Grace Liew
Writer: Laura Low, Zie

Synopsis

In the coastal town of Paka, YUSOF, a refugee and 21-year old local Malay, HADI, are coworkers on a construction site. They bond over rescuing some frogs from extermination and shopping for a motorbike for Yusof. Due to his refugee status, he cannot own any vehicle. He seeks the help of Hadi to borrow Hadi's "identity" to buy the bike, and in exchange, he promises to give Hadi RM500. Upon hearing the reward, Hadi duly agrees. However, on the day of buying the motorcycle, Hadi calls to say that he can't leave the house due to a superstitious fear of the impending solar eclipse. Yusof thinks Hadi is flaking on him, but Hadi turns up after many hours and sorts out the bike's paperwork. Slight tension arises when Yusof doesn't pay the promised RM500. Hadi takes advantage of this by asking Yusof to drive him to the isthmus of Paka on the newly bought motorcycle. When they arrive at the isthmus, they release the rescued frogs. Unfortunately, they get stopped by the police on the way home. The police officers demand identification cards from Yusof and Hadi. Hadi shows his Malaysian I.C, but Yusof has only immigration papers. The police refuse to accept Yusof's papers and handcuff him. They put Yusof in the backseat of

the police car, where his future fate is unknown. As the police officers drive away with Yusof in the backseat, Hadi stands motionless next to the newly bought Honda RS150- the bike that belongs to him on paper.

About the Author

This project is co-written and developed by a Malaysian filmmaker, Laura Low and refugee scriptwriter, Zie. Laura is a resident film director at a film production company, Passion Pictures Multimedia. She has been directing commercials for 5 years and has worked with clients such as Samsung, Nissan, Malaysian Airlines, and many more. She has also directed a long-form telemovie for local television broadcaster, Astro, in 2017. Her short film script, *Your Happiness is My Happiness* was selected last year for ShortS Pitching Training 2021 in Italy.

Zie is a Rohingya refugee from Sittwe, Myanmar and has been in Malaysia for 5 years. His interest in storytelling began when he used to listen to his grandma's stories and fairytales. He then developed a love for Indian and Pakistani movies as a teenager. He now has a tremendous penchant for scriptwriting and hones his skills through watching Youtube tutorials. He has a great insight into the livelihood of refugees in Malaysia. Laura and Zie have been brainstorming and working on *Totality* since mid-last year despite living in different states at the time of writing. Zie is working on a construction site in Penang while Laura resides in the capital, Kuala Lumpur. Despite the distance, it hasn't stopped both of them from wanting to tell this story to the rest of the world to show that despite being of different backgrounds, we can find a connection through a common interest and passion.

Note of Intent

In April 2021, my refugee friend, Zie, had called me to borrow my "identity" as a Malaysian to purchase a motorcycle for him. After sorting it out, I never hear from Zie. Until he messaged me after many months and informed me that he was in jail. The twisted part of his fate was that he was caught while riding the newly bought motorcycle. He was only released after a few weeks had passed. Strict policing and rising xenophobia have put refugees in danger of unjust police detainment under the "Patuh Operation" in Malaysia. Refugees are seen as illegal immigrants rather than as a group of

people forced to leave their countries due to persecution. The illogical fear of "outsiders" leads to refugees being "unwanted" guests in Malaysia. In the Malay language, the idiom "mati katak" or dead frog is often used to refer to the death of a foreign worker, especially in the construction world. The Frog is Yusof. The friendship between Hadi and Yusof is the coming together of the moon and the sun, forming an eclipse. Often viewed as a harbinger of doom, the solar eclipse becomes the overshadowing element of an inevitable fate befalling their friendship. The title *Totality* is the sum of their circumstances and fate. The unique part of this project is that the friendship between the 2 characters extends beyond the pages of the script. Zie and I may be of different backgrounds but our common goals and values unite in the pages of the script.



Laura Low Jia Xin
 Director & writer
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Mary Grace Liew
 Producer
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When the Fridge took my Mom away

Nung kinuha si Mama ng Refrigerator

Playful yet infinitely sad, the film is a journey into the mind and heart of a child who suffers a great loss that he has no choice but to rummage for answers in the most unlikely of places.

