

68°

Festival del film Locarno

5-15 | 8 | 2015

Alliance For Development

France

Germany

Italy

Switzerland



Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra

Swiss Confederation

Federal Department of Home Affairs FDHA  
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MEDIA DESK  
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FFA  
Filmförderungsanstalt German Federal Film Board



Direzione  
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## Introduction

Welcome to the pilot edition of Alliance For Development (AFD), Locarno Industry Days’ new platform connecting four countries (France, Germany, Italy and Switzerland) and facilitating the development of co-produced projects, in close co-operation with the three different co-development funds between France (CNC) and Italy (MiBACT), Germany (FFA) and Italy, as well as a new fund between France and Germany launching later this year.

AFD’s concrete aim is to encourage co-development and co-productions between these countries around projects that offer natural opportunities for organic, creative and financing partnerships. It consists in proposing five projects to the European industry key players attending the Locarno Industry Days having in large part already benefited from grants allocated by the recently created development funds between France and Italy, Italy and Germany.

Switzerland being the natural co-producing partner of France, Germany and Italy, Locarno is a perfect match to the existing common effort of these four countries to intensify co-development at an early stage. All Swiss projects and co-operations with Switzerland take place within the framework of the Media compensatory measures and the European Act.

The teams - director/producers - of the five chosen projects will come to the Locarno Industry Days to present and discuss their projects in the AFD tailor-made programme, made-up of a mix of individual meetings set up in advance with potential partners (co-producers, funders, international sales agents, distributors) and networking activities to favor additional contacts.

Less a co-production market than an annual rendez-vous, professionals of these four countries will be able to discuss projects, test their positioning/ market potential and get to know each other better. Further, they can exchange information on country specificities such as talents, locations and regional support, crucial for the optimization of the commercial potential on their respective markets and in Europe in general. Despite this four-country focus, the initiative will also be open to professionals from other countries who would be interested in coming on board of those projects as potential partners (financing, sales, distribution).

The initiative (August 8-10) is launched by the Festival and its Industry Office with the support of the Federal Office of Culture (FOC, Switzerland) in the context of the MEDIA compensatory measures, Centre national du cinéma et de l’image animée (CNC, France), Ministero dei beni e delle attività culturali e del turismo (MiBACT, Italy) and Filmförderungsanstalt (FFA, Germany).



Director  
**Annarita Zambrano** (Italy)  
Attending

Annarita Zambrano was born in Rome but has lived and worked in Paris for 10 years. She directed various short-movies, selected in the most important international festivals: official competition of Cannes Festival, Quinzaine des réalisateurs, Berlinale, Mostra di Venezia... She also directed a documentary "L'âme noir du Guépard" in 2013.

*Ophelia* (2013, France)  
*Dans la cour des grands* (2011, France)  
*Tre Ore* (2010, France)

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Main Producer  
**Stéphanie Douet** (France)  
Attending

Stéphanie Douet has worked in several companies - in particular Les Films de la Boissière (Claude Miller) and Lazannec Productions (Philippe Le Guay, Eric Rochant) before starting her own company, Sensito Films, in 2002. She was also a reader in many committees. During four years, she was a member of the short-film commission of Unifrance.

*Crawl* (2012, France)  
*Souffler plus fort que la mer* (2014, France)  
*L'île à midi* (2014, France)

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## Après la guerre (After The War)

### Artistic Details

**Countries:** France/Italy  
**Genre:** Drama  
**Format:** HD  
**Estimated duration:** 90 min  
**Writer (Nationality):** Annarita Zambrano (Italian) / Delphine Agut (French)  
**Original idea**  
**Foreseen DOP and other crew:** Hélène Louvart (French)

### Synopsis

Rome 2002. Prosecutor Marini, an expert in labor law, is murdered as an act of terrorism. The assassination overturns the lives of Marco and Anna, siblings who for some twenty years have been separated, due to a past act of brutal violence that concerns their family... but also everyone else.

Marco, a former extreme-left activist, sentenced to a long jail term in Italy, fled to France, to the refuge provided by the Mitterand doctrine. He has burned his bridges with the family and made a new life for himself as a journalist in Grenoble, where he lives alone with his daughter. Viola, barely 15, knows all about her father's political past, is the first to read his writings, his favored confidant, his only family, his beloved, his reason for living... and his only judge.

The day after the assassination, the Italian government embarks on a hunt for all the former activists still at liberty in France and Marco is forced to flee again, taking Viola with him, to a house near Spain; while waiting for

find another country that will allow him entry, he decides to defend himself and launches a media campaign to that end. Viola remains loyal, but pays a price that proves increasingly steeper. Marco's younger sister Anna is the reverse side of the coin, and of History: she has remained in Rome, where the crime was committed, her existence marked by the absence of her big brother, condemned both by the courts and public opinion.

