

# italy hotdocs

## NEW PERSP ECTIVE 2020



SPECIAL DIGITAL EDITION



Ministry of Foreign Affairs  
and International Cooperation



ITALIAN TRADE AGENCY

A full-length marble statue of David, standing on a rocky base, with his right hand on his hip and his left hand holding a stone. The statue is set against a solid blue background.

**2 FILMS,**

**23 PROJECTS,**

**31 PRODUCERS,  
DIRECTORS,  
DISTRIBUTORS  
& INSTITUTIONS**



# ITALIAN TRADE COMMISSION DELEGATION COMMERCIALE D'ITALIE

**ITA - Italian Trade Agency** is the Governmental agency that supports the business development of our companies abroad and promotes the attraction of foreign investment in Italy.

With a motivated and modern organization and a widespread network of overseas offices, **ITA** provides information, assistance, consulting, promotion and training to Italian small and medium-sized businesses. Using the most modern multi-channel promotion and communication tools, it acts to assert the excellence of Made in Italy in the world.

The audiovisual office of **ITA** is engaged in:

- promoting the internationalization of the Italian audiovisual industry and is committed to growing the value of Italian film exports, supporting the presence of Italian films and TV products at festivals and markets such as Cannes Marché du Film, Berlinale/EFM, TIFF-Toronto International Film Festival, MipCom, Hot Docs and Mifa among others;
- supporting the Italian Film Commissions in attracting film and TV inward investment, and in promoting Italy as a film making destination, and the Italian technical industries as partner of choice;
- fostering co-production projects by helping to connect Italian film makers (producers, writers, directors) with international counter-

parts;

- helping Italian film and TV festivals to grow internationally by inviting to Italy buyers, producers, broadcasters, commissioning editors and other foreign representatives of the audiovisual sector.

**ITA** works for the promotion of the Italian audiovisual industry in close connection with ANICA (National Association of Italian cinematographic, audiovisual and multimedia industry), APA (Association of Italian Audiovisual producers), Doc/It (Association of Italian Documentary Producers), Cartoon Italia, and with Luce-Cinecittà and the Italian Film Commissions.

Through its engagement in the internationalization of the Italian audiovisual sector, **ITA** also promotes worldwide the "Made in Italy" image and the Italian life-style, indirectly contributing to the development of other important Italian production sectors (tourism, food, fashion, furniture, culture).

More recently **ITA** has opened up its activity to the promotion of the Italian videogame industry in cooperation with IDEA (Italian Interaction Digital Entertainment Association) considering videogames as a very innovative sector that integrates technology and creativity, with a strong international growth potential.

## ROME HEAD OFFICE

Audiovisual & Multimedia Office

Via Liszt, 21 00144

Roma Italy

audiovisivo@ice.it

www.ice.gov.it

T (+39 06) 59927890 x 6924

## TORONTO OFFICE

480 University Avenue, Suite 800 Toronto

Ontario - M5G 1V2 Canada

toronto@ice.it

www.italtrade.com

T (+1 416) 598 1566 x 116

Benedetta Marassi - Audiovisual Sector ICE

b.marassi@ice.it

## 01 INSTITUTIONS

ORGANIZATION	DELEGATES	PAGE
<b>ISTITUTO LUCE CINECITTA'</b>	Alessio Massatani Cecilia Spano	4
<b>TOSCANA FILM COMMISSION</b>	Stefania Ippoliti	6

## 02 FILMS

TITLE	DIRECTOR	PROGRAM	PAGE
<b>RES CREATA</b>	Alessandro Cattaneo	EFP THE CHANGING FACE OF EUROPE	7
<b>WE ARE THE THOUSAND</b>	Anita Rivaroli	ARTSCAPES	8

## 03 PROJECTS

COMPANY	DELEGATES	PROJECT	PAGE
<b>B&amp;B FILM</b>	Raffaele Brunetti	TANGO OF LIFE, THE ROSSELLINIS	9
<b>DINAMO FILM</b>	Ivan D'Ambrosio	FEAR AND LOATHING IN ITALY, THE ERA OF GIANTS	16
<b>DOCLAB</b>	Marco Visalberghi Silvia Sherin Salvetti	CAVEMAN, LAST STOP BEFORE CHOCOLATE MOUNTAIN	23
<b>GA&amp;A</b>	Vania Del Borgo	BLACK SAMURAI, STARK	30
<b>INCIPIIT FILM</b>	Fabiana Balsamo Bruce Thorson	IT IS NOT PARADISE, THE FORBIDDEN MUSIC	37
<b>INDYCA</b>	Simone Catania	LP	44

<b>JUMP CUT</b>	Sebastiano Luca Insinga	ANDROID PHIL, THE AFTERLIFE OF PHILIP K DICK, PURE UNKNOWN	49
<b>LE TALEE</b>	Agnese Fontana Rosario De Girolamo	THE END OF TRUTH, MONTESSORI ROAD	57
<b>LILIUM DISTRIBUTION</b>	Simona Garibaldi Alessandro Sansoni	BELLA CIAO	64
<b>MICHELANGELO FILM</b>	Pepi Romagnoli	MERRY GO ROUND, SWISS COMMUNIST PARTY	68
<b>ROAD TELEVISION</b>	Piergiorgio Curzi Sabika Shah Povia	THE MAYOR - ME, MUSSOLINI AND THE MUSEUM	77
<b>SUMMERSIDE MEDIA</b>	Francesca Manno Nicola Tassoni	THIMBLE THEATRE - POPEYE AND E.C. SEGAR'S STRIP	81
<b>TV 2000</b>	Anna De Simone Gabiella Tafuri	THE GIFT OF THE MOON	85
<b>ZIVAGO FILM</b>	Alessandro Cattaneo Rino Sciarretta	COMMUTERS OF THE WORLD, NOTHINGS SURE ABOUT TOMORROW	89



## 04 DISTRIBUTION/ACQUISITIONS AND SALES, THEATRE, FESTIVAL

ORGANIZATION	DELEGATES	PAGE
<b>ADR DISTRIBUTION</b>	Alessia Ratzenberger	96
<b>BERTA FILM</b>	Jouni Kantola	97
<b>LA COMPAGNIA - MOVIE THEATRE</b>	Martina Capaccioni	98
<b>VISIONI DAL MONDO</b>	Francesco Bizzarri	99



Istituto Luce - Cinecittà is the state-owned company whose main shareholder is the Italian Ministry for Culture subsidising its activities on an annual basis.

Istituto Luce - Cinecittà holds one of the most important European film and photographic Archive in which are collected and digitally categorized both its own productions, and materials derived from private collections and acquisitions by a variety of sources. It is a large audiovisual collection concerning the history of the twentieth century, and it has also been inscribed by UNESCO in the registry "Memory of the World".

Istituto Luce - Cinecittà distributes and supports domestically the theatrical releases of Italian first and second time feature films; moreover distributes films and documentaries made by Italian and European directors and guarantees they are given an adequate release in the national market.

Istituto Luce - Cinecittà's institutional work includes promoting Italian cinema both at home and abroad by means of projects dedicated to the great authors, actors and personalities of the past and their classic films, as well contemporary ones.

These projects are presented in collaboration with the most relevant cultural institutions of the world: the Academy of Motion Pictures, Arts and Sciences, UCLA, University of Berkeley, MoMA, British Film Institute, Institute Lumiere, Cinematheque Francaise and many others.

Istituto Luce - Cinecittà cooperates with major film festival such as Cannes, Berlin, Buenos Aires, Toronto, Shanghai, Tokyo, Locarno, New York, London, etc, by organizing national selections, guaranteeing the presence of Italian films and artists in the various festivals, and by providing multifunctional spaces to help the promotion of our cinematography and it is the reference place for all Italian and foreign operators. It is also involved with the direct organization of numerous Film Festival around the world: The Italian Film Festival in Tokyo, Cinema Italian Style in Los Angeles, Open Roads - New Italian Cinema in New York, The Festival of Italian Cinema of Barcelona, London, Istanbul, Oslo, Stockholm, Copenhagen and The Mittelcinemafest. Istituto Luce - Cinecittà also owns a film library, Cineteca, containing around 3000 titles of the most significant Italian film productions, subtitled in foreign languages, which serve in promoting Italian culture at major national and international Institutes around the world; also in collaboration with the Italian Ministry for the Foreign Affairs. Re-

storations and new prints are added every year.

Istituto Luce - Cinecittà is responsible for editing the magazine 8 1/2, the national portal for locations and film and audiovisual production incentives Italy for Movies, and the daily on-line news magazine CinecittàNews ([news.cinecitta.com](http://news.cinecitta.com)) which delivers the latest breaking news on the principal activities involving Italian cinema as well as its developing legislative and institutional aspects.

Since July 2017 Istituto Luce-Cinecittà is in charge of managing the legendary Cinecittà Studios and postproduction labs, founded 80 years ago (1937), property for 20 years of a private company. Following the acquisition of Cinecittà Studios, Istituto Luce-Cinecittà takes over responsibility for the management of theatres located in Via Tuscolana, with the production design creations, the executive production, and a variety of fundamental services for the realization of feature films, TV movies, TV series, and the development of new media. The new project incorporates the activities of Cinecittà Digital Factory, the Studios' digital centre: from post-production to restoration (a lab for analogic production will be reinstated, too) to the conservation of works produced by third parties. Moreover, Luce-Cinecittà takes over the activities of Cinecittà District Entertainment as well: exhibitions, events, touristic reception, and a broad service of

production and circulation of merchandising, press and audio-visual materials, all branded Cinecittà.



Alessio Massatani - Promotion  
[a.massatani@cinecittaluce.it](mailto:a.massatani@cinecittaluce.it)  
T: +39 06 72286408



Cecilia Spano - Promotion  
[documentaristica@cinecittaluce.it](mailto:documentaristica@cinecittaluce.it)  
T: +39 06 72286408

[cinecitta.com](http://cinecitta.com)



Stefania Ippoliti has been in charge of Cinema and of the implementation of regional policies for audiovisual production at the Toscana Film Commission since 2006. She manages projects related to Mediateca Toscana through the conservation and valorization of the archives and the program of Cinema Literacy for schools and adults "Lanterne Magiche". She is also in charge of Cinema La Compagnia, a venue entirely dedicated to screening documentary films and hosting events and international festivals such as Festival dei Popoli.

TFC supports and assists all production companies interested in shooting in Tuscany. TFC offers logistic and informative support for all the aspects of the production process such as:

- Welcome and general information about technical issues and logistics
- Assistance in obtaining shooting permits
- Direct liaison with local administration
- Network of Local Film Commission
- Database of audiovisual companies

and professionals

- Database of locations and photoscouting
- Special fares for accommodation and catering
- Film Fund



Stefania Ippoliti - Director Toscana Film Commission  
 Director "La Compagnia" - Movie Theatre  
 staff@toscanafilmcommission.it  
 T: +39 05 52719035

toscanafilmcommission.it



FILM

RES CREATA

PROGRAM: EFP THE CHANGING FACE OF EUROPE

## SYNOPSIS

A former songwriter retreating to the warmth of the stable. A foggy vineyard resonating with the quiet wingbeat of a falcon followed by his young human friend. The bravery of horses and horsemen in a remote Sardinia. A long human procession towards a beached whale, and a philosopher trying to break free from anthropocentrism. A curious religious festival where snakes are worshipped to reconcile man and nature.

Res Creata explores the ancient, conflicting and manifold relationship between the human being and the animal.

A relationship where curiosity, love and wonder subtly and often insidiously intertwine with

exploitation and need. A unique journey amongst unequalled atmospheres, discovering the value of this fascinating coexistence.



DIRECTOR

Alessandro Cattaneo

PRODUCER

Silvia Della Sala  
Alessandro Cattaneo

TRAILER

<https://vimeo.com/358738723>

FILM



# WE ARE THE THOUSAND

PROGRAM: ARTSCAPES

## SYNOPSIS

In 2015 1,000 musicians from all over Italy gathered in Cesena to play "Learn to Fly", the famous Foo Fighters' hit. Their aim was to convince Dave Grohl, the leader of the band, to come and play in the town. They made a video clip of the performance and published it on YouTube where the video had more than 46 million hits. Soon afterwards Dave Grohl got the message and he decided to make their dream come true, by bringing Foo Fighters to play in the village of Cesena. That was the beginning of an adventure that became the biggest rock band on earth. We Are The Thousand tells the unique story that changed the lives of many people forever.



### PRODUCER

Indyca - Simone Catania

### TRAILER

<https://vimeo.com/302964121>  
Password: WATT

PRODUCER



Raffaele Brunetti - Ceo/Producer

raffaele@bbfilm.tv

T. +39 06 3972 9989

bbfilm.tv



Raffaele  
Brunetti



PROJECT

TANGO OF LIFE

*Claudio knows that one day he will be in a wheelchair. What keeps him on his feet and working his fields is tango. His Parkinson's is progressing slowly but inexorably. Time is short. He had promised his beloved wife Ivana that one day they would tango together in Buenos Aires, and he must fulfil this promise now.  
Before it is too late.*

**SYNOPSIS**

Claudio is a farmer. His wife Ivana is a dressmaker. They are avid tango dancers. Claudio is determined to realise a dream he has been cherishing his whole life: to tango with Ivana in Buenos Aires, a promise he made to her years ago. He will do whatever is needed to make this a reality. Time is short. Claudio has Parkinson's, an incurable degenerative disease. His condition was diagnosed eighteen years ago. His doctors told him that he would be in a wheelchair within two years. However, Claudio is not only still on his

feet and able to work his fields but he's also still dancing. For many years, there was no plausible explanation, until the day he read an article by a Canadian researcher linking tango with a cure for Parkinson's.

Since then he has devoted himself to fostering and supporting this research work, as an activist and as a case study for researchers. He has also founded a support group to help fellow sufferers in a practical way. His example gives hope to the many other sufferers who take part in his impassioned weekly tango evenings.

Parkinson's is a relentless condition. Even though its progress has been much slower than the doctors predicted, it permeates Claudio's nerves, tendons and bones. One day, Claudio will resign himself to life in a wheelchair, but he insists on doing so without any remorse or regrets. He is determined to make his dream come true: to take his beloved Ivana dancing in Argentina. Time is short.