Production Details

Countries: Philippines, United States

Stage of production: Pre-Production

Expected runtime: 15'

Genres: Children Animation, Coming of Age, Documentary, Family, Human Rights, Third World

Language: No Dialogue

Estimated budget: 14,000 eur

Supporting Institutions: DOK Leipzig, Daluyong Studios, Remedias Productions, LLC

Director | Writer: Cris Bringas

Producers: Cris Bringas, Alemberg Ang, Cecilia Mejia

Synopsis

A five-year-old mama's boy is terrified of their old fridge. His fear stems from his illusion that it devours people and throws them into an inescapable world. As a child, the shantytown near the airport where his family lives and the airplanes that come and go dominate his worldview. He mixes all of these with the magical—a fondness that his mom nurtures. But when his mom leaves to work overseas, the boy is forced to confront his fear as he awaits her return.

By showing motherly gestures that his migrant worker mom cannot provide, the fridge instantly draws the boy to its charm and mystique. The boy realizes that the fridge isn't bad after all and maybe his mom is just wandering inside of it and will eventually come out. Soon, the boy and the fridge embark on a fanciful adventure.

However, their adventure fails when the woes of migration magnify: His mom is having a hard time working abroad; she stops sending money and ceases to communicate with them. His dad's income as a carpenter is insufficient to repay the loan shark who financed his mom's migration. In

order to pay, his dad sells their household things, and these include the fridge. The boy is fearful of another looming departure. He does not want the fridge to go, fearing that his mom might never come back home.

When he learns that his mom dies, the boy, disoriented and having no one to blame for his loss, resorts to blaming the fridge and decides to let it go.

About the Author

Cris Bringas is an up-and-coming Filipino film director based in Manila. His short documentary **A REMEMBERING OF DISREMEMBERING** (2019) was screened in EBS International Documentary Festival (EIDF) in South Korea and has competed in SeaShorts. His hybrid short **NEXT PICTURE** (2020) was an official selection at the 74th Locarno Film Festival and was invited to compete at several international fest including the 27th Festival Jóvenes Realizadores - Granada Film Festival in Spain where it won the Special Jury Prize. It also earned him a Gawad Urian nomination for Best Short Film in his home country. His short film project titled **WHEN THE FRIDGE TOOK MY MOM AWAY** was selected in the 5th edition of DOK Short n' Sweet at the 64th DOK Leipzig. Cris' films narrativize spaces through intimate character work, blending narrative, documentary, and experimental approaches.

Note of Intent

The film is based on my childhood fear of our fridge and my experiences growing up with a mom who works overseas. In 2017, the dead body of a Filipino migrant worker was found inside the fridge of her employer in Kuwait—that was when I decided to write this story; a story rooted in a fear that I thought I have already outgrown.

My country, the Philippines, is one of the largest sources of migrant workers in the world—my mom is one of those workers. The overall narrative of the film is heavily based on my efforts to understand how the negative consequences of migration shape the minds of the family members who are left behind and how overseas violence manifests in them. But this experience isn't uniquely Filipino, as it extends to a global scale: The film mirrors the incessant violence that migrants across the world have to go through in search of a better life, and the thousands of families who

are left looking for answers to make sense of this harrowing situation. It is this universality that makes the project compelling and appealing.

This silent film that will run for 15 minutes melds 2D animation with live location photos. Although the emotive center of the film is a child, it is intended for adults who already have a basic understanding of migration, as sensitive topics such as overseas domestic abuse and family disruption are tackled. Having them as an audience is a good opportunity to inspire them to engage more with the issues that my film brings to the fore.



Cris Bringas

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Projects —

Work in Progress



Another Day

Edhe Një Ditë

The friendship of two street artists falls apart because of ambition, ego, and contradictory dreams that lead them on separate paths to become professional performers.