She's forever struggling to lighten the burden of what she feels as a «family offence»... Her chosen partner is a prosecutor, like the man Marco killed twenty years ago, she teaches literature at an upper-middle class high-school, looks after their mother Teresa... until Marini's murder and its irreversible consequences.

The media war that Marco decides to launch from France unleashes a hidden hatred in Italy and propels Anna and her new family into an unexpected spiral of violence.

### Production Details

**Estimated budget:** 3,463,576 €  
**Foreseen financing structure:** France 89.2% - Italy 10.2%  
**Confirmed development grants:** Région Aquitaine (8,000 €), Région Centre (15,000 €), CNC/MiBACT (40,000 €)  
**Targeted shooting locations:** Paris, Bordeaux, Rome  
**Shooting period:** March / April 2016  
**Shooting language:** French - Italian

### Director's Statement

Rome, May 9th 1978 : the first film of my life.

I was six, it was 1.30pm, and I was watching a cartoon on TV, when it was interrupted by a special news flash. The TV reporter was crying. Aldo Moro, the Christian Democrat president, held prisoner for 55 days by terrorist group the Red Brigade, had been killed. His corpse was found in a red Renault. I watched the black and white images: the crowd in front of the car, the priest, Moro curled in a fetal position in the car trunk, his grey coat, the police covering their faces, their tears... Those monochrome images, filmed from a window on the fly, looped over and over on the TV throughout the day. My mother cried. My father was unreachable, neither at his office, nor at court; in those days there were no cell phones. At 5pm I was convinced my father was also dead, that he had been killed by Moro because he was a judge and terrorists kill judges, everyone knew that. Because there was always a police car keeping watch downstairs. My father got back at 7pm. I had never

seen him cry before. I cried too. The war had begun.

19 March 2002: I live in France and make films. Marco Biagi, an advisor to the Italian Ministry of Employment with a reformist mission, was assassinated in Bologna. The unthinkable had happened again. The attack was claimed by the BR-PCC, a group created by those in hiding, the last generation of Italian red terrorism. Twenty-four years later Italy wants to settle its scores and embarks on a hunt for former terrorists, condemned to prison in Italy who had fled to France during the Mitterand era. They have made new lives for themselves, but Italy has not forgotten them. Il Corriere della Sera rushes into print with a front page listing the names and photos of all the former terrorists in hiding. The first to fall was Paolo Persichetti, condemned to a life sentence in Italy, a professor of political science in France. He was arrested overnight and extradited. The war was still on-going and this time round I'm old enough to tell it.

### Producer's note

Annarita likes telling stories and I like the way she tells them. We know each other well, I have already worked with her, over a period of 10 years, on seven short films.

I remember reading her first project with such interest, and don't regret the day she came into my office and didn't leave until I had assured her I would produce it. This was her first short film, *la troisième fois* (2006). We've been working together ever since: on 6 other films: *andante mezzo forte*, *à la lune montante*, *schengen*, *dans la cour des grands*, *tre ore*, and *Ophelia*.

"Après la guerre" is the first feature we have developed with Annarita. It is a

### Objectives in Locarno

Our objective is to meet Italian producers, distributors, international sellers and TV channels and European producers (Germany, Belgium, Switzerland).

### Main Production company

Sensito Films  
Paris, France

*Crawl* (2012, France)  
*Souffler plus fort que la mer* (2014, France)  
*L'île à midi* (2014, France)

Our idea is to accompany filmmakers in their transition from shorts to features. We started developing features in 2007, together with filmmakers that we knew already well, alongside shorts and documentaries. Our features are all first work, except for second features of Hervé Lasgouttes and of Marine Place. We are currently opening to international co-productions. As majority- and minority co-producers, and co-developing projects, like for Annarita Zambrano's second feature *Noir et Blanc*.

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Director  
**Duccio Chiarini** (Italy)  
*Attending*

#### Bio and filmography

Graduated at the London Film School, Duccio Chiarini, after 5 short films, wrote and directed the documentary *Hit the road, Nonna* (2011), premiered at the Venice Days. Last year he wrote and directed his first feature film *Short Skin* (2014) produced with Biennale College Cinema and premiered at the Venice Film Festival in 2014 and at the Berlinale Generation in 2015.

*Hit the Road, Nonna* (Italy, 2011)  
*Short Skin* (Italy, 2014)

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Main Producer  
**Tommaso Arrighi** (Italy)  
*Attending*

#### Bio and filmography

Tommaso Arrighi graduated in Film Production at the Centro Sperimentale di Cinematografia (Rome, Italy) in 2004. The same year he founded his own company Mood Film, producing short films, features and documentaries. He is a member of EFA.