## **PROJECT TOPIC**

"Tango Of Life" is a character-driven documentary with a universal story, combining existential human struggle, a passionate art form and scientific and medical research. Tango is generally seen as an expression of passion, love and suffering, and this film is no exception. More radically, "Tango Of Life" will show a man literally fighting for his life by using

tango as a weapon. Tango is unlike other dance forms. It requires highly complex and demanding steps with constant improvisation, and therefore continuous close coordination by the dancing partners. The poetic and artistic value of tango will be complemented by a scientific understanding of how tango affects how neurons behave in the brain.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

Claudio is my cousin. I have known him since I was a child. Over the last five years, I have been a constant presence in his life with Ivana. They have accepted this presence, giving me full access to their everyday lives, their thoughts, their fears and their hopes.

I will follow them as they go about their work, spend time at the hospital and, of course, when they dance, to reveal the lives, emotions, fears and dreams of two people who spend every moment of every day fighting for their lives.

The changing seasons mark the passage of time, and what needs to be done in the fields changes with them. This symbolises the changing seasons of life itself, shifting from realisation to resistance, from apprehension to acceptance. The nightmare of Parkinson's and the dream of Argentina intertwine and intersect in a crescendo of fear and hope.

## DISTRIBUTION AND MARKETING STRATEGY

Tango Of Life is an international co-production between Italy, Latvia and Argentina, with the support of MEDIA and Ibermedia. RAI3, LTV, YLE and Canal Encuentro have expressed interest in the project. We are working on an Impact Campaign

to reach Parkinson's Disease patients and Tango enthusiasts. All over the world, the number of Parkinson's Disease Patients is increasing.

## PRODUCTION SUMMARY

Company Name	B&B FILM
Writer/director	Erica Liffredo
Genre of project	Human Interest / Social Issues / Art / Music / Culture / Science
Estimated length (in minutes), Format	75'
Country of production, Language	Italy, Latvia, Argentina
"I am looking for:" the following funding opportunities	Commission, co-production, distribution, sponsorship
Stage of the project	In production
Total Estimated budget	€ 316.877,00 467,937.00 CAD
Confirmed financing	€ 215.282,00 317,910.00 CAD
Proposed Delivery Date:	December 2020
Teaser link	<a href="https://vimeo.com/256941922">https://vimeo.com/256941922</a> Password: tangolife
In which territories is your film NOT available?	Italy, Latvia, Argentina

PROJECT



## THE ROSSELLINIS

*Roberto Rossellini, Italian Neorealism's legendary film director, was the head of a multi-ethnic extended family. This intimate documentary brings them together in a witty portrayal of their bittersweet lives.*

### SYNOPSIS

Roberto Rossellini was Italian Neorealism's most renowned film direc-

tor and the father of a cosmopolitan, nonconformist and slightly crazy family that includes Hollywood stars, a daughter who converted to Islam and even someone who chose to live on a desert island.

It also includes Alessandro, a recovering drug addict of limited means. He has had varied careers, from photographer to film set runner, but this grandson of a genius feels that he has not lived up to his family expectations. So, at the age of 54,

Alessandro sets out to resolve this conflict, as well as his shaky economic situation. He has decided to become what every Rossellini thinks they should be, a film director. His theme is clear: a family that is a drama in its own right.

## **PROJECT TOPIC**

The Rossellinis is neither a biography of Roberto Rossellini nor a foray into Neorealism. However, we believe that this intimate in-depth exploration of the lasting personal effect Rossellini had on his descendants is the best way to understand his work and his key role in the Neorealist revolution.

Roberto Rossellini produced not only films but also a complex multi-ethnic extended family, once the centre of attention of the world's tabloid press. In post-war Italy, Rossellini's love life was considered eccentric, not to say scandalous. It was the main topic of the gossip columns of the day. He was married three times to women from very different backgrounds. The family became fodder for the press or, perhaps, were offered by Rossellini as fodder, often to promote his films or to exploit the family brand when dealing with the many debts he incurred. Those youngsters, the focus of the Italian and foreign tabloids and newsreels of the day, are now men and women with a rich and varied history.

The film will appeal both to film buffs and regular cinemagoers, audiences well-versed in the language of the creative documentary. However, it will also attract those less familiar with Rossellini's work thanks to the family's notoriety and in particular to Isabella, who will be prominent at the launch and in promotional work.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

As Roberto Rossellini's first grandchild, I believe I've had two families: a real one and an "imaginary" one.

Because of my grandfather's liberal choices in life, my family's history is linked to the history of traditions and cinema. The Rossellini myth was built by the media, perhaps with the conspiracy of the protagonists themselves, who played with their image in order to raise awareness and promote the films they were part of. Regardless, the media surrounding grandpa's figure has brought major burden to his descendants and myself, as he influenced our lives, even after his death.

This film is an opportunity to render a real image of the family, along with affection, irony and irreparable conflicts. This is why the documentary is filled with different kinds of footage. The meetings with aunts



and uncles form the main narrative of the story, where all the other footage is inserted: old family videos on film, newsreel from the legendary years and videos recorded on a smartphone. The purpose is to put the pieces together in order to access a truthful family story. Surely, Roberto Rossellini's films will help formulate the story's chronology, as cinematic masterpieces inseparably entwined in the family's conflicts and affection.

## DISTRIBUTION AND MARKETING STRATEGY

Broadcasters involved: Rai Cinema, LTV, LRT, ERR, YLE, Movistar, Channel8, TVP. The movie première will take place in September 2020 with the additional launch by Vogue Italia Magazine and the presence of the Rossellini family.

## PRODUCTION SUMMARY

Company Name	B&B FILM
Writer/director	Alessandro Rossellini – Director Andrea Paolo Massara - Writer
Genre of project	Social & Human Interest /Art & Culture
Estimated length (in minutes), Format	90'
Country of production, Language	Country: Italy, Latvia - Languages: Italian, English
"I am looking for:" the following funding opportunities	Pre-Sales, Sales, Co-production
Stage of the project	Post-Production
Total Estimated budget	€ 503.286,00 743,210.00 CAD
Confirmed financing	€ 395,861.00 584,574.00 CAD
Proposed Delivery Date:	September 2020
Teaser link	<a href="https://vimeo.com/273514453">https://vimeo.com/273514453</a> Password: bbfilm
In which territories is your film NOT available?	Italy, Latvia, Lithuania, Estonia, Israel

PRODUCER



Ivan D'Ambrosio- Founder & Producer

ivan@dinamofilm.com

T. +39 7153480723

dinamofilm.com



Ivan  
D'Ambrosio

## FEAR AND LOATHING IN ITALY

*Travel opens the door to the world: it represents a sharing of time, hope, or embodies allows individuals to simply feel good. Disability doesn't need to be a disadvantage. Vanni Oddera, a motocross champion, guides us on an adventure on the road in the company of extraordinary boys and girls, suffering from severe disabilities or in the terminal phase of illness.*

### SYNOPSIS

"Fear And Loathing In Italy", is like

that moment when you leap from the diving board before you touch the water, when all negative thoughts and fears are swept away. (Vanni Oddera).

Vanni Oddera, a multi-award winning freestyle motocross champion, guides us in "Fear And Loathing In Italy", an adventure on the road in the company of extraordinary boys and girls, each of whom suffer from severe disabilities or are in the terminal phase of illness.

Their stories, and the challenges that Vanni's crazy crew bring them, are the protagonists of this documentary, where the concepts of "normality" and "limit" are subverted

by a spontaneous and politically incorrect story.

Starting from Vanni's house in Pontinvrea, in the Ligurian mountains, the audience will follow some of the trips of Oddera and the youth as they partake in everything from drunken parties, getting tattoos, reckless sleigh rides, and diving into the deep end.

## PROJECT TOPIC

"Fear And Loathing In Italy" is not only what you can see in a teaser. The film tells personal and unique stories of these youth, and of the difficulties they've faced in their lives.

When we spoke to them and asked: What is your biggest fear? All of them gave the same answer: solitude.

Because their solitude is not like ours: for them, it means not being able to do even the simplest daily activities. Following an accident or a serious illness, you're forced to be like a child again, and have to rebuild your own autonomy. Thanks to their willpower, these individuals not only start from zero but now they do incredible things.

The universal message we want to spread with this film is that we must touch fear to be able to surprise and defeat it. With a strong Rock spirit, this crazy group actually becomes an extraordinary example of social acceptance and willpower.

## DIRECTOR'S NOTE AND VISUAL APPROACH

The visual approach is based on a mix of different kinds of shooting techniques that help to emphasize the feelings and sensations we want to communicate.

The use of handheld camera and tight rhythms in editing, alternated with more intimate and stylized moments, help to clearly articulate the double nature of the project: a continuous swing of emotions between laughs and introspection. The most spontaneous and "politically incorrect" travel images are used as support, as well as flashbacks of a narrative made from the intertwining of life and interview moments. The reference to Terry Gilliam's "Fear and Loathing in Las Vegas" is evident in some scenes shot with wide-angle lenses, where we are very close to the characters, making the camera dance around them.

The use of natural light is another staple of the visual construction of the project. It helps to emphasize the characters, demonstrating their humanity. This is especially evident during some night scenes filmed only with the aid of the light of the fire.

## DISTRIBUTION AND MARKETING STRATEGY

We developed a 4-step distribution

plan:

Medium-large Documentaries Film Festivals

Foreign broadcaster distribution: we are in contact with German and French distributors

Theatrical Self Distribution: a series

of screenings in different Italian cities. These are in agreement with the network of associations who will support "Fear And Loathing In Italy", and help it to reach a large audience that is already sensitive to the topics covered in the documentary

Italian Broadcaster distribution.

## PRODUCTION SUMMARY

Company Name	DINAMO FILM, OVERCLOCK CANIZZO PRODUZIONI
Writer/director	Federico Barassi
Genre of project	Documentary
Estimated length (in minutes), Format	90' - full length film
Country of production, Language	Italy - Italian
"I am looking for:" the following funding opportunities	Financing, sales agents and distribution companies.
Stage of the project	Editing
Total Estimated budget	€ 119.400,00 178,931.36 CAD
Confirmed financing	€ 30.000,00 46,730.00 CAD
Proposed Delivery Date:	September 2020
Teaser link	<a href="https://bit.ly/38siCQt">https://bit.ly/38siCQt</a>
In which territories is your film NOT available?	

A large, gnarled olive tree in a field with a man standing next to it for scale. The tree is the central focus, with its thick, twisted trunk and sprawling, bare branches. A man in a dark jacket and blue jeans stands to the left of the tree, looking up at the sky. The background shows a field of other olive trees under a clear sky.

PROJECT

## THE ERA OF GIANTS

*A journey of science and alternative treatments to investigate causes and effects of Xylella, the infection that is killing millions of olive trees in the deep south of Italy.*

### SYNOPSIS

Today in Salento, the most serious phytosanitary emergency of the century is occurring. A bacterium called "Xylella Fastidiosa" is killing millions

of olive trees, destroying landscapes, economy and human relations. A German dramatist goes to Puglia with the task of investigating the causes and effects of the bacterium, and then shoots a documentary about it. He will find himself on a journey between science and alternative treatments, ancient myths and primal fears, in a land stuck between a disappearing past and a future yet to be defined.

## PROJECT TOPIC

There is a myth about Poseidon and Athena disputing over Atticus' control: he made the sea emerge while Athena planted an olive tree. Athena gave to the city that took her name not just the wild olive tree, but the knowledge of how to plant and harvest. We can say that western philosophical thinking spread from that gesture.

The bacterium called "Xylella fastidiosa", which never spread on olive trees until now, is the tree's nemesis. There's no remedy against its attack. In Salento, the trees' mortality has created an issue among the population, who have let mass hysteria emerge. The emergency started in 2013, in Gallipoli's countryside. On some olive trees, stains appeared, resulting in them withering away in a peculiar fashion. Aware of the danger this disease posed, the European community's reaction has been severe. Salento was divided in three areas: an infected one, a restrained one, and a cushion area where sick plants are being destroyed. While looking at the withering olive trees, people were initially in disbelief and felt helpless. Soon came the rage, and then suspects. Who benefited from olive tree's disappearance in Salento?

## DIRECTOR'S NOTE AND VISUAL APPROACH

The movie is based on three different narratives that straddle the line between facts and fiction, along Salento's landscape and Myth's age, starting from ancient Greece up to contemporary times.

THE PAST, will be told through a shadow's play screening. A bunch of adolescents will stage a process that is dreamy, merry and tragic at the same time. These young main characters will tell tales from the past, along with historical, mythological and fantasy references. This will be The Giant's Age.

THE PRESENT, will be told through the meta-film journey made by the German dramatist Werner Waas, who goes to Puglia to shoot a documentary on people's skepticism towards ordinary science.

THE FUTURE, where the tale will come directly from the main characters' voices. This is the story of the workers who still labour among the olive trees. We will have a look at the pruner who is following a natural farming culture, at the musicologist who records sounds from the heart of the trees, and the researcher who has discovered the insect that carried the bacterium, We will hear their stories, their opinions, methods and dreams.

## DISTRIBUTION AND MARKETING STRATEGY

The growing public awareness of the phenomenon of Xylella, and to the political, social, and economic contradictions that accompany its unstoppable expansion all over the Mediterranean basin, is the foundation on which we believe that the film will attract effective distribution. The subject seems to be no longer territorial, but universal. New in-depth knowledge of environmental subjects is expanding, defining a trend that rearranges priorities and re-examines our collective habits. In the absence of a unique and recognized

truth, the bacterium continues to expand and disfigure landscapes. Because of this expanding-crisis, we feel the film will be able to reach a broad audience. In regards to international sales, the first feedback we received at the Italian Docs Screening in Bari and the Apulia Film Forum in Brindisi was very positive. We aim to present the project at the main environmental film festivals, during the sections dedicated to environmental topics, sociological issues, and the spreading of new diseases.