Production Details

Country: Albania
Stage of production: Post-Production
Expected runtime: 72'
Genres: Documentary, Road Movie, Urban, Disability Culture, Dance
Languages: Albanian, Italian
Estimated budget: 46,000 eur
Supporting Institutions: National Film Centre of Albania, National Television of Albania
Director | Writer: Eneos Çarka
Producers: Joni Shanaj, Eneos Çarka

Synopsis

Two Albanian street performers escaped their harsh upbringing by becoming traveling performers in Italy. Besmir overcame his birth disability which affected his bones growth through body performance and acrobatics, whereas Rafael survived blood feud thanks to theater and performance. For over five years, they became locally celebrated and successful because of their interactive street performance that incorporated dance and theater. Now, in their early thirties, lives begin to take different paths. Rafael goes to an experimental acting school while Besmir struggles to join a circus. They live in Milan together with Sonila, Rafael's fiancé. Their beloved performance brings them more money than they thought to the point that it becomes a problem. Too much success fuels their egos which soon begin to clash. One argument leads to another until one day, Besmir, feeling lost, joins a Latino break dance group. Rafael considers this a betrayal leading their relationship into a cold war. While they still live together in Milan, their friendship is slowly falling apart. Besmir gets accepted into a circus school and soon moves out while Rafael returns to Albania upon graduation.

About the Author

Eneos Çarka (director, co-producer) is a Los Angeles based filmmaker. He graduated from DocNomads Masters on Creative Documentary and he is currently a PhD student and Annenberg Fellow in Cinema and Media Studies at the University of Southern California. His films have screened at numerous festivals, galleries, and cultural events such as Rencontres Internationales Paris/Berlin in Musée du Louvre, Message to Man IFF, goEast, Taiwan International Documentary Festival, and Festival dei Popoli among others. They focus on character studies and deal with memory, identity, and family relations, paying particular attention to issues of representations and experimenting with various approaches to cinema.

Alongside his 60+ Official Selections, Eneos works as a documentary programmer at the Oscar Qualifying Tirana International Film Festival where he curates film screenings and conducts interviews and masterclasses with filmmakers.

Note of Intent

Would you put friendship before your dreams? Another Day explores precisely this. Rafael and Besmir rely on each other to keep their dreams alive. But sometimes, ambitions are stronger than a human bond. The idea of success based on financial reward causes disillusionments of achievement. Such a notion drives our protagonists further from each other and composes the narrative of the film. Is there a place for companionship in a money-oriented world?

On another level, this story is that of two emigrants, whose uniqueness lies in how they approach the world, the society they inhabit, and the way that they handle their struggles. Other emigrants from Latin America, Thailand, and Western Europe inhabit the world of the film as well, painting a complete picture of Italy's street art scene and situating our story in a contemporary universal setting.

Besmir's disability is visible but not the focus of the film. In that sense, the film goes beyond a more conventional representation of disability, seeing Besmir not as a success story, but as a complex man with conflicts, motivations, and fragility.

While the film portrays Western Europe from the perspective of two men it welcomed, its universal appeal extends beyond the European perspective, attracting a

variety of demographics. We ultimately hope that our intimate story will undo emotions of nationalism by showing that dreams bring people together and that anyone has a right to pursue them regardless of origin or ethnicity.



Eneos Çarka
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Beyond Patagonia

When Sergio arrived at the End of the World, he knew that the world had no end. "BEYOND PATAGONIA" is the story of a photographer, who lives in solitude in direct contact with the wildest nature.

Production Details

Country: Argentina
Stage of Production: Post-Production
Expected Runtime: 70'
Genre: Documentary
Language: Spanish
Estimated Budget: 36,000 eur
Directors: Kike Colombo, Manuel Fernandez Arroyo
Producer | Writer: Manuel Fernandez Arroyo

Synopsis

Sergio is an eccentric photographer who decides to travel to an abandoned farm in Tierra del Fuego, to repair a shelter far from any urban center. There he spends his days in solitude filming himself.

From the long days of summer, we move on to the endless nights of winter. And Sergio is still there.

With the support of solar panels and the few rays of sunlight that reach that place, it keeps the batteries of its cameras with enough charge to photograph and film its life.

As of the arrival of a sailboat, Sergio makes contact with his friend Manuel, to whom he begins to send the records of his life among nature, and tells him about his experiences in audio recordings.