*Hit the Road, Nonna* (Italy, 2011)  
*Aquadro* (Italy, 2013)  
*El Hombre Que Quiso Ser Segundo* (Spain/Italy, 2015)

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## L'ospite (The Guest)

#### Artistic Details

**Countries:** Italy/France  
**Genre:** Comedy  
**Format:** Full HD  
**Estimated duration:** 100 min  
**Writer (Nationality):** Duccio Chiarini (Italy), Davide Lantieri (Italy), Roan Johnson (Italy), Marco Pettenello (Italy)  
**Original idea**

#### Synopsis

Guido is a temporary university researcher, troubled and chronically undecided. After living together for six years, his girlfriend has now dumped him and thrown him out of their house. So begins Guido's wandering from house to house as a 'Guest' of friends and relatives, looking for answers that would save him from falling adrift. To escape from the uncertainties of what he really is and would like to be, from the doubts on his most intimate desires, to save him from the little space he feels trapped in, which is what he just needs to imagine his future – like all young

people today – he leaves on a journey in search for a new perspective. On the trees of contemporary society, Guido is like our 'Baron in the Trees', like the character in the homonymous novel by the Italian author Italo Calvino. The branches are his friends, relatives and acquaintances. Each house he will end up in will be like a raft on which, as a 'Guest', he will be able to explore new worlds, with eyes so close and at the same time detached. Eventually he will find himself, and that place he needs even to imagine.

#### Production Details

**Estimated budget:** 1.000.000 €  
**Foreseen financing structure:** Italy 70% - France 20% - 3rd co-producer (TBD) 10%  
**Confirmed development grants:** 67.000 €  
**Confirmed production grants:** 325.000 €  
**Financing/partners in place:** MiBACT-CNC, RAI CINEMA, RELIEF  
**Targeted shooting locations:** Italy  
**Shooting period:** September 2016  
**Shooting language:** Italian

#### Director's Statement

In telling this story, I want to do the same thing that director Noah Baumbach did with *Frances*, the main character of his movie *Frances Ha*: he made her into an icon, a manifesto of a generation that struggles to reach adulthood and has to face a difficult and sometimes painful journey of personal growth, while losing its former illusions, gaining new responsibilities and dealing with hostile events. Grace and kindness - the very same qualities used to depict the human vicissitudes in some of the movies that were keeping me company as I was writing my story: *Nebraska* by Alexander Payne and *Broken Flowers* by Jim Jarmusch. The

first struck me for his ability to make fun of the contradictions of men by means of a great sweetness; the last, as the sorrowful and funny portrait of a man that feels he's lost while facing the choices he has to make in his life. Both films have the subtle and deep ability to describe circumstances and relationships. Above all, both directors skilfully created a narrative style that effectively alternates between tactful drama and comedy. In the end, my story was deeply influenced by Joachim Trier's *Reprise*: I hope *L'Ospite* will be able to match its mood as well as the strong and believable relationships between its characters.

#### Producer's note

We produced *Hit The Road, Nonna*, Duccio Chiarini's documentary film showed at the Venice Film Festival in 2011. In 2014 Chiarini himself produced his first feature film, *Short Skin*, along with Biennale College. *Short Skin* was shown at the 2014 Venice Film Festival and at the 2015 Berlin Film Festival. We're

now very happy to work again with the talented Chiarini, supporting his professional growth and allowing him to work with a more significant budget and on a reliable co-production basis that hopefully will make his heartfelt and original stories more and more universal.

#### Objectives in Locarno

We are looking for business partners, both from Italy and France, and also for an international sales agent and a third co-producer – perhaps a company from Switzerland, Germany or Benelux.

#### Main Production company

MOOD FILM (Rome, Italy)  
Filmmakers: Duccio Chiarini, Stefano Lodovichi, Ramón Alòs

*Hit the Road, Nonna* (Italy, 2011)  
*Aquadro* (Italy, 2013)  
*El Hombre Que Quiso Ser Segundo* (Spain/Italy, 2015)

Mood Film is an Italian independent production company, developing and producing feature films looking at new talented European directors. We are open to every form of European co-production: 1 movie co-produced, 3 in development. We are interested in coming of age and sentimental stories.

#### Contact details

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Co-production  
**VINCENT WANG** (France)  
*Not attending*

After producing in Taiwan, Vincent Wang returned to France to found House on Fire to support the works of great filmmakers and to produce young writers from Europe and Asia.