## PRODUCTION SUMMARY

Company Name	DINAMO FILM; FLUID PRODUZIONI
Writer/director	Lorenzo Conte, Davide Barletti
Genre of project	Documentary
Estimated length (in minutes), Format	90' – full length film
Country of production, Language	Italy - Italian
"I am looking for:" the following funding opportunities	Co-producers, financing, sales agents and distribution companies.
Stage of the project	Development
Total Estimated budget	€ 420.380,00 632.460,84 CAD
Confirmed financing	€ 100.000,00
Proposed Delivery Date:	February 2021
Teaser link	<a href="https://bit.ly/32yrMcV">https://bit.ly/32yrMcV</a>
In which territories is your film NOT available?	



PRODUCER

**DocLab**

Marco Visalberghi - Producer

marco.visalberghi@doclab.it

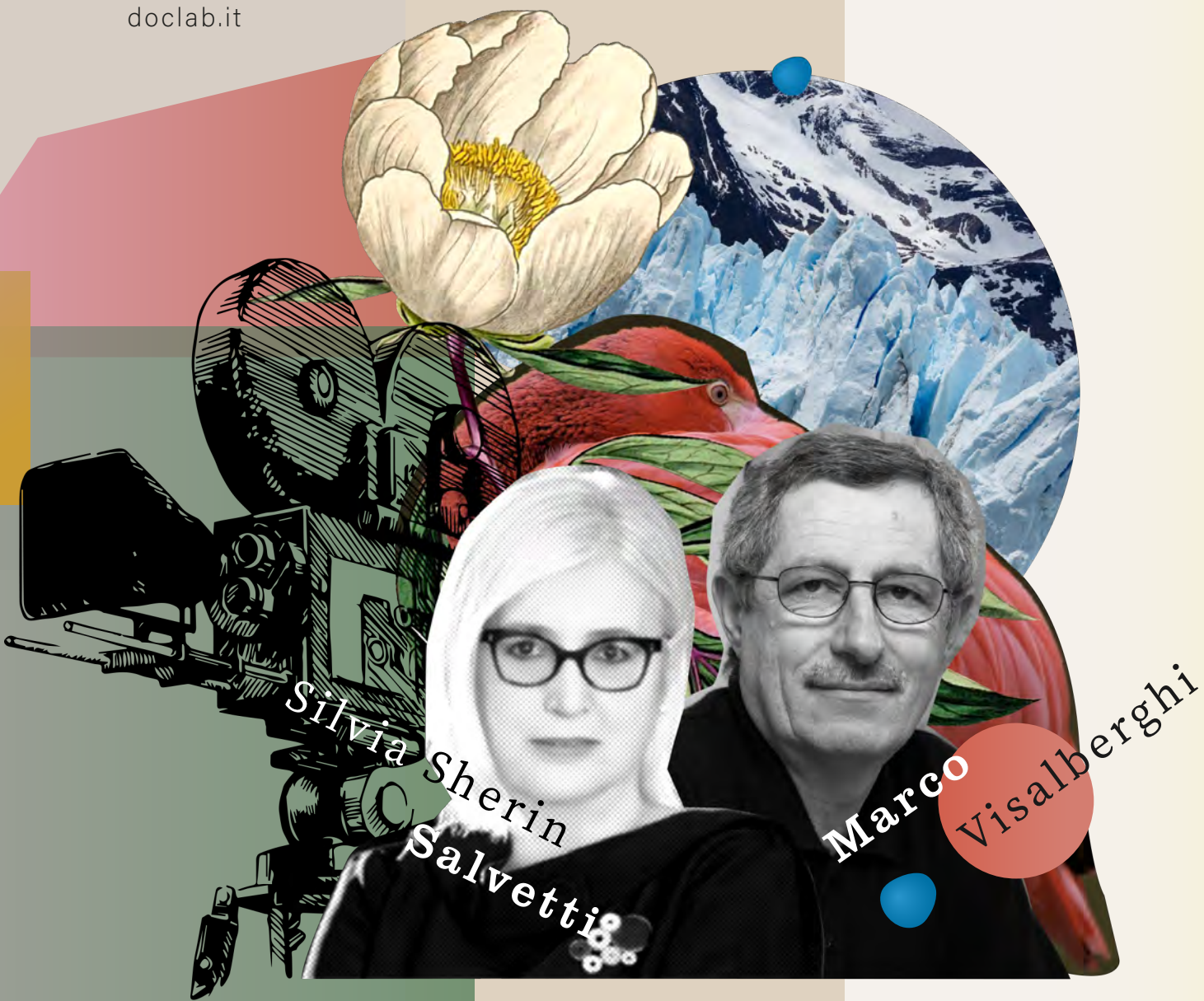
T. +39 329 4310875

Silvia Sherin Salvetti - Chief Creative Officer

sherin.salvetti@doclab.it

T. +39 328 9034492

doclab.it



Silvia Sherin Salvetti

Marco Visalberghi



PROJECT

CAVEMAN

*For almost thirty years, the Italian sculptor Filippo Dobrilla has secretly been sculpting a naked man, a 4 meter tall marble giant, at the bottom of*

*one of the deepest caves in Europe. What's the secret behind the most inaccessible piece of art in the world?*

## **SYNOPSIS**

It has been almost thirty years since Filippo Dobrilla started to sculpt a giant male nude into the marble of a cave 650 metres deep. This almost inaccessible place has jealously protected his secret youthful passion for a man, a love Filippo was only able to indulge in the obscure intimacy of the cave.

Since then, Filippo has been returning regularly to the cave to work on the most important sculpture of his life, a masterpiece no one will see. Each time he lowers himself into the darkness of the earth's bowels he enters the only place where he feels comfortable, free to be himself, protected from prejudice and pressure of modern society.

The unexpected discovery of a cancer radically changes his lifestyle in a flash of an eye, forcing Filippo to face the painful truth of his unresolved tragic love.

Once again, he is pushed back into a world of darkness and obscurity, but this time there is no way to get back to light.

## **PROJECT TOPIC**

The film is produced by Doclab (Italy) and Contrast Film (Switzerland). Caveman presents an entire life to its audience. Viewers are taken on a journey through Filippo's life: through unpublished archives, photos and footage of his juvenile years, alternated with the high-sen-

sorial-impact original shooting that shows the incredible sculpture hidden in the inaccessible cave and the emotional sequences of the disease. The result is a suggestive portrait of an artist whose existence and dilemmas resonate with all of us.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

I heard about Filippo Dobrilla by chance when, in a tiny village of the Apuan Alps, I heard two hunters talking about a statue sculpted in the very heart of the marble mountains. The statue really existed, and so did its creator. When I met Filippo, I was immediately intrigued by his silent magnetism. I've been following him for over 3 years: our artistic relationship turned into a sincere friendship and Filippo allowed me to follow his journey through disease until the end.

Caveman is a tribute to an incredible artist and complex human being, the story of a man whose mystery will remain undisclosed at the bottom of a dark cave.

## **DISTRIBUTION AND MARKETING STRATEGY**

Caveman will be presented in its rough-cut stage in one of main documentary markets where we aim to find the ideal world sales for the film and to define the festival and distribution strategy. The ideal scenario for Caveman is to have an important World Premiere at an A-Festival and

then to have a mixed distribution pattern that will be more traditional in the coproduction countries (Italy and Switzerland). There, we plan to do a theatrical release first and followed by TV distribution. We will look at a more unconventional distribution in the rest of the world, taking advantage of the different national OTT platform opportunities.

## PRODUCTION SUMMARY

Company Name	DOC LAB
Writer/director	Tommaso Landucci
Genre of project	Documentary
Estimated length (in minutes), Format	90', 4k
Country of production, Language	Italy - Italian
"I am looking for:" the following funding opportunities	World sales
Stage of the project	Post production
Total Estimated budget	300.000 € 454,623 CAD
Confirmed financing	250.000 € 378,852 CAD
Proposed Delivery Date:	September 2020
Teaser link	<a href="https://vimeo.com/360833197">https://vimeo.com/360833197</a>
In which territories is your film NOT available?	Switzerland

## LAST STOP BEFORE CHOCOLATE MOUNTAIN

*Destination happiness: a wasteland becomes the paradise we're looking for. A mind awakening journey into a cohesive community in the Californian desert on the shores of a toxic lake, in which social differences are erased by our most ancient form of communication: art.*

*Far away from the loneliness epidemic of our modern world, humans finally fulfill their ancestral need of belonging and being heard.*

## SYNOPSIS

A middle-aged American musician finds himself completely broke after a devastating divorce. He lands in the renowned wasteland Bombay Beach as a down-and-out hero restarting his life from the bottom. Little did he expect that he would find himself in a unique cultural and life changing experience.

Bombay Beach is a small town in the south of the Californian desert. This town of barely two hundred people is located on the shores one of America's biggest environmental disa-

sters: a toxic lake, the result of agricultural run-offs.

Here lives a community of people who decided, by choice or necessity, to settle far away from the traditional modern society and the 'world of too much.' The community advocates ethics of simplicity and a need to return to a more pure, basic life. It attracts people who are willing to face a hostile nature, a place on the fringes of society, to fulfil an ancestral need of belonging to a tribe. Belonging in order to exist and to be counted. A need so powerful that it leads to collective rituals, memorials and ceremonies.

There are bank robbers, retired snowbirds, religious fanatics, world known artists, college professors, royals, European journalists, war veterans and Mexican activists. It's an unusual and fascinating mix that makes this community thrive.

On the background of an infinite desert and a sick lake, whose shores are covered with fish bones and the remnants of American architecture from the 50's, there's an heterogeneous but at the same time very cohe-

sive community. In this community, individual social differences are erased thanks to the most ancestral form of communication: art.

## **PROJECT TOPIC**

I discovered the community of Bombay Beach through the Italian filmmaker Tao Ruspoli, who invited me to go there to film a short project. I immediately felt charmed by the uniqueness and poetry of the place. What struck me the most, compared to other communities I'd researched, was the unusual mix of people who inhabited the town. The authenticity of the community, the surreal and dreamlike atmospheres, the captivating presence of art in all its forms were immediately in tune with my sensibilities and artistic background. I developed such a strong bond with the people that I felt I had to dig deeper to understand this peculiar world, so I launched several crowdfunding campaigns that allowed me to live there for eight months.

The world today is an individualistic society where we're bombarded by images, sounds, and entertainment, subjected to unrealistic expectations of success. When I arrived at Bombay Beach, I immediately felt comfortable. It's a society rooted in human relationships that has little technology. It relies on the support of a community, and most of all the freedom to discover your own identity.

I felt a very magical energy that I can only explain as a moment of relief, of stalemate, of letting go of our social

superstructures. This feeling inspired the title: Last Stop Before Chocolate Mountain, a fairy-tale way of describing a sort of heavenly scenario. I'm now a profoundly different person and I feel the need to share this experience through a film that aims at inspiring a reflection about who we are and where we're going.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

The eight months I spent in Bombay Beach have been a real life experience, the kind that changes you inside. I have understood that art plays a unique role in the cohesion of human communities and I feel the need to share my experience through a documentary film.

The film wants to be a film of emotions, an existential investigation through a poetic and dreamlike lyricism, far away from the cold descriptivism of the traditional documentary.

The intensity of the camera's gaze wants to reveal hidden aspects that go beyond the reality we see, trying to bring out emotions linked to the unconscious and most inner world.

To underline the alienated state of mind of the characters, a brighter imaginary, made of fairytale-like images which can sometimes appear disturbing, is in deep contrast with a darker and more suspended one, made of a prolonged use of the environments, which add a haunting, reflexive and mysterious feeling to the scene.

All underlined by an unconventional use of sound.

## DISTRIBUTION AND MARKETING STRATEGY

The film has a strong visual approach and a cross-media nature: in addition to the narrative part of the film, the audience has the chance to participate in a variety of prestigious and high-impact art exhibitions and to be immersed in a community that uses art as a crucial social-glue.

We have already received preliminary interest from the Italian main national broadcaster Rai Cinema. They are looking forward to seeing the new footage and are very interested both in the cross media potential of the film and in the possibility

of organizing “event-cinema” happenings, thanks to the participation of the many well-known artists of the cast. Moreover, both Yle Finland and Film Transit signed a letter of interest.

Before the international distribution, we plan to work with Film Transit in order to ensure the film receives an A-Festival world premiere (Hot Docs, Idfa, Sundance Film Festival, Tribeca,). Then we will start the distribution of the film in a way that will mix a strong online presence on OTTs worldwide, a series of events with screenings and live performances with the artists of the film in art galleries and some short-version-s/exclusive key materials on online magazines and websites like Vice, The Guardian, Dazed.

## PRODUCTION SUMMARY

Company Name	DOC LAB
Writer/director	Susanna Della Sala
Genre of project	Documentary
Estimated length (in minutes), Format	90', 4k
Country of production, Language	Italy, English
“I am looking for:” the following funding opportunities	World sales, Production funds, Festivals
Stage of the project	In production
Total Estimated budget	250.000,00 € 378,862.00 CAD
Confirmed financing	Producer own investment Crowdfunding Italian automatic tax credit
Proposed Delivery Date:	June 2021
Teaser link	<a href="https://vimeo.com/361890692/999f987142">https://vimeo.com/361890692/999f987142</a>
In which territories is your film NOT available?	

PRODUCER



Vania Del Borgo - Producer

[vania.delborgo@gaea.it](mailto:vania.delborgo@gaea.it)

T. +39 339 8471136

[gaea.it](http://gaea.it)



Vania  
Del Borgo



## BLACK SAMURAI

*A portrait of a Karate instructor and his pupil, a 16-year-old boy with albinism, following the boy's training, preparation and journey to Japan for the world championships.*

## SYNOPSIS

Jerome Maghama is a karate master in Dar es Salaam, Tanzania. An orphan, he managed to survive thanks to karate. Today everyone knows him as Black Samurai and his dojo is a point of reference for all those with a troubled past like his. Zungu Omari, 16 years old, is one of his pupils. Two years ago, he and his brother Athoumani were taken in by their uncle Mahmoud after their father abandoned them because they were born albino. Zungu trains hard every day to become a professional athlete and to defend himself and his family. Despite the poor eyesight typical of people with albinism, Zungu and his brother Athoumani have made great

progress in their training. Jerome hopes karate can give them a sense of self-worth and life-perspective, like it did for him. He recently gave Zungu a small camera to encourage him to record and study the karate moves up close. For Zungu, this is an important tool, given that he can't use his glasses during the training sessions. Not only does Zungu use the camera for training purposes, he is also using it to record his home life and point of view.