As the months go by, we see the transformation of a seasoned and sensitive person who develops a profound message about the relationship between man and wild nature.

He himself becomes the protagonist of his records, in a crude documentary that talks about survival and draws a parallel with the lifestyle of humanity in pandemic times.

About the Author

Manuel Fernández Arroyo is an Argentine filmmaker, trained at the Centro de Investigación Cinematográfica (Buenos Aires). He grew up in Tierra del Fuego and lives in Buenos Aires.

He directed and produced 6 documentaries in Patagonia, featured at festivals, platforms and universities in South America and Europe.

For his first feature film **LATITUD 55 SUR** (2016), he undertook a 31-day walking trip to Peninsula Mitre, to interview the last gauchos who lived there. Then he was summoned by a group of archeologists who were carrying out an archeological rescue campaign of 18th century crockery. This is how he made the documentary **PATRIMONIO FUEGUINO: RESCATE EN PLAYA DONATA** (2017).

The following years, he made 2 biographical documentaries: **LOS SUEÑOS DEL GOBERNADOR CAMPOS** (2018) and **EL DESTINO DE ELENA** (2019). In 2020, he presented by streaming the documentary film **LA HERMANDAD** (2020).

In 2021, he made the documentary film **PUEBLO DE RÍO GRANDE** (2021), released in Argentine and Uruguay.

He worked as a local producer in the A-list stars feature film **VIOLETA** (post production) by Fernando Fraiha, produced by LE TIRO / BIONICA FILMES, production manager at **UN BOSQUE EN SILENCIO** (recording), produced by BUEN SUCESO PRODUCCIONES, and as an executive producer of documentaries. He is co-director of **BEYOND PATAGONIA** together with the artist Kike Colombo.

Note of Intent

BEYOND PATAGONIA has a huge connection with my first feature film **LATITUD 55 SUR**.

Coincidence, fate, or something else, wanted me to meet Sergio in the middle of an expedition where I was making my first feature film. I was filming the place where the protagonist of that first film spent long years living alone in contact with nature, and Sergio was on another expedition carrying the ashes of that same man. Neither he nor I were aware of the other's project, and we never met again.

Some years later, I received in Ushuaia a package that traveled by boat, which brought a hard disk with material filmed in Bahía Aguirre by Sergio and more than six hours of audio telling me that he had been living isolated

in this place for several months, recording his life there with high-definition photos and videos.

A few months later, the Covid-19 pandemic would isolate the entire world. I strongly felt that it was the right time to make this film.

Moved by Sergio's stories, I called co-director Kike Colombo to create an author's narrative; a documentary about human nature, that questions its behavior today, and that closely shows a lifestyle in contact with a wild environment.

We believe that our film has great potential, particularly for audiences in Europe. **BEYOND PATAGONIA** is a journey to a place that is not only far away, but also where one can only get there by becoming invisible, being part of nature, a place where wilderness shows itself as it is.



Manuel Fernandez Arroyo

Co-director, producer & writer
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Eight Bones

Huit Os

Four sisters to cross Madagascar by bus to wrap and dance with the eight bones of their father.

Production Details

Country: France

Stage of production: Post-Production

Expected runtime: 50'

Genres: African, Adventure, Documentary, Independent

Language: Malagasy

Estimated budget: 20,000 eur

Director: Valentina Foubert

Synopsis

Bodies of ancestors taken out of the grave, wrapped in silk shrouds and carried out for a dance on the shoulders of a drunk crowd: This is the famadihana or the turning of the bones, an extraordinary ceremony held every seven years by the Malagasy people.

Noro, a merina woman working as a maid in the northwest coast of the island, is preparing for this great celebration. Along with her six sisters, she invites us into the intimacy of her family and takes us on a whirlwind trip through the chaotic and picturesque roads of Madagascar. A journey that reveals the epic daily life of the Malagasy people, a life dominated by adversity and uncertainty.

At the end of the road, on the edge of the highlands, we will join the family for the celebration and the ancestors for a hectic, tumultuous dance.

However, the famadihana is not to everyone's liking, it goes against the beliefs of the new protestant churches to which several members of the family belong, and it also means an enormous expense often far beyond the economic capabilities of the family. The ceremony confronts and divides family members and the Malagasy society, revealing that this century-old tradition is on the verge of disappearing.