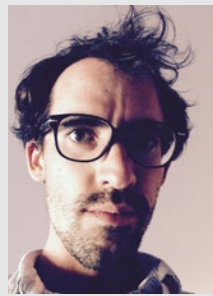
#### HOUSE ON FIRE Productions (Paris, France)

House on Fire was founded by Antoine Barraud, writer/director, and Vincent Wang, producer. Besides producing great masters we focus on producing new talented writers/directors from Europe and Asia. 10 movies co-produced, 2 in development.

*Le Dos Rouge* by Antoine Barraud (France, 2015)  
*Peace to us in our dream* (France/Lithuania/Russia, 2015)  
*Underground Fragrance* (France/China, 2015)

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Director  
**Mikael Gaudin** (France)  
*Attending*

#### Bio and filmography

After a masters degree in cinema from ENS Louis Lumière and a masters degree in production from La Fémis, Mikael Gaudin began working as an assistant director for directors like Jacques Audiard or Rebecca Zlotowski. *Le Garçon au cheval* is his first feature film.

*J'ai enlevé Suzanne* (France, 2010)

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Main Producer  
**Guillaume Dreyfus** (France)  
*Attending*

#### Bio and filmography

After graduating from École Centrale Paris and ESCP Europe, Guillaume Dreyfus began producing short movies and TV programs. He has produced 15 short films selected in international festivals such as Cannes Critics' week, Sundance, Sao Paulo, IndieLisboa or Montreal.

*Back alley* (2014, France)  
*The Wanderer* (2014, France)

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## Le Garçon au cheval (The Boy on a Horse)

#### Artistic Details

**Countries:** France, Germany, Spain, Switzerland  
**Genre:** Drama comedy  
**Format:** HD  
**Estimated duration:** 100 min  
**Writer (Nationality):** Mikael Gaudin (French), Maddalena Licciardi (Italian)  
**Inspired by a true story**

#### Synopsis

Jésus, 29, is living with his mother in a small Spanish town. He struggles to find a job in a country hit by the economical crisis. His best friend has already left Spain, and has found a job in Germany.

He would like to do the same but doesn't have enough money to buy a plane or train ticket, and he does not want to ask his mother for cash.

He suddenly decides to cross Europe with his best friend, Champion. His horse.

His family tries to prevent him from doing it – except for his uncle Guillermo, the local butcher, who helps him getting organized and starts to attract the medias attention on his nephew's trip.

Jésus will travel through Europe, and face his fears, pushing his limits forward. During his journey he will meet many people. Some will help him, others will distract him from his goal. He will experience pain, but most of all, love.

He will win a battle, his own one, in a most peculiar and personal way. Throughout his trip, Jésus will more-over learn about himself, about what he's really looking for.

This drama comedy, inspired by a true story, will tell the tale of a modern Don Quichotte who, riding his faithful Champion, will face the arduous roads of Europe, looking for his identity. His truth. His way.

#### Production Details

**Estimated budget:** 2,500,000 €  
**Foreseen financing structure:** 50% France, 50% Germany  
**Financing/partners in place:** Année Zéro, P'Artisan  
**Targeted shooting locations:** Spain, France, Switzerland, Germany  
**Shooting period:** Summer 2016  
**Shooting language:** Spanish, French, German

#### Director's Statement

The boy on a horse will tell the story of the naïve and simple desire of finding a job, and the soft madness of a peculiar trip.

We have been inspired during the writing by a neo-realist vein, installing our plot in an everyday life, but we want to transpose this truth on a screen by using the tools of a social fairytale. We want to create a more enchanted reality - even abstract and symbolist. We want to make a film that speaks about a very modern and actual subject, to tackle hot issues, but to treat it with realism and humour. This genre, the comedy drama, reflects the trip of our character Jésus, who is facing situations that are both grotesque and meaningful. We are convinced that in this case, it is more powerful and in-

#### Producer's note

The Boy on a Horse tells the story of a man who flees his country in crisis to try to find a better place, somewhere to work and live in decency. Being unable to buy even a train ticket, he decides to go across the continent with his horse.

Based on a true story, this project is deeply rooted in one of Europe's most sensitive issue and takes the path of the tale treatment. We will follow a lunar character, making his way across various countries, all struck by the crisis. Behind Jésus' story, we wish to tell a tale of our time, talking about the values of work, social recognition, and also about media and the state of the European Union.

#### Objectives in Locarno

A first draft in French is available. We have a German co-producer with P'Artizan (Marie Noëlle) and we are looking for potential co-production partners from Spain, Switzerland and a sales agent.

cisive to deal with the dramatic aspects with light notes instead of using black shades and sinking into the discouragement that already afflicts so many of our peers.