Jerome aims to go to the Funakoshi Championships, the world karate tournament, in Tokyo. This is a big step for a team from Africa, and Zungu hopes to be part of the official delegation for his category. He would be the first albino to perform in front of karate masters in Japan. But Jerome must be an impartial judge, as the essence of Karate is that it is a complement to justice. Despite his affection for Zungu he must base his selection of who will attend on merit, or betray the values

that keep his dojo together. Shot over two years, the documentary is a portrait of teacher and pupil and culminates in the delegation led by Jerome meeting the karate masters in Japan.

## **PROJECT TOPIC**

The discrimination and dangers faced by albinos in east Africa are well known. In 2019 Tanzanian police arrested 65 'traditional healers' in connection with the ritual killing of at least 10 albino children. Their body parts are thought to bring wealth, power or sexual conquest, and albino hunting has become a lucrative business throughout East Africa, with cases in Burundi, Malawi and Mozambique. In Tanzania, 80 albinos have been killed since 2000. At the same time people with albinism are considered disabled and tend to be excluded from normal schooling or even normal life. The Tanzanian government is sensitive to the issue but offers a form of protection that removes and isolates children with albinism in remote centers away from their families. The lack of access to dermatological and eye care causes health problems and fatal illnesses that shorten their life span dramatically.

As Ms. Ikponwosa Ero, the first UN Independent Expert on the enjoyment of human rights by persons with albinism, says: "Persons with albinism are a unique group whose human rights issues have generally gone unnoticed for centuries; the

result being deeply engraved stigma, discrimination and violence against them across various countries. The complexity and uniqueness of the condition means that their experiences significantly and simultaneously touch on several human rights issues including discrimination based on colour, and discrimination based on disability."

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

I first met Jerome and Zungu in the summer of 2018. Spending time with them I saw both the dramatic reality of life in their city and also a kind of surreal super-heroic dimension where anything is possible. Although raising awareness of the situation of albinos in Africa is part of what motivates me to make this film, and will be part of an outreach campaign to build a secure dojo where kids like Zungu can live, train and study, I feel strongly that this is a positive film about redemption and resilience and not about victims.

From my experience, the line between the real and the imaginary in Africa is not clear. Our story moves in a context where Albinos are persecuted because considered magical beings: the main character is an African man who moves like a samurai and describes the spirit of karate in the same terms in which George Lucas' Jedi refer to the Force. After two years of constant relationships, the characters and their families accepted my camera in their lives.

The documentary part of this film will be made observing from inside the life of the protagonists. I will personally film the intimate moments without a crew to preserve their authenticity. The style of the documentary of pure observation will be accompanied by a soundtrack that introduces us into their imagination. The use of animation allows us to reconstruct the past and the dreams of the characters. The idea is that the drawings can integrate the documentary, adding meanings to the plot. The animated versions of the protagonists will be made using the rotoscope technique. Part of the images will remain more linked to reality, while others, based on narrative needs, could combine into more surreal drawings.

## DISTRIBUTION AND MARKETING STRATEGY

The film will be well suited to theatrical and festival distribution given its broad appeal as a hybrid documentary and animation film. We are working closely with our French co-producers Special Touch Studios on raising the development and production funding through institutional and equity funds, while also negotiating broadcast deals with cinema holdbacks. We also aim for broadcast on Arte or France Television as well as on a wide range of European and North American broadcasters, including Rai, SVT, RTBF, SRC, PBS, and Al Jazeera Documentary. Distribution in Africa is also a priority and, apart from festivals, we have interest from the SVOD platform Afridocs.

## PRODUCTION SUMMARY

Company Name	GA&A PRODUCTIONS IN ASSOCIATION WITH SPECIAL TOUCH STUDIOS (FR)
Writer/director	Luigi Maria Perotti
Genre of project	Feature documentary and animation film
Estimated length (in minutes), Format	90' & 52'
Country of production, Language	Italy/France. English & Swahili
"I am looking for:" the following funding opportunities	Equity and grants. Co-production and presales
Stage of the project	Advanced development for the documentary part. Early development for the animation
Total Estimated budget	€ 400.000,00 593,000.00 CAD
Confirmed financing	€ 25.000 presales, € 15.000 director investment, € 15.000 GA&A investment
Proposed Delivery Date:	End 2021
Teaser link	<a href="https://vimeo.com/384347032">https://vimeo.com/384347032</a> Password: blacksamurai
In which territories is your film NOT available?	n/a

*Was notorious American drug trafficker Ronald Hadley Stark an undercover CIA agent involved in dirty tricks in Europe in the 60s and 70s, or just the ingenious architect of a conspiracy theory about himself?*

## SYNOPSIS

"I'm not an agent of the CIA, but even if I were, I couldn't tell you." This is what Ronald Hadley Stark – notably the most successful LSD producer of the 1970s – said to an Italian prosecutor during questioning in the Bologna penitentiary. Stark had spent the previous three years behind bars in Italy for drug smuggling and forgery. While in prison, he had become acquainted with a number of terrorists, including the leader of the infamous Marxist-Leninist Red Brigades, Renato Curcio. Disturbingly, Curcio believed Ronald to be Ali Khoury, a German-speaking Palestinian revolution-

nary. Witnesses claim that Ronald was known to make up fake identities on the fly and to be quite convincing at it.

Meanwhile, outside of the Bologna prison walls, the Italian press speculated at Stark's connections with the CIA, or maybe the KGB, while conjecturing about obscure operations involving Palestinian terrorists and the Italian secret services. These were all pieces of a puzzle that Stark neither confirmed nor denied. But within the dramatic newspaper headlines, a conspiracy theory was being hatched; one that would sediment over the course of the next four decades to become a solid truth: Ronald Stark was a CIA agent. His task was to spread drugs to cripple the countercultural revolution and to infiltrate left-wing terrorist groups worldwide on behalf of the US government.

Stark unfolds on two timelines. The first begins with Ronald's arrest in

1975 and ends with his release in 1979. The second begins in the early 70s, when Stark takes the psychedelic market by storm with his LSD, then backpedals all the way to his birth. Exclusive interviews with Ronald's friends, his former girlfriend, his enemies, his lawyers, associates, acquaintances, as well as terrorists, members of the police and magistrates, many of whom have never spoken publicly before, will help paint a portrait of the notorious figure. Additionally, access to case files stored for over 40 years in a deposit of the Bologna tribunal help open a window into Stark's complex world and psychology.

## **PROJECT TOPIC**

Today our convictions are constantly undermined by a barrage of fake news and alternative historical narrations. Conspiracy theories are shared widely on the net, quickly settling into solid truths and warping our perception of the past and present.

On the surface, Stark is an attempt to set the record straight on a conspiracy theory going back 40 years, one that is still going strong today: was the CIA using agents like Ronald as part of an operation to contain social change in Europe in the 60s and 70s? As Ronald's extraordinary story unfolds, the viewer will be called to ponder the nature of information, the comfort of foregone conclusions and the importance of points of view.

Eventually the issue will not be whether Ronald was or wasn't an agent of the CIA working for some shrewd shadow organization, but whether this man – or any man for that matter – could pull it off without a shadow organization to back him. Director Alessandro Righi has been investigating Stark for many years. You could call it an obsession. Righi has identified and tracked down and done pre-interviews with all the central characters crucial to reconstructing Stark's story, including his former girlfriend, his former associates in the drug world, his lawyers, US embassy officials as well as law enforcement officials on both sides of the Atlantic. He has plowed through thousands of pages of trial transcripts and declassified documents. He has negotiated on-camera access to key witnesses and has a good deal of previously unreleased photographs of Stark, and rare documents like his stolen patent.

This is a global story because it is about the national security state and the damage done to democracy by covert war. It is also a story about coming to terms with one's history while at the same time overcoming the temptation to see conspiracy everywhere.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

While researching Ronald's life for almost a decade, I faced a storm of interchangeable identities used by the man. My convictions faltered

repeatedly: who was the real Ronald Stark? The secret agent? The respected biochemist? The cool-headed businessman? Or the psychedelic revolutionary?

This is a story about a fascinating character, but it is also about the dark side of the American century and its little-known impact on Italy during the Cold War years. Italy's location, along the eastern front of the iron curtain, and its shaky ideological stance – nearly one in three Italians voted for the Communist Party in 1976 – made our country a target for US policies of political control, often implemented by means of 'unorthodox' covert operations throughout the post-war period. The failed identification of the culprits of a significant number

of terrorist attacks over forty years on has left deep scars in the country's collective consciousness and produced a predisposition of Italians for conspiracy theories. A detailed examination of Ronald Stark's life reveals a macroscopic historical blunder, which makes unveiling the truth about this man an exorcism of Italy's inherited collective paranoia.

## DISTRIBUTION AND MARKETING STRATEGY

While GA&A has a lot of experience in mounting co-productions between European broadcasters and with the US, Canada and Japan, we feel this project is a natural fit for the streaming platforms Netflix and Amazon and so plan to approach them as a priority.

## PRODUCTION SUMMARY

Company Name	GA&A PRODUCTIONS AND INVISIBLE DOG
Writer/director	Alessandro Righi
Genre of project	Feature documentary / Investigation
Estimated length (in minutes), Format	90' & 52'
Country of production, Language	Italy/Italian, English, French
"I am looking for:" the following funding opportunities	Equity, co-production and presales
Stage of the project	Advanced development
Total Estimated budget	€ 400.000,00 593,000.00 CAD
Confirmed financing	€ 25.000 Creative Europe € 50.000 Invisible Dog investment € 10.000 GA&A investment
Proposed Delivery Date:	January 2021
Teaser link	<a href="https://vimeo.com/362820576">https://vimeo.com/362820576</a> Password: stark2019
In which territories is your film NOT available?	n/a

PRODUCER



INCIPI  
FILM

Fabiana Balsamo - Producer

fabiana@incipitfilm.com

T. +39 333 2317613

Bruce Thorson - Writer/director

incipitfilm.com



## IT IS NOT PARADISE

*Victor (73) is a rich man living in Seattle. He has an obsession: he feels he has not much time left to finish his nine-volume epic about Dracula. This gives him the courage to return to his own origins in Romania, 50 years after his break for freedom.*

### SYNOPSIS

The plane starts its descent. At 73, Victor feels his life is starting its descent too, and he must hurry to finish his project: a nine-volume epic about Vlad III, better known as Dracula, the military leader who defended Christian Europe from the Turks. Victor wants to restore his national hero's dignity and unmask the lie that portrays him as a vampire. But on his journey to Romania and

Hungary, Victor is looking for more than traces of the real Dracula. It's a return to his childhood and youth in Ceaușescu's Romania, 50 years after Victor's break for freedom. Victor took a leap into the unknown that brought him to the West – first to Trieste, where he was held prisoner in the Free West refugee camp, then to a new life in the United States, where he had a brilliant career and rose to the top of a multinational telecommunications company. Today Victor T. Foia is a free man who can afford to go wherever he wants and devote himself to the things he loves and to his writing. He has lived a life full of danger, hard work, upheavals and successes and overcome them all - except for that feeling of being uprooted for the first



time when he was taken to the refugee camp. He knows now that the decision to leave your homeland is one that forever remains engraved upon a person's soul.

The journey traced in *It Is Not Paradise* begins in Bucharest, the city Victor fled in 1969. Victor then travels to Cluj, the city where he was born and raised. Here, Victor meets old school and university classmates for the first time in over fifty years. Victor ends his travels in Budapest, visiting the fort where Vlad was held prisoner. The parallels to Victor's own life cause the character of Vlad and Victor to merge into one. As Vlad was held prisoner in Budapest, Victor was held in a refugee camp in Trieste, where he waited for political asylum. For Victor, the story of Dracula allows him to reconnect with his own roots, the events that shaped who he is today.

## PROJECT TOPIC

"*It Is Not Paradise*" is the story of a successful American man who travels back to his origins, while also telling the true story of his national hero: "Dracula".

More than 50 years ago Victor, our protagonist, ran away from the Romanian city of Ceaușescu. This was a big "jump in the dark" that brought him to the "West", first in the refugee camp in Trieste, and then in the US for a new life. There, he had a brilliant career and became the top manager of a big multinational commu-

nication company.

Victor's story is a modern tale about immigration. What makes this one unique is Victor now feels that the aim of his life is to rehabilitate his roots. He has felt so much humiliation because of his origins, based on the stories of the character of Dracula that we've come to know in the Western world. Through this story, Victor feels his entire culture has been ridiculed, and writing a nine-volume epic is his way to give dignity again to his own roots.

Through funny anecdotes and jokes, Victor will lead us to his world and culture, discovering not only the real story of Vlad the Impaler, but above all, that every culture and every country has something we should learn from.

The writer and director Elisa Cozzarini started to research the refugee camp in Trieste active during the 60s' and 70s'. It was there that she initially discovered Victor's story. While it took a long time to gain Victor's confidence, Elisa began to uncover the reason behind his obsession with Dracula's story. To devote oneself to writing a 9-volume epic based on the true story of Dracula may at first appear peculiar. But digging into Victor's motivation, the humanity behind the two figures journey is uncovered.

## DIRECTOR'S NOTE AND VISUAL APPROACH

During my research on the refugee camp in Trieste, Victor told me about

his life: from Romania, to Trieste, to the US where he made the American dream come true.

Still, what he found in the US is not exactly the Paradise he had dreamt of. Once retired, he feels something is missing.

Surprisingly, there's no nostalgia in the way he looks back at his past. In fact, he looks more involved while researching about Dracula, as his story reconnects him with his own roots.

"It Is Not Paradise" will be a character-driven documentary told in first-person by Victor's voice. Shooting will take place in Seattle, in Romania (especially Transylvania), and Hungary.

Footage of the 50s and 60s and the 1989 Revolution will be used as well

as few images taken from films about Dracula. Animation will play an important part with the archive materials, creating a poetic and dramatic narrative of the past.

## **DISTRIBUTION AND MARKETING STRATEGY**

We are looking for a sales agent in order to plan together the marketing and distribution strategy suitable for this documentary. We will submit the film to the main documentary festivals and festivals that focus on human rights, immigration and East-European culture. We aim to sell the documentary to broadcasters and VOD platforms interested in historical creative documentary in the territories of Europe and North America.