About the Author

Valentina Foubert (Nada Providencia) Photographer, filmmaker and painter. Born in Colombia in 1973. Studied journalism and photography at the University UPB where she also led the university's film-club for more than 4 years. In 1996 she traveled to Cuba to study documentary filmmaking at the Universidad de la Habana.

After her studies, she left Colombia, traveled to different countries and settled down in France. Valentina has lived in 8 different countries where she has worked both in the humanitarian field and as a filmmaker. From 2012 to 2014 she lived in Madagascar where she produced several radio shows and social and institutional films for French and local NGOs. At this time she obtained her Master's degree in Audiovisual Production at the University of Alcalá.

It was in Madagascar that she shot *Eight Bones*, her first documentary.

After 8 years in Africa Valentina moved back to France, where she lives today in the countryside with her husband, son and her malagasy dog.

Note of Intent

Since I arrived to Madagascar I dreamed about making a film there, not only seduced by the beauty of the island but fascinated by the very particular light: warm and thick, it creates light pastel colors or saturates the landscapes on reds and greens, it enhances their reddish skin color often covered on dust.

One day, I saw a famadihana : Zebu dressed up in colors, dozens of people dancing and drinking, screaming and laughing. In the middle of the crowd, a bundle wrapped in shrouds carried in dancing arms seemed to be the object of adoration. It contained the bones of an ancestor! No doubt this was the subject of my film.

But *Eight Bones* is not only the story of this rare ceremony, It is also a window into this very exotic and unknown island and into the life of its people, it is an opportunity for adventure: getting on a ramshackle bus for a whirlwind trip across the country, being awakened by an unsuspected stop to remind us that life here is tough. People will be allowed into the intimacy of a family party and of course rewarded with the stunning ceremony.

Intended for all audiences with thirst for adventure and curiosity about other cultures, this is one of the rarest

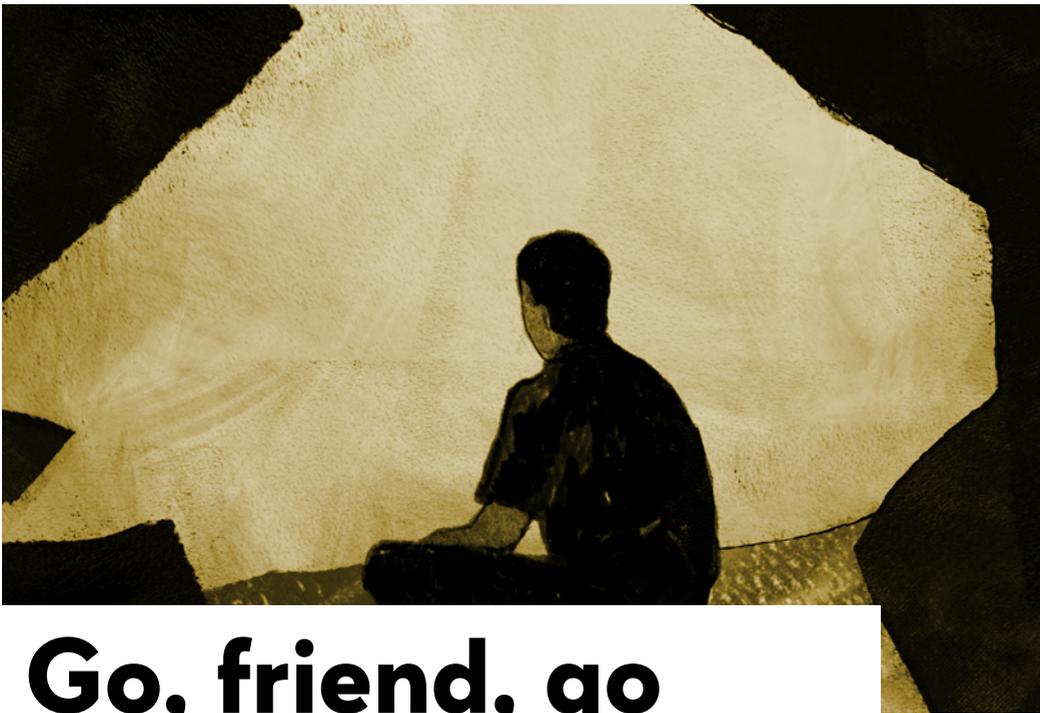
documentaries about famadihana that is not just a recording of the event or a tv report.