Recovering the darkest and raw parts of our story by a blink of irony and satire, we will enhance the dreamy, fantasy part of it.

The sensitive spirit of road movies such as *A straight story* by David Lynch, *Harold and Maud* by Hal Ashby, *Kikujiro's Summer* by Takeshi Kitano, *Harry and Tonto* by Paul Mazursky, is the one we are aiming for, between poetry, observation and burlesque.

We are in search of a tenderness side, and also a funny touch that will hopefully inspire a feeling of sympathy and positivity to the audience.

This journey will be told with the malicious and tender tone of Mikael Gaudin. We've been following Mikael's work for a few years, since we saw his short *J'ai enlevé Suzanne*. We were willing to find a project to work with him. *The Boy on a Horse* seemed the perfect fit for our first collaboration: an ambitious project with high emotional potential, anchored in our continent's recent history, character driven and with a great space for humour. International co-productions represent interesting opportunities for our company and we're eager to start this venture with this *Boy on a Horse*, which would be our first feature as main producer.

#### Main Production company

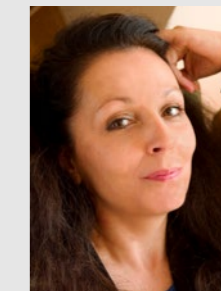
Année Zéro (Paris, France)  
 Filmmakers: Guillaume Brac, Stéphane Demoustier, Guillaume Foresti

*Terre battue* (France, 2014)

Année Zéro focuses on arthouse film, defending authors with strong visions. We have produced several awarded shorts and *Terre battue*, by Stéphane Demoustier is our first feature co-production (France, Belgium). We wish to work with partners sharing our vision of cinema and production, and who are at our same stage of company development.

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Co-production  
**Marie Noëlle** (French/German)  
*Not attending*

Marie Noëlle works and lives in Munich and Paris. In 1988 she started together with Peter Sehr the production company P'ARTISAN Filmproduktion GmbH.

**P'Artisan Filmproduktion GmbH**  
 (Munich, Germany)

P'ARTISAN Filmproduktion develops and produces feature and documentary films, where arthouse meets mainstream-potential. P'Artisan has been working internationally, developing especially the German-French axis with international cast & crews.

*The Anarchist's wife* (Germany/ Spain/ France, 2008)  
*Ludwig II* (Germany/ Austria, 2012)  
*Marie Curie* (Germany/ France/ Poland, 2015)

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Directors

**Bruno and Fabrizio Urso** (Italy)

*Not attending*

#### Bio and filmography

Born in 1983, Bruno and Fabrizio have directed a great number of films. Their short fictions have been awarded in several international festivals and broadcasted by Canal+ (France). They also shot some documentaries, and various short documentaries for RAI (Italy).

*Salvatore* (France/Italy, 2011)

*The Bay of Wolves* (France/Italy, 2009)

*Luigi Indelicato* (France/Italy, 2008)

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Main Producer

**Vincent Brançon** (France)

*Attending*

#### Bio and filmography

After experiencing the distribution area for several years (mainly for Celluloid Dreams and La Fabrique de Films), Vincent came to production activities in 2007. He was involved in the production of various features while working at la Fabrique 2 and finally joined To Be Continued in 2013 where he's essentially developing and producing features.

*Blind Sun directed* (France/Greece, 2015)

*La Macchinazione* (Italy/France, 2015)

*Livid* (France, 2011)

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## Libera me

#### Artistic Details

**Countries:** France/Italy

**Genre:** Drama

**Format:** Full HD

**Estimated duration:** 80 min

**Writer (Nationality):** Bruno Urso (Italy), Fabrizio Urso (Italy), with the collaboration of Salvatore Magro (Italy) and Pietro Albino di Pasquale (Italy)

**Original idea**

**Foreseen actors & nationalities:** Valentina Cervi (Italy)

**Foreseen DOP and other crew:** Daniele Cipri (DOP, Italy)

#### Synopsis

Don Luigi, following a long absence, returns to his Sicilian home town, to replace the old retiring priest.

The poverty and hardness of life in this former fishing port, dehumanized by extreme industrialisation, meeting Maria and other childhood friends, revives the weight of his past decisions, bringing a load of doubts and sorrow undermining his innermost faith and convictions.

Maria's child, Salvatore, bears a degenerative congenital disease, resulting from the pollution of the petrochemical industry that has settled on the shore of the village, and she struggles alone to make ends meet.

Don Luigi, formerly Maria's best friend, tries to help her by taking care of her child. Salvatore's daily painful crisis and his fellow villagers' utter destitution unsettle Don Luigi, who finds himself thorn between his duties to his parishioners and his growing attachment to the kid. The old retired priest, Don Mariano, tries to guide him and questions his apparent loss of faith.