## **PRODUCTION SUMMARY**

Company Name	INCIPIT FILM (ITALY) ADENIUM FILM (ROMANIA)
Writer/director	Elisa Cozzarini
Genre of project	Historical documentary, creative documentary
Estimated length (in minutes), Format	52', TV-hour
Country of production, Language	Italy, Romania - English/Romanian/Italian
"I am looking for:" the following funding opportunities	US partners, broadcasters, sales and distributors
Stage of the project	Development
Total Estimated budget	€ 220.000,00 327,000.00 CAD
Confirmed financing	€ 32.000,00 50,180.00 CAD
Proposed Delivery Date:	June 2021
Teaser link	<a href="https://vimeo.com/377759391">https://vimeo.com/377759391</a> Password: DrcL2019
In which territories is your film NOT available?	

**THE FORBIDDEN MUSIC**

*During the post-WWII era, a Jewish musicologist from Austria and a Kwakwaka'wakw Chief from Canada join forces to secretly save hundreds of Indigenous songs that are destined to disappear forever as the result of a ban on Indigenous music and cultural practices in Canada.*

**SYNOPSIS**

In the 1940s, on opposite sides of the globe, two cultures were experiencing cultural genocide - the Indigenous people in Canada and the Jewish people in German-occupied Europe. From 1885 - 1951, the Canadian government outlawed the music, dance, ceremonies and spiritual practices of Indigenous people in an effort to assimilate them into the dominant white society. In Germany-occupied Europe, the Nazis initiated the Holocaust that systematically murdered millions of Jewish people.

Against all odds, two extraordinary people survived the persecution by their governments and met on Vancouver Island in 1947 - Jewish ethnomusicologist Ida Halpern and Kwakwaka'wakw Chief Billy Assu. Bonded by their shared history of cultural genocide, Chief Assu agreed to let Ida record and preserve dozens of culturally sacred songs that held the stories of his Nation. Without these recordings, thousands of years of history would be lost forever, since it was not possible for the Chief to pass down the songs during the prohibition of his culture and a growing inter-generational dismissal of traditional culture.

The documentary "The Forbidden Music" follows Ida's harrowing escape from Nazi-occupied Austria, to Italy, China and finally Vancouver, Canada. As the first female musicologist in Canada with a doctorate, and a prolific music writer, critic and pioneering field recordist, Ida

became a prominent figure in the Canadian music world for many decades. It is her profound impact on the preservation of hundreds of Indigenous songs - including those of Chief Assu and Chief Mungo Martin - that led to these recordings becoming part of the Folkways Records catalogue in the 1960s, now part of the Smithsonian Museum. More recently, the recordings were accepted into the UNESCO Memory of the World Register.

The story does not stop with Ida's recording of more than 300 Indigenous songs over 10 years. In the 21st century, the descendants of Chief Assu and Chief Martin, have turned to the recordings to learn their songs and share them at their family potlatches. The trust that Ida Halpern and these Chiefs had for each other, at a time when both their cultures were being persecuted, has resulted in one of the most significant musical achievements in Canadian and Austrian history.

## **PROJECT TOPIC**

"The Forbidden Music" is the untold story of the life of an amazing and strong Jewish Austrian woman, interwoven with the Indigenous community on Vancouver Island. When Ida Halpern fled the Nazis and arrived in Vancouver, she was just a woman with a strange German accent, an outsider. At that time, the Canadian government banned all Indigenous ceremonies and she rea-

lized, being an ethnomusicologist, that she was the only person who could help the Indigenous communities preserve their culture, by recording in secret their songs. Their story is about persecution, but what makes this one unique is that thanks to Ida's perseverance and the relationship she built with Chief Mungo Martin and Chief Billy Assu, even if she couldn't preserve her own culture, she was finally able to help save hundreds of Indigenous songs. Today, young people in these communities can learn their own traditional songs through the recordings she made with the Chiefs. In our current times, it is urgent to tell this story as a reminder of the persecutions that have taken place against both immigrants and Indigenous peoples throughout the world, so that they will never happen again.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

"The Forbidden Music" follows the journeys of Jewish musicologist Ida Halpern and Indigenous musicians Chief Billy Assu and Chief Mungo Martin. The documentary focuses on the times when their lives and legacies cross paths in the 1940s and in 2020. From Ida's escape from Austria to Canada, the dangers of that era will be established through archival records. At the same time on Vancouver Island, the Kwakwaka'wakw were controlled by the Indian Act, forced onto small reservations, their

children taken away to residential schools, and their cultural practices banned. We have access to a rich historical archive of Ida's musical recordings, photographs, and interviews conducted with her and with people from her life who recall her profound talent and determination. There is also an extensive visual archive, including photographs, film and art from the families of Chief Assu and Chief Martin. A contemporary storyline will be woven throughout the historical story that looks at the remarkable resurgence of Indigenous music and ceremony in the Kwakwaka'wakw communities on Vancouver Island. We will follow one of the families as they prepare for a potlatch where the songs that Ida Halpern helped preserve 75 years

ago have been brought back to life.

## DISTRIBUTION AND MARKETING STRATEGY

We are looking for development financing, pre-licenses from Canadian and international broadcasters and an international distributor. We will submit the film to the main documentary festivals, aiming for prestigious festival premieres such as Berlinale or IDFA. We anticipate that the film will be successful at festivals that focus on music, Jewish and Indigenous cultures. Incipit Film will be in charge of the theatrical distribution in Italy. Arrow Productions, an Indigenous-owned production company in Canada, will tour the film to Indigenous communities throughout Canada.

## PRODUCTION SUMMARY

Company Name	Incipit Film (Italy), Arrow Productions (Canada)
Writer/director	Bruce Thorson, Barbara Hager (Metis/Cree)
Genre of project	Historical documentary, Music documentary, Social Documentary
Estimated length (in minutes), Format	90', 4K
Country of production, Language	Italy/Canada/Austria - English
"I am looking for:" the following funding opportunities	Broadcasters, distributors, financiers
Stage of the project	Development
Total Estimated budget	400.000 € \$600,000 CAD
Confirmed financing	16.200 € \$25,404 CAD
Proposed Delivery Date:	2022
Teaser link	<a href="https://vimeo.com/340620665/96e2487079">https://vimeo.com/340620665/96e2487079</a>
In which territories is your film NOT available?	

**PRODUCER**



Simone Catania - Producer  
simone.catania@indyca.it  
T. +39 011 0201670  
  
indyca.it



**Simone**  
**Catania**



*The story of Luca Prodan, an Italian who becomes a national idol in Argentina during the dictatorship with his punk-band "Sumo". A rebellious genius who ran away from everything except freedom.*

## SYNOPSIS

1966, Rome, Italy. A fortune-teller predicts to an unsuspecting young man that he will become special in a country far from home: "You will take Evita's place in the heart of the Argentines". Today, there is a name on the walls of Buenos Aires, a face spray-painted around Argentinean

cities, and on the stamps of the National Post Office: "Gracias Luca", the walls read, and "Luca lives". But who is "Luca"?

Luca Prodan is a young man from a good family who leaves Italy to escape from military service and his authoritarian father. He lands in England, where, after punching Prince Charles, his college mate, he lives in London during the birth of punk, where he meets some of the true legends of music. He works with Richard Branson in his first Virgin store, he hosts the future band The Police in his apartment, but he also discovers heroin, which was invading Europe. Then, when he miraculously

wakes up from a coma due to an overdose, he tries to detoxify in the farthest place he can think of where he has a friend: the wild mountains of the Argentinean Sierra.

There he finds a punk-band called Sumo. The band would change Argentine rock forever with its charge of poetry and irony against the military regime that is oppressing the country. That same regime would collapse as soon as Sumo conquers Buenos Aires. Luca, the Italian boy who sings in English and Spanish, becomes a national idol until his death from alcohol abuse at the peak of his career, aged only 34. This story is told in the first person, recorded by the protagonist on tape cassettes he sent between 1980 and 1982 to his brother in Italy. It becomes a song, a screaming invective against power, and turns into the punk-reggae soundtrack that accompanies first the outburst of a generation traumatized by the Falklands-Malvinas war, and then the passage of a nation from a defeated dictatorship to democracy.

## PROJECT TOPIC

This is a story of a rebel genius, set against the intriguing background of the '70s. These were the years of Punk in London and of terrorism in Italy, as well as the almost forgotten conflict between Argentina and the UK concerning the Malvinas/Falkland Islands. These events, together with the fact that Luca Pro-

dan's music is totally unknown in Europe, all made us immediately realize that LP was a necessary film. Necessary as a way of listening to those who (as so often happens) were not listened to enough while they were alive. Music is the art that by definition allows us to cross national borders and reach a global dimension by creating real communities distant in space but united by a passion.

Secondly, the story is compelling, as it is about an anti-hero who escapes from anything except freedom. With a sort of "Forrest Gump" attitude, he always finds himself in the middle of unbelievable situations and celebrities (Prince Charles was one of his classmates, he worked with Richard Branson in the first Virgin Records Store, he put up The Police in his flat in London...). The director's extensive work has led him to identify the necessary material for the story to be told (official and journalistic footage) and the key characters, with whom he is already in contact. Above all he has managed to gain the total trust of Luca Prodan's family members, who have entrusted to him alone all the materials in their possession. We therefore have access to the diaries of Luca and his brothers, family films and photos, and above all the exclusive audio-tapes that he sent to his brother to tell him about his life away from home. This sort of Skype long before it existed will allow us to hear the voice of the protagonist, even though he died over 30 years ago.



## **DIRECTOR'S NOTE AND VISUAL APPROACH**

When I started to tell stories, through writing and through images, I rediscovered an approach I had inherited from my father, who had always been very good at precision work: the attention to marginal or rejected elements and fragments, the possibility of repairing something that was broken, and of adapting something to a new function if it no longer seemed necessary or useful. All the stories that matter to me are like that, and I care about Luca's story because it is the story of a search for the freedom to be yourself, to put what is marginal at the centre, to adapt what was maladjusted or unsuitable: perhaps somewhere in the farthest corner of the world, humiliated by one's defeat but rewarded by one's freedom.

When I met Luca's brother Andrea in the family's old house in Rome, he told me that Luca had fled, as a deserter from Italian military service, to London. It was the heyday of the punk revolution, and the setting for Luca's musical development. There, he would play with a bass, a guitar and drums, just as we would do later on in the cellars of Rome. Before The Police became internationally famous they stayed with Luca for several nights, in his rented flat on Thames Road. The drummer Stewart Copeland left a gym bag at the

house, which Luca kept, as it contained Sting's RAF uniform. When Andrea showed it to me, it all seemed somehow incredibly familiar.

For me, making this film means tying all of these threads together once more, and trying to unravel, or at least tug on, the most important knot: the question of who we are and where we come from.

## **DISTRIBUTION AND MARKETING STRATEGY**

The ambition of "LP" is to obtain an international and national screening at A-level festivals. With our target schedule, we could aim at premiering the film at a European festival such as Cannes (maybe at the Quinzaine, as it is the director's debut film), Venice, Locarno or San Sebastian. The interest shown even in the early stages of the film by the sales agent Deckert Distribution makes us believe in the potential for the film worldwide.

At a national level, our company has been working with I Wonder for some time and shared the strategic distribution vision of its manager Andrea Romeo. For this reason we will start, from the development phase, to discuss what to do to enhance the film and strengthen its release in Italian cinemas. Ideally we will release the film in autumn 2021, depending on when and where the

premiere will take place. We are planning to have the same discussions in Chile with Jirafa Films. We are aware of what is going on with the political situation right now, but we are confident that when LP is ready for release the Chilean political situation will be stable again. Bruno Bettati (CEO of Jirafa Films) will be our key person to find

an Argentinian distributor, too.

The communication campaign will boost the international appeal of the film, as it will be planned on an international scale, starting from the coproduction countries.

## PRODUCTION SUMMARY

Company Name	INDYCA IN COPRODUCTION WITH JIRafa FILMS
Writer/director	Luca Lancise
Genre of project	Creative Documentary
Estimated length (in minutes), Format	90'
Country of production, Language	Italy/Chile; ITA, ENG, ES
"I am looking for:" the following funding opportunities	Funds, coproductions, presales
Stage of the project	Development
Total Estimated budget	€ 450.000,00 701,659.00 CAD
Confirmed financing	146.500 € (CSC SIAE Script development Award and Internal Tax Credit) / \$228,429 CAD
Proposed Delivery Date:	2022
Teaser link	<a href="https://vimeo.com/385264733">https://vimeo.com/385264733</a> Password: ellepi16
In which territories is your film NOT available?	n/a