For various reasons addressed in the film *Famadihana* is on the edge of disappearing, this is a precious testimony of this stunning tradition that nourishes the incredible diversity of our world.



Valentina Foubert

Director, producer, camera operator & editor
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Go, friend, go

Thousands of undocumented people are stranded along the Balkan Route, between Greece and Central Europe. This film tells their journey and their life in limbo, between violence and solidarity.

Production Details

Countries: Italy, United Kingdom, Germany

Stage of Production: Post-Production

Expected Runtime: 70'

Genres: Documentary, Human Rights, Reality

Languages: Pashto, Dari, English

Estimated Budget: 128,000 eur

Supporting Institutions: European Cultural Foundation, Torino Piemonte Film Commission, Lush Charity Pot, Rivolti ai Balcani

Directors: Francesco Lorusso, Andrea Settembrini, Gabriele Licchelli

Producers: Alice Drago, David Suber, Andrea Settembrini, Margherita Mini

Writers: Roshan De Stone, Hannah Kirmes - Daly, Francesco Lorusso, Andrea Settembrini, Gabriele Licchelli, David Suber

Synopsis

Every year thousands of people try to reach Europe by land, journeying on foot across the mountains, rivers, woods and fields of the Balkan route connecting Asia to Europe.

Those with some money set aside mostly rely on human smugglers to cross from one country to the next. Everyone else faces "the Game": attempting repeatedly to cross borders by walking in the forests, hiding under truck trailers or freight trains to avoid being arrested by border police, and escape violence and the subsequent push back that would take them back to square one.

'Go, friend, go' spans across the ports of Patras in Greece, the forests by the border town of Šid in Serbia, the abandoned factories in the bosnian Una Sana canton, and the arrival point in Trieste's public squares, all peripheral hotspots of migrant lives in transit.

In bringing together different stories on different locations of the route, the film's narration pieces together the unity of intention shared by people on the move and their dreams of a new life in Europe. The film is an experiential journey across the migrant route, aiming to draw the viewer to feel the contrasting experience of

resilience and resourceful hope that can be found even in the context of destitution and violence produced by the European border system.

About the Author

Gabriele Licchelli (1993), Francesco Lorusso (1993), Andrea Settembrini (1991) comes from a small village in the extreme South-East of Italy. Together they directed and produced *Anche gli uomini hanno fame* (2019), co-produced by Fondazione AAMOD and Broga Doite Film in collaboration with Istituto Luce-Cinecittà, premiered at IDFA 2019 and selected at several national and international film festivals (MakeDox, MedFilm Festival, Fest - New Directors New Films, Lucca Film Festival & Europa Cinema, Festival del Cinema Europeo Lecce). They have prior experience working on the topic of migration with *Arca Hotel* (2017), selected at the 58. Festival dei Popoli and distributed on Guide Doc in 2019. They worked also on the mid-length documentary *Il Fiore in Bocca* (2021) directed by Valeria Civardi and Andrea Settembrini, presented in development at "Doc at Work Campus" at the 59. Festival dei Popoli, premiered at 19. Ischia Film Festival and selected at CinemAmbiente Torino.

Note of Intent

This documentary project is part of a collective in-depth research on the experience of forced migration of refugees and migrants on their journey to Europe. Rather than explaining migration from a socio-political perspective, our aim is to immerse the viewer into the experience of migration and destitution itself, reproducing the impact these have on a person's identity, memory and sense of belonging. In this film - shot over a two year period along the borders between Greece, Serbia, Bosnia and Italy - we give voice to the human experience of the route and the migration 'game' of reaching Europe. Migration does not appear directly: we experience it in the testimonies of people on the route, resting after a long stretch of walking in the forests, sheltering from the rain, recovering from injuries inflicted by the most recent police beating, coming together for food, water, company, and the need to give, receive and create solidarity.