Don Luigi finds the strength to face his doubts and convictions during the celebrations of Holy Week, particularly at the procession of Christ's passion. In an ultimate expression of fervent faith he frees Salvatore from his earthly pains and offers his pure and suffering soul to God.

#### Production Details

**Estimated budget:** 870,000 €

**Foreseen financing structure:** France 50% - Italy 50%

**Confirmed development grants:** 17,000€ (CNC/MiBACT development fund)

**Financing/partners in place:** CNC/MiBACT (development fund), MiBACT (production fund), Region of Sardinia, Movies Inspired (distribution in Italy)

**Secured funds:** 500,000 €

**Targeted shooting locations:** Sardinia, Sicily

**Shooting period:** January / February 2016

**Shooting language:** Italian

#### Director's Statement

The story of *Libera Me* is a heartfelt plea for us Sicilians, too often witnesses of these unbearable situations.

The plot centres on struggle for life: the combat of a mother for her child's health, the child's endless fight against pain and the inner conflict of the priest, incensed by the situations he witnesses and hag-ridden by his faith.

Our previous documentary *The Bay of Wolves* about pollution, unemployment, increasing cancer cases, congenital malformations all results of the development of petrochemical industries along the shores of Sicily, was the starter.

Shooting documentary portraits of sick children we understood the hopes & difficult relations within families, it was inspirational. To us *Libera Me* is a necessary film that embodies themes of international spiritual & existential interest.

Sicily appears other than the classical postcard: a magnificent island at the edge of the European civilization.

Brustoli embodies the paradox of our

contemporary world: a society based on profit and domination, where man is too often sacrificed.

The fragility of Salvatore is the result of this ruthlessness. Luigi sees him as Christ bearing all human sins & Maria as her fight for dignity. The film does not pretend to offer answers to those ills, refusing today's passive resignation it aims to spark a positive reaction in the public.

*Libera Me* will be mainly shot by handheld camera, with long sequence-shots, to match real time, as agreed with DOP Daniele Cipri. Characters will be in close-ups showing their indifference to the surrounding world. For the atmosphere the DOP will use cold colours, except in emotional scenes. Our filming references: the Dardenne brothers for the close ups in *Rosetta & M. Antonioni's* for his composition and choices of locations in *Il Deserto Rosso*. Like for our past works, our choice is to direct *Libera Me* as a film of the emerging Italian "nouveau-realisme".

#### Producer's note

Viewing the Urso brothers' previous work, we shared their emotions and their first fiction script *Libera Me* became our common project.

Such strong themes like social exclusion, the place of love & faith and euthanasia in a world that lacks of compassion, even met the support of the CNC, MiBACT and Sardinia regional fund. Shooting will begin end of 2015, in Sicily and Sardinia.

#### Objectives in Locarno

We are mainly looking for distributors (especially a French one) and an international sales company. We'll also pay attention to other co-production opportunities with European countries.

#### Main Production company

TO BE CONTINUED (Paris, France)

Filmmakers: Noëlle Deschamps, Joyce A.

Nashawati, David Grieco

*Dreamers* (France, 2011)

*Blind Sun* (France/Greece, 2015)

*La Macchinazione* (Italy/France, 2015)

TBC is born as a creative team developing art-house fictions and documentaries. We work mainly to discover new European talents, but we also with confirmed and international directors, on productions and co-productions (Greece, Italy ao). We are open to minority and majority co-productions, with one requirement: quality and uniqueness.

#### Contact details

+33 1 82 28 42 10

contact@tbcprod.com

www.tbcprod.com



Co-production

**Paolo Maria Spina** (Italy)

*Attending*

Paolo founded Revolver Film in 2002 with Shaila Rubin, developing production and distribution activities. As Managing Director, he produces domestic projects and European co-productions with a focus on new talents.

#### REVOLVER (Rome, Italy)

Revolver focuses on national features, TV movies, and documentaries production; European co-productions, TV distribution and line productions of foreign films in Italy are side activities with continuity.

*The Son* (Italy, 2015)

*The Exile of the Eagle* (Italy, 2015)

*Comme le vent* (Italy / France, 2013)

#### Contact details

paolo@revolverfilm.it

+39 347 8859775

www.revolverfilm.it

Director  
**Bille August** (Danemark)  
*Not attending*

#### Bio and filmography

His *Pelle the Conqueror* (1987) won the Palme d'Or, Academy Award and Golden Globe. He is one of the only seven directors to win the Palme d'Or twice, for *The Best Intentions* (1992).