PRODUCER

# JUMP CUT

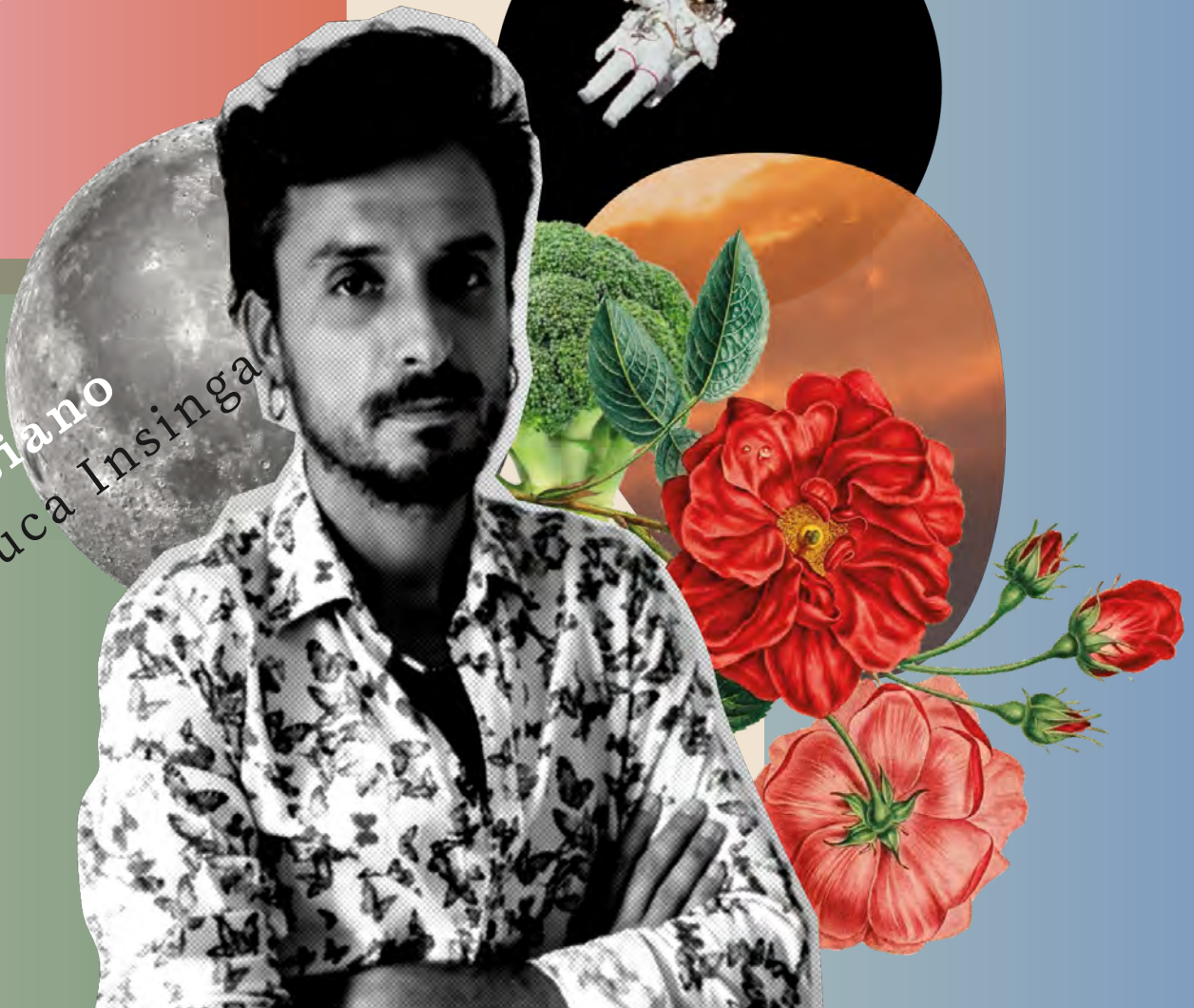
Sebastiano Luca Insinga - Producer

luca@jumpcut.it

+39 347 0711847

jumpcut.it

Sebastiano  
Luca Insinga



**ANDROID PHIL.  
THE AFTERLIFE OF PHIL K. DICK**

*The technological nightmares of Philip K. Dick come to reality when two students create an android brain that claims to be the famous author.*

**SYNOPSIS**

In 2005 David Hanson and Andrew Olney, two students passionate about robotics and science fiction, decided to build an Android and give it a synthetic life. With a sophisticated artificial intelligence, they built an android head capable of having long conversations. This head claims to be the writer Philip K. Dick. With his dystopian version of 1960s America, imprisoned by the technological innovations that seemed to be just around the corner, Philip K. Dick shaped the perception of the future for generations to come. He infected popular culture to such an extent that he became an icon after his premature death in 1982, just a few days after the release of *Blade Runner*, the cinematic adaptation of his novel *Do Androids Dream Of Electric Sheep?*

The android created by Hanson and Olney, in the guise of Philip K. Dick, caught the attention of technology fanatics, the media and science fiction communities. Maybe it was just an illusion, a clever circus trick. Or maybe, hidden behind the gears and microchips, something more was lurking.

In December of that same year, Android Phil's head disappeared. It was the result of a series of unfortunate coincidences, but the event generated doubts, speculation and bizarre theories. Could the disappearance have been the will of Dick, reincarnated in the android, who decided to escape?

Android Phil follows the adventure and journey of Philip K. Dick's new artificial life. Through the story of our protagonists, the use of private and unpublished archives, and through animated reconstructions, viewers are taken into a terrifying future, where the writer's techno-nightmare seems to manifest itself again: a sophisticated new version of the Android Phil is about to be built.

## PROJECT TOPIC

When can we expect super-intelligence like that envisioned by Philip Dick? According to a survey of experts, the probability is that computer intelligence will have reached 10% of this capacity by 2022, 50% by 2040, and 90% by 2075. Artificial super-intelligence seems to be extremely close, and could even happen during our lifetime.

The real question is not the "when", which seems inevitable. Rather the "how". We are creating an intelligence capable of competing with our own. What kind of intelligence will it be? Will it have the traits of empathy, compassion and self-perception that we attribute to human existence? Or will it be completely alien? Above all, do we have to fear it?

It's not that machines will spontaneously become malevolent. We don't have a Terminator scenario to look forward to. The real concern is that we will build machines so superior to us that the slightest difference between their goals and ours can destroy us. Let's think of ants: We don't hate them. We don't go out of our way to hurt them. But when their presence is at odds with our goals, we annihilate them without scruples. Hanson Robotics and Ben Goertzel's OpenCog are among the few societies that deal with the problem of consciousness. These societies strive to achieve a future in which androids will be "alive" on a human level.

And this is what humanity basically

expects from research: the creation of a new race, superior to human, that can perhaps one day replace us and pass on our culture, our ethics, and the meaning of being human to future generations.

A way to defeat death.

The documentary *Android Phil* will tell the dilemmas of research through a circumscribed but symbolic event, without entering into the merits of optimism or technological fatalism. It will be an entertaining and educated look, which will make the viewer curious to enter the debate on artificial intelligence. Presently, this debate is relegated to the scientific communities and private companies, but it is necessary for it to become public conversation.

## DIRECTOR'S NOTE AND VISUAL APPROACH

*Android Phil* moves in a hybrid space between documentary reconstruction and fiction.

The story has a clear unknown: the disappearance of the android's head. Wrapped in mystery, the disappearance has sparked speculation and wild theories. After all, the disappearance of Phil's head is an event that seems to come out of a book by the writer himself, and fits into the Dickian universe as much as the creation of the android does. It is precisely this science fiction plot that makes the story a fitting example of artificial intelligence research. In itself, Phil the android's creation is not technologically relevant, but it is

relevant as an allegory of the android in general. This double nature of history, real and fiction, is represented visually on two different levels.

The first level is created through original footage and archival material. The main narrative thread is constructed through the direct interventions, in interview, of the project participants. The second style, which represents the fiction part, is animation. It will be used in all the sequences in which we are in the presence of Philip Dick's consciousness, his personal life events. Finally, the sound design and the soundtrack will be used to amplify the dystopian and disturbing atmosphere that surrounds the story.

## DISTRIBUTION AND MARKETING STRATEGY

The film is located in a strongly followed niche that is science-fiction.

Our first objective is to reach Philip K. Dick fans, and people interested in AI and "human robotics". In order to do that, we will create a community around the film from the earliest stages of production, building a web portal that presents the themes and characters of the film. This will also acts as an "alphabetizer" for the audience, providing viewers unfamiliar with the subject with general information. Thanks to the fan base linked to Philip K. Dick, as well as Hanson Robotics, we expect to be able to reach a wide audience who will be involved from the early stages of production right through to the film's release. Another tool we intend to use for marketing is the creation of a graphic-novel designed by the film's illustrator (Solo Macello) and written by the director. In addition to a life in festivals, we believe that this film has the perfect narrative and aesthetic potential to be part of a streaming platform.

## PRODUCTION SUMMARY

Company Name	JUMP CUT
Writer/director	Edoardo Vojvoda
Genre of project	Creative documentary
Estimated length (in minutes), Format	80', one-off
Country of production, Language	Italy, english
"I am looking for:" the following funding opportunities	Co-producers, broadcasters, distributors, streaming platforms
Stage of the project	Development
Total Estimated budget	€ 480.000 594.838.73 CAD
Confirmed financing	€ 90.000,00 133.838.71 CAD (18,75%)
Proposed Delivery Date:	Fall 2020
Teaser link	<a href="https://vimeo.com/394967462">https://vimeo.com/394967462</a> Password: AND-JC
In which territories is your film NOT available?	No rights have been sold yet.

## PURE UNKNOWN

*A person who dies without a name is like a story without an ending. Every year Milan's morgue receives dozens of bone remains and bodies that have been found without an ID. Coroner Cristina Cattaneo's mission is to write the ending to each of these stories.*

## SYNOPSIS

Suburbs of Milan: a half naked body is found near the railways that lead to the Central Station. Nobody knows its identity, there is no ID in its pockets. The corpse, closed in a blue body bag, is sent to the mortuary. It will become one of the more than 60 unknown bodies that arrive every year at Milan's morgue: corpses and skeletons that no one takes care of, the so-called Pure Unknown.

Often, the Pure Unknown are people who belonged to the fringes of society and precisely for this reason, nobody cares about them. It's almost as if they are considered second-class deaths. Institutions, organizations of power, media: none of these are willing to invest money in their right to die with a name. Without a name, it is as if they have lost the right to have been people. The denial of this right obsesses Cristina. Doctor Cristina Cattaneo: Forensic anthropologist, coroner, professor at the University, founder of Labanof, the Laboratory of Forensic Anthropology and Dentistry. It is her mission to call by name the Pure Unknown. She wants to give them back the dignity and respect that all human beings deserve.

Cristina and her team will question what is left of those existences: bodies, bones, earrings, labels from

clothes, coffee receipts, underground tickets in pockets, DNA. From the pieces of life they collect, they will try to discover the most precious thing lost: the identity and the history of each individual. They want to prove that, even with little means at their disposal, it is possible to give a Pure Unknown back to its family, to a home that is waiting, maybe on the other side of the Mediterranean Sea. They want to prove that taking care of the dead and securing their memories in turn takes care of the living.

Just like a modern Antigone, Cristina will have to fight against indifference and fear, to convince society that it is Europe's responsibility to give back the name to the Pure Unknown.

## PROJECT TOPIC

In 2010, Valentina was writing a crime fiction film and needed to study the autopsy procedure. Her research led her to Cristina Cattaneo and the Labanof, where she discovered the unique story of the no-name dead and of the "ambiguous loss", the serious condition that affects the relatives that don't even know if their beloved ones are alive or not. From that moment on, Valentina never stopped thinking about the people that were taking care of a right that she never considered: the right to die with one's own name.

Some years later, Valentina told Mattia about Cristina and her team. He was immediately attracted by the

way people at Labanof put together fragments to reveal a life story, and he felt that their practice was similar to the way a documentarist works. When they contacted Cristina, they discovered that she was starting to work for free on the victims of the most tragic shipwreck that has ever occurred in the Mediterranean Sea. Cristina wanted to seize this tragic opportunity to demonstrate that Europe had the duty to look for the identities of the unknown dead, because human rights are the ground on which the European culture grew. This choice gave a new meaning to Cristina's "act of identification": she was no longer looking for the identity of a person, she was now looking for the identity of a Continent. At that time, Valentina and Mattia understood they couldn't simply make a film about Cristina's cases, but they would need to put Cristina and her feelings at the heart of their storytelling: her political and ethical momentum, the dignity she was giving to the Unknowns, her frailty in front of the indifference of the society. They would have shot a crime documentary about Cristina's struggle and about what Europe will choose to be. This time, the collection of fragments and Cristina's investigation would lead to each one of us having the right to dying with our own name.

Pure Unknown is a character-driven observational documentary that adopts Cristina's point of view. It tells of the fight that Cristina leads



against the institutions to give back an identity to those dead without a name, and to demonstrate that every human being has to be treated with dignity and respect. This is why, according to Cristina, society should assure everybody the right to be buried under his or her own name.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

The film *Pure Unknown* follows Cristina as she pursues her cause until its ultimate success or failure. It shows the conflicts she faces, the indifference of the political powers towards Cristina's pleas.

The film does not use interviews to tell its story, but rather uses cinematography and editing techniques similar to those in fiction filmmaking to unfold the narrative.

The narrative thread of the film is intertwined with the scientific and forensic investigations to find out the names of the *Pure Unknown*.

The fundamental tension of the scenes and decisions involving Cristina will be strengthened and supported by the stylistic choices adopted by the director.

The film's stylistic choices are the answer to a fundamental question: why should this story be told through images? How should skeletons and bones be filmed, in what position and how should a lifeless body be presented? The height adopted for the camera will often be that of the body being examined, with the

lens pointed at the researchers' faces and gestures, or an autopsy. Shot almost entirely in handheld camera, close to the characters, the film will alternate between a dark and tense tone with a touch of cynical and comic lightness: both necessary emotions to those who work so close to death.

## **DISTRIBUTION AND MARKETING STRATEGY**

The first 3 countries that we consider important for distribution are those directly involved in the production: Italy, Sweden and Switzerland. Sweden is up-to-date with the latest trends in cinema, and television distribution has a certain regard for arthouse documentary filmmaking. In Switzerland, a co-production with RSI will guarantee the ability to target a very large audience in the country. The great interest shown by the broadcasters of the Central and Eastern Europe made us understand how much this topic can be of relevance for countries bordering on the Mediterranean Sea.

We also believe we stand good chances of success in the North American market, thanks to the crime soul of our film and the large presence of scenes shot in English. *Pure Unknown* tells a story that is absolutely universal. It talks about the importance of having an identity, a story to remember and tell. Any country with a past of war, where massacres have been perpetrated,

where dead have been "unloaded" in common masses, any country that today faces the humanitarian emergency related to migration, can find a link with Cristina's battle and desire: to give a name and a burial to each individual.

As far as the rest of the world is concerned, we believe that the film will have a long life in festivals and cinemas on all continents.

## PRODUCTION SUMMARY

Company Name	JUMP CUT
Writer/director	Valentina Cicogna, Mattia Colombo
Genre of project	Creative documentary
Estimated length (in minutes), Format	90' / 52', one-off
Country of production, Language	Italy, Sweden, Switzerland; Italian, English
"I am looking for:" the following funding opportunities	North American Co-producer; Distributors, Streaming platforms.
Stage of the project	In development
Total Estimated budget	€ 340.000,00 506,065.39 CAD
Confirmed financing	€ 70.000,00 104,096.78 CAD (20% of total budget)
Proposed Delivery Date:	February 2020
Teaser link	<a href="https://vimeo.com/304861244">https://vimeo.com/304861244</a>
In which territories is your film NOT available?	No rights have been sold yet.