Gabriele Licchelli

Director, writer & editor

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SUPPORT

We present the story of young boxer Łukasz Perkowski's three-year path to success. He seeks to win the Polish Junior Championship, to gain not only fame, but also financial independence.

Production Details

Country: Poland
Stage of Production: Editing
Expected Runtime: 70'
Genres: Documentary, Coming of Age, Sport
Language: Polish
Estimated Budget: 100,000 eur
Supporting Institution: Polish Film Institute
Director | Writer: Adam Roszkowski
Producers: Adam Roszkowski, Anna Różalska

Synopsis

Łukasz Perkowski grew up in a large family in Warsaw. His dream is to become the Polish Junior Champion in boxing, and he has two opportunities to do so – at age 16 and 17. In pursuit of his dream, Łukasz decides to move to the best boxing school in the country, an 8-hour train ride from his hometown.

We observe his life in the dorms and in his new school, as he trains and participates in local competitions all over Poland. He turns pro at a very young age. The intensity of his training means Łukasz struggles with health problems. Due to COVID, he is forced to train individually, under the care of his mother.

We follow the young athlete with our camera for three years, incorporating his mother's perspective. Our film presents a story built on four pillars: 1. Transformation from a 15-year-old boy into a grown man. 2. Łukasz's relationship with his mom. 3. His first love and the impact that a new girlfriend has on his life, which initially wasn't easy for his mother. 4. Łukasz's passion for boxing and the price he pays for it.

About the Author

Adam graduated from the University of Warsaw as a journalist, and the Wajda Film School's DOK PRO and SCRIPT programs. He has gained experience working for both Polish and Canadian TV stations, and has always been involved in the world of sport. Since 2013, Adam has been directing sports content for Red Bull TV. In 2013, he also founded his own production house.

Note of Intent

As a journalist, I have spent nearly 10 years working in sports editorial teams. I have always been interested in athletes who are at the stage of their life where they have to fight for more than just a medal. That was exactly where 15-year-old Łukasz Perkowski found himself in 2019. Coming from a large family, the boxer decided to fight not only for the Polish Junior Champion title, but above all for his future. As we document the road to making a "child's" dream come true, we also witness the transformation of a teenage boy into a grown man. Another layer is the perspective of his mother, who is struggling with the fact that Łukasz might never come back home, after having moved to a city 600 km away. In the meantime, a new woman comes into his life – someone completely new for both him and his mom.

I started working on this project when I was taking part in the DOK PRO program at the Wajda Film School. The artistic supervisor is Marcel Łoziński, an Oscar nominee for 89mm from Europe.

Most sports films present the path to success from the main character's perspective. They often feature trainers and coaches, without whom great sports achievements wouldn't be possible. Yet they hardly ever show the emotions of the athlete's parents, who follow their children every step of the way. Parents often become the silent heroes, who expect nothing – nothing but their child's happiness.