*House of the Spirits* (Portugal, Germany, Denmark, USA, France, 1993)  
*Smilla's Sense of Snow* (Denmark, Germany, Sweden, 1997)  
*Goodbye Bafana* (Germany, France, Belgium, South Africa, Italy, UK, Luxembourg, 2007)

#### Contact details

info@pandorafilm.com  
+49 221 97 33 20



Main Producer  
**Reinhard Brundig** (Germany)  
*Not attending*

Since co-funding Pandora Film over 30 years ago, Reinhard Brundig has produced and co-produced films by the likes of Jim Jarmusch and Aki Kaurismäki, but also established lasting relationships with many of these authors. His productions have been selected and awarded at all major festivals.

*Dead Man* (USA, Germany, Japan, 1995)  
*Winged Migration* (France, Italy, Germany, Spain, Switzerland, 2002)  
*Le Havre* (Finland, France, Germany, 2011)

#### Contact details

info@pandorafilm.com  
+49 221 97 33 20

## Vivaldi

#### Artistic Details

**Countries:** Germany, Italy  
**Genre:** Music, historical, drama  
**Format:** Full HD  
**Estimated duration:** 100 min  
**Writer (Nationality):** Audrey O'Reilly, Irish & Peter Schneider (German)  
**Inspired by a true story**  
**Foreseen actors & nationalities:** UK & Irish

#### Synopsis

Considered a musical rebel of his time, priest Vivaldi equally sparks admiration and rejection. Will his faith in the divinity of music and love give him the strength he needs to overcome the oppressive and corrupt powers which rule Venice?

A strong minded character and perfectionist, Antonio Vivaldi is a priest in Venice. He struggles to hold mass due to his asthma, but sees his compositions as his praise of god. When he takes on a position to teach orphan girls as part of his priestly duties, he pushes and inspires the group of futureless misfits to become one of the best choirs and orchestras of their time, and the first one to be entirely female.

In turn, his young musicians inspire Vivaldi to compose to their individual strengths. An entirely new style of music, often thought to be too wild for the ecclesiastic environment, divides opinions.

When young singer Anna joins the choir, Antonio can't remain his usual distant self. The outgoing, street-smart girl breaks something open within

the strict man. This propels Antonio into a risky decision, challenging the restrictions he always loathed but obeyed. At the cost of leaving his young musicians behind, he convinces Anna to spend time away from Venice to work on new compositions. A human and musical connection like he never experienced before, leads to the composition of the "Four Seasons". But this borrowed time has to come to an end, and devastating consequences to Vivaldi's rash decision to follow his intuition are awaiting in Venice. The corrupt bishop has found out about the trip and Vivaldi's improper company, and is determined to take him down and humiliate him. The position at the catholic orphanage therefore seems to be lost forever.

Has Antonio lost the opportunity forever to work with his orchestra? Are the orphan singers and musicians left to their somber destinies? Will Vivaldi lose everything, or will he be able to realise his dream of playing with the girls for the pope?

#### Production Details

**Estimated budget:** 8,000,000 €  
**Foreseen financing structure:** 60% German, 20% Italian, 20% UK (or other European Co-producer)  
**Confirmed development grants:** 20,000 € FFA / MiBACT 53,010 € Filmstiftung NRW  
**Financing/partners in place:** FFA / MiBACT, Filmstiftung NRW  
**Targeted shooting locations:** Venice, Mantua region & studio in Germany (NRW)  
**Shooting period:** Autumn 2016  
**Shooting language:** English

#### Director's Statement

Vivaldi is today one of the most popular composers, but before his death in 1741 he was completely forgotten. His second career started after WW II with the rise of a new media: the radio. The film focuses on his less known side: his commitment as a music teacher in a church orphanage. He was convinced that all human beings are born equal and have individual talents that just need encouragement and training. In that period, thousands of female orphans were living in Venice, facing grim perspectives. Vivaldi selected and trained a choir and orchestra out of 600 girls at the Pietà orphanage. It was said to be amongst the best in Europe and was the only all-female orchestra. A big share of his work, Vivaldi wrote for these musicians. The girls played every instrument, including those

#### Producer's note

*Vivaldi* is about the power of music, capable of breaking all boundaries. Instead of a depiction of a biography, we aim to investigate the deeper, timeless truths that inspired his passionate music. With Bille August, known for his work in arthouse film with a strong appeal also for mainstream audiences, we found the perfect fit to direct this sensual story about the transformative power of music, as beautifully achieved by films like *Les Choristes*. Believing in its international potential, the film will be shot in the English language with an international cast.

#### Objectives in Locarno

Funds, co-producers and film commissions from the northern Italian regions. Also from countries which could replace these and have co-production support/tax breaks, such as Croatia.