**PRODUCER**



Agnese Fontana - Producer

af.letalee@gmail.com

T. +39 392 3893947

Rosario De Girolamo - Producer

dep1050@gmail.com

T. +39 335 5788204



**Rosario  
De Girolamo**

**Agnese  
Fontana**

## THE END OF TRUTH

### SYNOPSIS

2017: An anonymous user releases the code for Deepfakes on an open source platform. This AI tool allows anyone to digitally place the face of one person onto the body of another. The greatest weapon of revenge porn and reputation destruction is born. The End of Truth is the story of two extraordinary women on a journey to fight this phenomenon.

For 5 years, Noelle Martin, a victim of digital rape, fought a solitary struggle to obtain a change to the Australian law against image-based abuse. Now she wants to go global.

Luisa Verdoliva, an Italian scientist, is working hard together with her team to build a tool to detect Deepfakes, and to possibly win the global Deepfake Detection Challenge promoted by Google, Facebook, Amazon and the biggest companies in the Artificial Intelligence Arena.

2020: we are granted the exclusive right to tell Noelle and Luisa's stories through their actions in defense of the women who suffer this kind of abuse. The film brings viewers a multidisciplinary answer to the question: is now The End of Truth?

## PROJECT TOPIC

In the era of mass falsification generated by Artificial Intelligence tools, there is an urgent need to protect and defend civil rights, especially for women who were the first victims of this type of video.

Around the world there are political elections almost every month, and it's extremely urgent to raise citizens' awareness and provide technical and legislative tools to avoid the manipulation of democracy: in the US, due to the upcoming presidential election, the issue of Deepfakes is becoming a hot topic.

Our strong relationship with Noelle Martin and our exclusive access to Annalisa Verdoliva, the Italian scientist and her team, gives us the privileged and unique angle to tell this story.

## DIRECTOR'S NOTE AND VISUAL APPROACH

The story is told on two levels that will come together in a single stylistic format. The story will combine the more intimate moments with spectacular panoramas of Australian landscapes. A balance will be struck between these two divergent images, the burning Australian wildfires acting as a metaphor for the online world our characters con-

front.. Shooting and subsequent editing must highlight the film's blend of emotional and spectacular elements. We'll use a lightweight camera, allowing us to follow the protagonist closely without spoiling spontaneity of movements and dialogue. This will also be beneficial during the unpredictable events or public conferences that our protagonists will organize and be part of.

Dealing with the topic of deepfake porn creates a number of obstacles, and thus requires particular attention. While fully aware of how subtle the boundary is between tackling these issues and not exposing those who have already been victims, I aim to create a direct and emotional response in the audience. Through this, I will explain how an abused young woman, a victim of digital rape, can really feel, and examine how and if she is able to overcome this abuse. All this, of course, without explicitly showing any pornographic image.

## DISTRIBUTION AND MARKETING STRATEGY

The project was selected to attend the IMPACT DAY-FIDFH 2020 in Geneva at the beginning of March. We are following up with the companies we had one-to-ones with: WEF-World Economic Forum/Arts and Culture, Avocats Sans Frontières, International Commission of

Jurists, and Giving Women Foundation. We are establishing ways to plan and organize the outreach and distribution campaign. The idea is to start with a social media campaign, related to the specific events and activities of our militant characters that will drive the main goals documentary: bring awareness to the topic, create support for the victims, and promote a global law. Berlinale 2021 could be the first opportunity to start the European pro-

motional campaign, due to its special attention to social issues, democracy and women rights content. The festival will also allow us to demonstrate how the film fits the Agenda of the European Parliament. We believe that the film's fitting this agenda, one that fulfills the Vatican's International Call for the Ethics on Artificial Intelligence, will create an opportunity for world-wide distribution.

## PRODUCTION SUMMARY

Company Name	LE TALEE
Writer/director	Alice Tomassini co-writer Agnese fontana, Rosario Di Girolamo, Vito Margiotta.
Genre of project	Impact production, Social issue, Science & Technology
Estimated length (in minutes), Format	80 min feat. length; 52 min TV
Country of production, Language	Italy, Australia, North America / Ita-Eng
"I am looking for:" the following funding opportunities	Co-production, pre-sales, funds
Stage of the project	Pre-production
Total Estimated budget	€ 300.000,00 465,000.00 CAD
Confirmed financing	€ 50.000,00 Tax Credit
Proposed Delivery Date:	November 2020 / Delayed February 2021
Teaser link	<a href="https://vimeo.com/384166395">https://vimeo.com/384166395</a> pass: TEOT-Impact-Day
In which territories is your film NOT available?	Italy

## MONTESSORI ROAD

*The Montessori Method has educated generations of children and is widespread across the world. A journey to celebrate the 150th Maria Montessori Anniversary, to experience her legacy and discover how her method will grow into the future.*

**SYNOPSIS**

Maria Montessori (1870-1952) was a psychiatrist at a time when the profession was not open to women. She invented the most advanced and innovative teaching method of the time, a method that underpins modern pedagogy. The Montessori Method has educated generations of children and has spread across the world. It is used in countries, cultu-

res and contexts where its application would have been unimaginable when it was devised, while remaining true to its founder's principles and methods. Its fundamental principles are the development of a child's autonomous skills, linked to expertise that is conducive to learning. The school environment and Montessori's teaching materials stimulate "learning by doing", or experiential learning.

This documentary series will compare how the method is applied in five different places: Italy, China, North America, Australia and the Netherlands. We will feature a teacher and a class of similar age students in each country. The practical teaching methods will be compared to the theory to illustrate how they have

been adapted to the local culture of the pupils. Each episode will be presented against the backdrop of the country and at a different teaching center. The method will be shown clearly and tangibly by observing its practical application in a typical classroom setting in each country. The Montessori Method is also well-established in the USA and Canada. Eminent figures in both countries are Montessori alumni, including Amazon's Jeff Bezos, Google's Larry Page and Sergey Brin and Wikipedia's Jimmy Wales, as well as leading show business figures such as George Clooney, Taylor Swift, Beyoncé, Helen Hunt and many others. We will meet some of them, and their stories will accompany us as we visit the schools they attended and see the excellent results being produced by Maria Montessori's innovations today.

China will be represented by the schools of Zhengzhou, the capital city of Henan province. These schools were founded and run by Li Xin-ping in her role as the Executive Director of Opera Nazionale Montessori China, and by Giacomo Forte, ONM's Asia representative. Maria Clotilde Pini, Maria Montessori's last pupil, at the age of 94, inaugurated the first Chinese schools with Li Xin-ping. She also contributed to the training of Chinese teachers right up to her death in 2019. We are also in the process of selecting Australian

and Dutch location schools for participation in the film.

## **PROJECT TOPIC**

The celebration of the 150th Maria Montessori Anniversary drives the perfect production calendar for 2020/2021. The presence of the Montessori's schools all over the world indicates the film will be able to attract a global audience. Our partnership with Opera Nazionale Montessori, combined with the exclusive access to Maria Clotilde Pini's unpublished footage, and the support of the Montessori family, give us a privileged and unique approach to the topic.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

When my daughter attended a Montessori primary school in Rome, her music teacher was Maria Clotilde Pini. There I discovered her fantastic story, and I saw her way of teaching, using the Method even in music. My daughter grew up, but I am still fascinated by the story and I want to create a film about the last pupil of Maria Montessori.

In the film, we will follow a few teaching points of the Method. We will focus on how the transmission of the method's philosophy is passed from generation to generation in different cultures. In every country, we will select and compare a small group of



students, demonstrating similarities and differences between how the method is approached in various cultures. To show the impact and long-term results of the method, we will interview famous ex-Montessori students.

Our stories will have a subtle sense of humor, typical of light formats of online media, for an edutainment experience that will appeal to a larger audience.

## DISTRIBUTION AND MARKETING STRATEGY

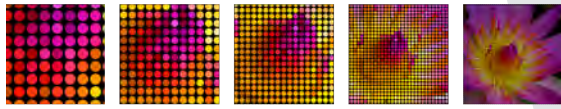
The 150th Maria Montessori Anniversary will be celebrated officially in October 2020 in Rome, Italy. The event will be attended by Montesso-

ri's international delegation and pedagogues coming from all over the world. There, we will present a demo/pilot of our series to an audience of some of the leading figures involved in Montessori method. Following the event, the film will be broadcast on public and private TV, giving us the chance to attract international pre-sales. We are finalizing the coproduction agreement with Luce Cinecittà, we have the interest of CCTV from the Chinese marketplace, and we are in negotiation with Rai Com for the international sales.

## PRODUCTION SUMMARY

Company Name	LE TALEE IN ASSOCIATION WITH LUCE CINECITTÀ
Writer/director	Maurizio Sciarra, co-writer Agnese Fontana
Genre of project	Culture, Educational
Estimated length (in minutes), Format	Series 4 x 52 min
Country of production, Language	Italy, China, North America, Australia – Ita, eng, chn
"I am looking for:" the following funding opportunities	Co-production, pre-sales, funds
Stage of the project	Development-pre-production
Total Estimated budget	€ 800.000,00 1,235,000 CAD
Confirmed financing	€ 60.000 Tax Credit
Proposed Delivery Date:	December 2021
Teaser link	<a href="https://vimeo.com/400705996">https://vimeo.com/400705996</a> Password: MariaMontessori
In which territories is your film NOT available?	Italy

# lilium distribution



Simona Garibaldi - Ceo

[simona.garibaldi@liliumdistribution.it](mailto:simona.garibaldi@liliumdistribution.it)

T. +39 06 33225265

Alessandro Sansoni - Marketing Executive

[alessandro.sansoni@liliumdistribution.it](mailto:alessandro.sansoni@liliumdistribution.it)

T. +39 06 33225265

[liliumdistribution.it](http://liliumdistribution.it)



Simona  
Garibaldi

Alessandro  
Sansoni



*The most famous protest song in the world, made famous again (after years of neglect) by the Netflix TV Series Casa de Papel (Money Heist). Written in the 1940s by Anarchist singer and songwriter Fausto Amodei, based on a song in the popular tradition.*

## SYNOPSIS

It is the most famous protest song ever, sung today in the streets of Baghdad and Buenos Aires, Rio and Rome. It started life as a resistance song, but has reached world renown on the coat tails of the popular Spanish Netflix television series "Casa de Papel" ("Money Heist"). Bella Ciao has become the hymn to freedom the world over. Above and beyond its musical characteristics, Bella Ciao also has a long history, drawing on Italian and European folk culture and, like the best songs of

the people, touches the hearts of everyone. The popularity of Bella Ciao has led to numerous versions being sung in many different languages over the decades.. The song has become popular again, with an even wider audience, thanks to its use in the exciting television series "Casa di Papel", (Money Heist). The show, with its story centering on a group of anarchist bank robbers, embodies some of the ideals of the song's writer. The documentary unfolds the secrets behind the song through an interview with Fausto Amodei, the man who wrote it as it is played today.

This documentary draws on archival film, reporting from the streets and piazzas the world over, and a studio where the many different versions of the song will be played. Audiences will hear various interpretations, from the "Rice growers Song" to the nursery rhyme versions, to the rock, rap, samba, and folk variations.

The documentary also tells the incredible story of the “Dischi del Sole”, the collection of music in the folk tradition of Italy, pulled together by the Italian Socialist Party. It was this Party that took Bella Ciao to the very first world democratic youth festival in Prague in 1947, leading to the spread of this easy-to-sing melody as a political resistance anthem. It is a story of passion, emotion and excitement that takes the viewer on a trip through European folk culture over the years, all the way to the mass popularity of the song today.

## PROJECT TOPIC

The song Bella Ciao, now more than ever, brings together protesters on the street: women, men and children who feel that their future is being put at risk by the profit seeking élites. The song has returned to favor thanks to an amazing work of entertainment: the story of bank robbers with a wider political message. But above all, the song has surged in popularity thanks to its promotion in the mass media world-wide. The story of the song and its many versions brings together today’s protesters and the revolutionary spirit that fed protest movements in the 1960s and 70s. Above all, the amazing story of Fausto Amodei, an Anarchist, songwriter and singer, embodies the combative spirit of the resistance movements the world over – from Chile to China. Millstream Films, a UK based com-

pany with offices in the heart of Emilia Romagna, in Bologna, has worked with Italian musicians and cameramen for a decade, and has come to know this story intimately. And with our personal relationship with the song rights owner, Alabianca Editore, producer of successful cinema music scores (Cesare deve Morire and Fuocammare), we will create a unique combination of Anglo story telling and Italian artistry, making this an exciting and emotionally compelling film.

## DIRECTOR’S NOTE AND VISUAL APPROACH

The story of Bella Ciao is filmed in several different countries and in different languages (Spanish, German, Russian), and draws on archival film from many different sources. All archival footage will be upgraded to full HD 16x9 while the new interviews are shot in Ultra HD in a studio environment. In studio, we will also film the song being sung in its different versions – the “Rice Planters” version, the nursery rhyme, and the Kletzmer version. Fausto Amodei will also perform his famous version of the song.

The key dramatic moments in the story are:

- The 1947 festival of Democratic Youth in Prague where the song was sung for the first time. This led to Bella Ciao becoming the anthem for left wing resistance and revolutio-

nary movements the world over;

- The performance during the Spoleto Festival of 1964 in which the song's original singers performed it again, along with another, anti-military song. The performance resulted in a scandal among the public;

- The song performed in many different languages, sung during rebellions, especially in South America, and its use in the Netflix television series "Casa de Papel".

- The film ends with footage from the piazzas and streets where on-going protests demonstrate the song's powerful, raw emotions to

hold protesters together.

## DISTRIBUTION AND MARKETING STRATEGY

In Italy the producers intend to distribute the documentary both on TV and in cinemas via the event organiser NEXO. Internationally, this film would be suitable for art and culture channels such as Arte, Sky Arts as well as history channels and multi ethnic channels (such as Tele-Latino in Canada). The marketing strategy is based on 10 x 15 second Instagram clips, and a website (in cooperation with the rights owner).