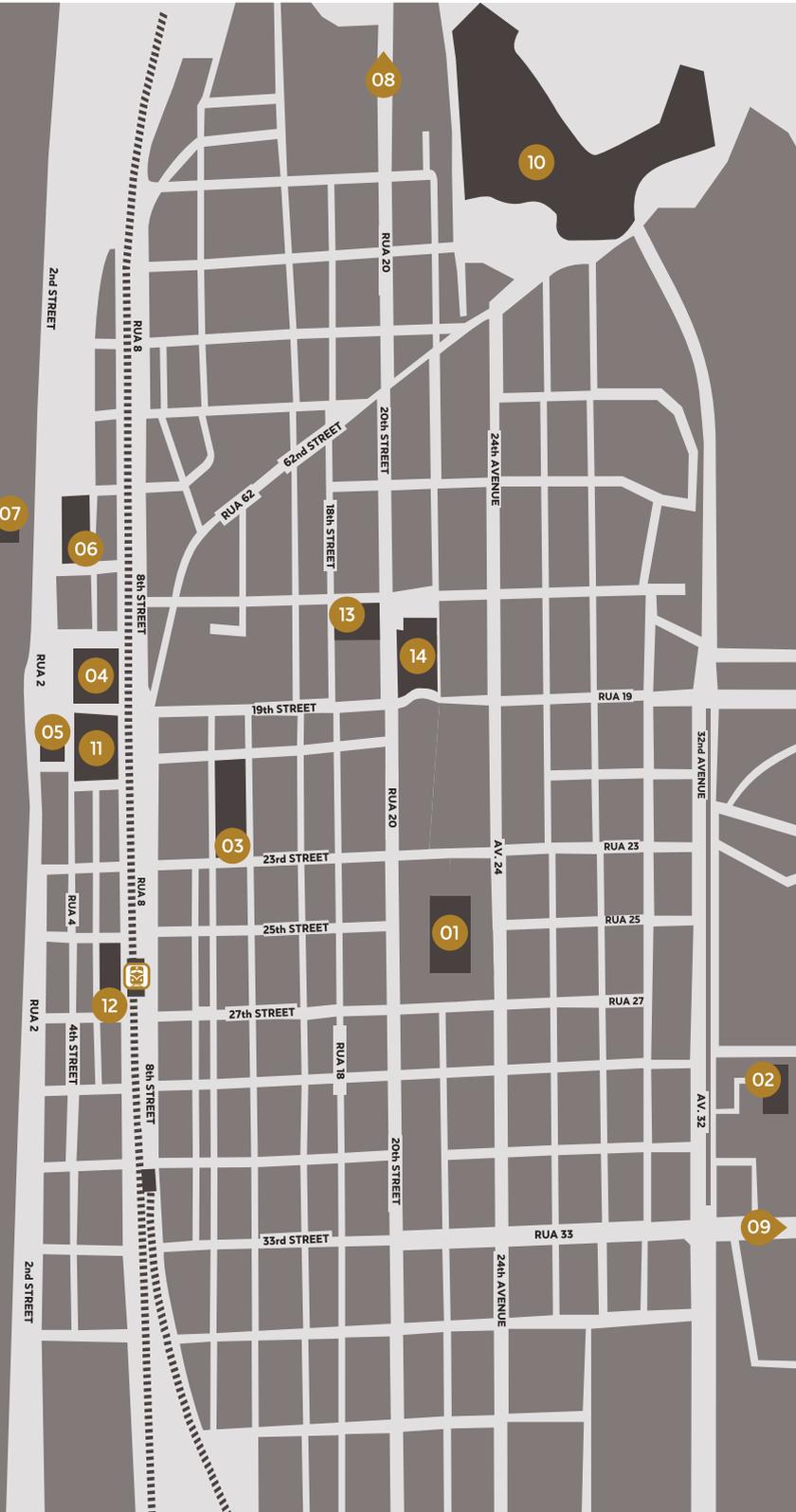
Adam Roszkowski
Director & producer
ar@okayfilms.eu



Anna Różalska
Producer
ar@matchandspark.com

Localizações Venues

- 01. Centro Multimeios
Rua 24, no. 800
- 02. Academia de Música
Rua 34, no. 884
- 03. Junta de Freguesia de Espinho
Rua 23, no. 271
- 04. Casino Espinho
Rua 19, no. 85
- 05. FESTival Village
Rua 2
- 06. Piscina Solário Atlântico
Rua 2, no. 627
- 07. Green Coast Beach Bar
Rua 2, no. 2
- 08. Hotel Solverde Spa & Wellness Center
Av. da Liberdade - no. 212
- 09. HI Hostel Espinho
Lugar de Sales
- 10. Parque Municipal de Campismo
Rua Nova da Praia
- 11. Hotel Apartamento Solverde
Rua 21, no. 77
- 12. Hotel M
Rua 8, no. 826
- 13. 18th Street Hostel
Rua 18, no. 505
- 14. Câmara Municipal de Espinho
Praça Dr. José Salvador
-  Train Station, Alameda
Rua 8



Organização



Co-Produção



Parceiros Institucionais



Patrocinador



Parceiros de indústria



Apoios



Viatura Oficial



Em Ovar:
Espinho e
S^o M^a Feira

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