Nina Frese, Creative Producer of Pandora Film, will be attending Industry Days to represent Vivaldi.  
Contact:  
nina.frese@pandorafilm.com  
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that were thought of as exclusively male – such as trumpets, drums etc. The women also sang the Tenor and Bass voices. The musicians became so accomplished that noblemen from all over Europe came to Venice to hear them play. Vivaldi lived at the dawn of the enlightenment – as a priest embedded in church traditions, as an artist nevertheless ambitious to try himself on the new "genre" of Opera, which manifests worldly passions like love and jealousy, rather than godly ones. This created conflict with the Inquisition. Even though the story is set in the 17th Century, Vivaldi's energetic and poetic music is timeless, and the whole tone of the film will be completely contemporary with great cinematic quality.

Set mostly in Venice, and being naturally an Italian story, we immediately presented the project to Dorje Film, with whom we have already enjoyed a trustful working relationship on Fatih Akin's *The Cut*. The life of the *Four Seasons* composer was full of fascinating, timeless conflicts and contradictions. Music was his outlet. In these digital times, a sense of nostalgia is in the air. *Vivaldi* will be a period film, but its visual style, characters and conflict will be fresh and relatable. An international arthouse film with the potential to win over mainstream audiences.

#### Main Production company

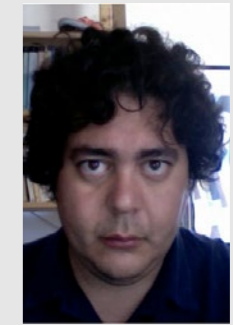
Pandora Film (Cologne, Germany)  
Filmmakers: Jim Jarmusch, Aki Kaurismäki, Emir Kusturica

*1001 Grams* (Norway, Germany, France, 2014)  
*Only Lovers Left Alive* (Germany, UK, France, Cyprus 2013)  
*Vijay and I* (Germany, Benelux 2013)

Cinema operators Karl Baumgartner and Reinhard Brundig established Pandora Film distribution in 1982, focusing on international art house. Kusturica's *Underground* marked the transition to production; Pandora Film has been open to co-productions with countries from all over the world, both majority and minority.

#### Contact details

info@pandorafilm.com  
+49 221 97 33 20  
www.pandorafilm.com



Co-production  
**Flaminio Zadra** (Italy)  
*Attending*

Flaminio Zadra is co-founder of Dorje Films. He produced and co-produced 16 films since 2005.

#### Dorje Film (Rome, Italy)

Dorje Film was founded in 2004 by Alberto Fanni, Flaminio Zadra and Paolo Colombo to support development and production of arthouse and independent films from any country in the world. It is partner/investor of Fatih Akin's Bombero International, which produced films awarded in Cannes and Venice. All our films are co-productions.

*The Edge of Heaven* (Germany, Turkey, Italy, 2007),  
*Soul Kitchen* (Germany, France, Italy, 2009)  
*The Cut* (Pan-European, 2014)

#### Contact details

dorjefilm@dorjefilm.it  
+39 06 8845 359

## Schedule of Events

### **Saturday, 8 August 2015**

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#### **Early Afternoon**

Individual arrivals of participants in Locarno

#### **5:00 pm – 6:15 pm**

Opening Welcome at Hotel Belvedere (for participants & partners only)

#### **6:30 pm**

Industry Days & Open Doors Happy Hours (upon invitation)

### **Sunday, 9 August 2015**

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Free programme to enjoy the festival and other industry activities

#### **1:00 pm**

Networking lunch at Hotel Belvedere Restaurant (upon invitation)

#### **2:30 pm – 5:00 pm**

1 to 1 Meetings at Hotel Belvedere

#### **5:00 pm – 6:00 pm**

Presentations by the funds and discussion at Hotel Belvedere

#### **6:30 pm**

Industry Days & Open Doors Happy Hours (upon invitation)

### **Monday, 10 August 2015**

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#### **9:00 am – 12:30 pm**

1 to 1 meetings at Hotel Belvedere

#### **1:00 pm – 2:30 pm**

Networking lunch at Hotel Belvedere Restaurant (upon invitation)

#### **2:30 pm – 6:00 pm**

1 to 1 meetings at Hotel Belvedere

#### **6:30 – 8:00 pm**

Industry Days and Open Doors Happy Hours (upon invitation)

### **Tuesday, 11 August 2015**

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Free programme to enjoy the festival and other industry activities

Individual departures of participants throughout the day

**Location: Hotel Belvedere, Via ai Monti 44, Locarno, 091 751 03 63**



Industry Days  
8–10 | 8 | 2015  
Festival del film  
Locarno

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