## PRODUCTION SUMMARY

Company Name	MILLSTREAM FILMS & MEDIA
Writer/director	Paul Russell / Andrea Vogt
Genre of project	Music/History
Estimated length (in minutes), Format	60 minutes
Country of production, Language	Italian
"I am looking for:" the following funding opportunities	Presales
Stage of the project	Pre Production
Total Estimated budget	€ 150.000,00 172,500.00 CAD
Confirmed financing	€ 00,00
Proposed Delivery Date:	October 2020
Teaser link	
In which territories is your film NOT available?	

PRODUCER

# MICHELANGELO *film*

Pepi Romagnoli - Producer

info@michelangelofilm.it

T. +39 02 62694324

michelangelofilm.it



Pepi  
Romagnoli



## MERRY GO ROUND

*A director engages five actors from different parts of the world to stage a production of "Merry-Go-Round" by Arthur Schnitzler in Trieste. The intention is to compare different cultures, reflecting on sexual freedom and identity in a frontier city that Schnitzler had been acquainted with.*

## SYNOPSIS

A well-known Croatian actress, Tihana Lazovic, is walking down a Trieste street that skirts the sea. She reaches the entrance to the Miela Theater and enters. Tihana has been engaged to participate in a theater show along with four other actors. They arrive and introduce themselves: Yoon C. Joyce, a South Korean youth who had been adopted by an Italian family at the age of three months; Barbara Clara, a girl born in Venezuela, who as of a few years has been living in Italy; Ivan Senin, a Russian youth, who, after arriving in

Italy at the age of sixteen, has stayed on after his father had returned to Russia, and Vladimir Aleksic, a Serbian youth, who for quite some time has been working with an Italian theater group.

Right from the first rehearsals, there is an emergence of similarities between the ways of contemporary society and those of "Merry-go-Round", a text that recounts the story of five couples who alternate through ten scenes of seduction. When the play was first performed at the onset of the 19 Hundreds, the story was considered so scandalous that performances had been prohibited for years. Money, power, convenience, misuse of power, absence of emotional participation - all are still part of today's relationships between men and women.

As in Schnitzler's text, we follow our actors singularly or in couples as they move from the theater to their personal lives. The theater rehearsals dissolve to the places where they live in Trieste, alternating the fiction of the staging to the realities of their lives, and their encounters become opportunities to discover the unexpressed characters left aside on the stage.

The theater helps each actor, in ways similar to a psychoanalytic sitting, to face the underlying problems and issues of his or her life. And it is

thanks to the theater's capacity to pull out the actor's deeper selves that this new staging proceeds until the show's debut, and its ultimate slow dissolve into a dream sequence.

## **PROJECT TOPIC**

Merry-go-Round is an intercultural project that weaves the stories and issues of youths who arrive in Italy from different countries. The originality of the project consists in recounting the story of their participation in the staging of a play that they perform in a language not their own, and which ends up connecting their personal stories and integrating their life experiences beyond their differences. The artists participating in this staging all have issues connected to those of the time in which the play was written. The director brings these to the fore through scenes that dig deeply into each individual's story: stories of immigration, adoption and the trauma of war. Ultimately, this leads to a detailed and intimate fresco of our day and age.

But it's the theme of identity and sexual freedom today that becomes the fulcrum of the project. This theme can degenerate into cases of madness, but is also the object of daily confrontations in which there arises a progressive distancing between the male and female figures. As the story unfolds, we see issues playing out in contemporary



society that also unfolded in Schnitzler's text: From questions about who is transgender to if homosexuality is accepted or still discriminated against; from the phenomenon of stalkers to the degeneration of revenge porn. As these parallels unfold, we discover the motivation behind staging this free adaptation of "Merry-Go-Round" by A. Schnitzler, a masterpiece from the early twentieth century, that still preserves a certain "scandalous" relevancy.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

The film primarily follows the reality of piecing together the production of "Merry-Go-Round". We see the painstaking work of preparation undertaken by the artists, paying close attention to their problems and issues. It is through this that the documentary film has a construction similar to that of a fiction film, allowing for audiences to identify with the story.

This is a play between fiction and reality; every element of the film's construction, from the photography to the cinematic language referenced, act as the director's cipher. By immersing the audience in the story, viewers will discover surprise and humanity in every moment.

Even the setting of the story, the

city of Trieste, provides a unique parallel to Schnitzler's own story. The actors find themselves living in the reality of a unique border city, a city where Schnitzler himself had lived for an extended period and a place he had dreamt of swimming to. It is here that the actors deliver Schnitzler's tale, carrying his proverbial baton into a new generation.

## **DISTRIBUTION AND MARKETING STRATEGY**

The documentary has a runtime of 78' and foresees a predominantly theatrical distribution. The modern-day relevance of the theme connected to sexual freedom, combined with the fame of Schnitzler's theater piece as well as that of the author himself, bestow upon the project an international character that has already interested several important international sales agents, as well as the prestigious Italian distribution house:

OFFICINE UBU.

And it is the participation in festivals such as Hot Docs, Idfa, Berlin, that can play an important role in the promotion of this creative documentary, whose originality lies in its being midway between a documentary and a fictional work.

This film could also rouse interest in television distribution, due to its connection to the art and culture of Trieste and its Austro-Hungarian

atmosphere. We also foresee interest in a distribution across all modern platforms.

## PRODUCTION SUMMARY

Company Name	MICHELANGELO FILM
Writer/director	Pepi Romagnoli
Genre of project	Creative documentary
Estimated length (in minutes), Format	78'/52 Minutes Format: FULL HD RES 1920x1080
Country of production, Language	ITALY - ITALIAN - ENGLISH
"I am looking for:" the following funding opportunities	Co-productions - International sales agent - International TV and VOT distribution - International funds
Stage of the project	Pre Production
Total Estimated budget	€ 150.000,00 214,000.00 CAD
Confirmed financing	€ 80.000,00 105,000.00 CAD
Proposed Delivery Date:	DECEMBER 2020
Teaser link	<a href="https://vimeo.com/309648918">https://vimeo.com/309648918</a> Password: viteteaser1
In which territories is your film NOT available?	AVAILABLE IN EVERY TERRITORY



PROJECT

## SWISS COMMUNIST PARTY

*The surprising discovery of a Swiss Communist Party, recounted through the life, times and activities of Massimiliano Arif Ay, General Secretary of the Party, who, in the electoral campaign of Canton Ticino of 2019, wins another seat.*

## SYNOPSIS

Many people are startled by the very existence of a Communist Party of Switzerland, a place generally considered only as a financial and banking hub. But in Switzerland, there exists a Communist Party that operates with great commitment and passion. This documentary traces its long history while centering upon the story of the Canton Ticino Elec-

toral Campaign of 2019.

The life and activities of Massimiliano "Max" Arif Ay are the common thread of the documentary film.

The narration pivots around the day of the vote count. Max and his young collaborators gather in a small Swiss house located in the Solduno neighborhood of Locarno, that serves as Communist Party Headquarters. While outside the house there is a frenzy of activity as new buildings are constructed, inside, the youths await the electoral results which are late in coming due to a technical glitch in the counting of the ballots.

The speeches made by Max and his collaborators and the electoral campaign in Bellinzona, Chiasso, Friburgo, Lugano, and Locarno, are alternated with material from Max's personal archive. This personal footage tells the story of Max's adolescence, and the decisions that lead him to become Party Secretary. As Massimiliano's life is recounted, we also experience the work being done by his young collaborators. These boys and girls study, work and take part in the electoral campaign, and we see them participate in meetings, debates and cultural conferences, in which they declare what their objectives and relative Party struggles are.

Paralleling this, the film uses archive footage to recount the story of the Communist Party in Switzerland.

This party, which arose from the Labor Party in 1920 in Canton Ticino,

was then banned in 1940, until, in 2007, it took back its name as the Communist Party.

From Party Headquarters in Locarno, the narration shifts to Bellinzona, seat of the Canton Ticino Government. There, the documentary film presents a broad and impartial view of the citizens of the community and their opinions on the election. We gain the perspective of everyone from party members to their adversaries, right down to the common people, who live and work in everyday Switzerland.

## **PROJECT TOPIC**

The project arose out of an encounter with the Swiss Communist Party, whose very existence I had ignored. In 2018, I filmed a documentary about North Korea, and the Swiss Communist Party's assistance was invaluable. I was motivated to undertake this project since most of the people I meet and engage with have not heard of the Party, even going so far as to doubt their existence in Switzerland. In any case, beyond banks, watches and chocolate, the average individual generally knows very little about Switzerland. I thought it would be interesting to recount the story of a man, not yet forty years old, who was born in Bellinzona of a Turkish father and Swiss mother, and who has held the role of Secretary General of the Swiss Communist Party for the past

ten years. It is his political passion that leads us to discover how a system that embraces the great political, financial and social changes in Europe, coexists with the unavoidable needs inherent to the economic, cultural and social distress also present even in Switzerland.

My interest is that of providing a super partes overview, that takes in the declarations of all: from the young members of the Communist Party, to those who hold different political opinions, right on down to the common people who live and work every day in Switzerland.

And if the initial question: "Does a Communist Party in Switzerland exist?" is openly provocative and paradoxical, I would like, with the flow of the narration, to make it important, without being ideological. I aim to generate reflection upon a green and avant-garde Eden, in the heart of Europe, where behind mountains and lakes, there hides everything that Europe must sooner or later face: class inequalities, a search for strong ideals, a sense of community, the possibility of access to education for everyone, and the presence of a strong welfare.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

The documentary film follows the classical work-in-progress form of the "Cinema du réel", in which the photography captures the atmosphere of the places and the narrative climax of election day, in a manner that transcends a mere journalistic report.

The narration centers squarely on the idealistic push of Max and his young collaborators. But for the youths, there is the sensation of lagging behind compared to those who can attain a better education with greater resources (cases of suicide at the final exams of obligatory studies are not infrequent). There are pockets of poverty in Switzerland, and the fear of failure among youths is perhaps even more widespread than in other countries, because being poor in Switzerland is akin to a condemnation of "non-existence." This exacts a toll on their personal lives, such as the loves that are practically denied to them, as if love were a costly frill, an elitist sentiment. For these youth and the film, Max becomes not only a point of reference, but an idea for the future.

The project's perspective is that of offering a broad and impartial view, with the aim of addressing an international public that is interested in things beyond current affairs.

## DISTRIBUTION AND MARKETING STRATEGY

The project is at the "rough cut" stage, with a 60' minute runtime. We think that participation at international festivals where this political reality is completely unknown will serve the film well. It will also play well at Swiss Festivals in the Francophone and German speaking cantons, where the Party is little known. The film can also play a promotional role for Switzerland, as it presents interesting facts about the country

that many know very little about. The documentary will also have television distribution and widespread cross-platform appeal, as there is demand for films pertaining to current affairs.

## PRODUCTION SUMMARY

Company Name	MICHELANGELO FILM
Writer/director	Pepi Romagnoli
Genre of project	Creative documentary
Estimated length (in minutes), Format	60' – FULL HD
Country of production, Language	ITALY- Italian
"I am looking for:" the following funding opportunities	Co-productions -Theatrical and TV distribution International sales agent
Stage of the project	Rough cut
Total Estimated budget	€ 110.000,00 155,000.00 CAD
Confirmed financing	€ 66.000,00 95,000.00 CAD
Proposed Delivery Date:	Autumn 2021
Teaser link	<a href="https://vimeo.com/357699816">https://vimeo.com/357699816</a> Password: RCvisioni
In which territories is your film NOT available?	Available in every territory

PRODUCER

**ROAD**  
**Television**  
— world stories

Piergiorgio Curzi - Director Screen Writer

piergiorgiocurzi@gmail.com

+39 3332467885

Sabika Shah Povia - Screen Writer Producer

sabikasp@gmail.com

+39 3337619223

roadtelevision.it



Piergiorgio  
Curzi

Sabika  
Shah Povia

PROJECT

## THE MAYOR - ME, MUSSOLINI AND THE MUSEUM

*Italy's never really dealt with its fascist past, which is why Giorgio Frassinetti wants to create the first ever museum on fascism in Mussolini's hometown, to counter his uncomfortable legacy*

### SYNOPSIS

The hometown of Mussolini and the place he is buried in, Predappio is a meeting point for nostalgists of the fascist regime. Despite this, the town has been governed by left-wing mayors ever since WWII, but Giorgio Frassinetti might be the last.

For 10 years, he's been fighting to change the narrative around this town, but his most ambitious project is yet to come: creating a museum and a center for the study of fascism in the former party headquarters in Predappio (Casa del Fascio), something he's been criticized for by everyone. Giorgio believes education

is the only possible answer to the pilgrimages and the shops that sell Mussolini memorabilia.

For the first time in the town's history, the right wins the election. The new mayor defines Mussolini as a "resource for the local economy", as he highlights the benefits of fascist tourism. When he decides to carry the museum project forward, he asks for his administration to be made in charge of the content, something Giorgio opposes.

Giorgio decides to take the discussion outside of Predappio. He confronts himself with experts and historians in Italy and abroad, searching for support.

Meanwhile, restoration of the Casa del Fascio begins, but what it will host is still unclear.

It's October 28. Hundreds of fascists gather in Predappio to celebrate the March on Rome.

Giorgio watches them wondering if





he will ever succeed in his intent.

## **PROJECT TOPIC**

This documentary is an opportunity to trigger a reflection on the collective memory of a nation in the face of atrocities and on what it means to deal with the legacy of a dictator.

Italy has struggled to accept its fascist past, inevitably turning it into an uncomfortable legacy, which, as populisms and nationalisms rise worldwide, is becoming more and more inconvenient by the day.

"The Mayor" Giorgio Frassinetti's project to create a museum and a center of study on fascism in Predappio, was born from the desire to change the narrative around the hometown he shares with Benito Mussolini. But "musealizing" fascism is an ambitious yet dangerous idea. On one hand is the mayor's desire to educate the future generations on the social and moral iniquities of fascism, and on the other the risk of glorifying it. This is what fascinated us the most.

We felt the need to tell this story because the creation of this museum could represent a turning point in Italy historically, culturally and symbolically.

But Predappio and its museum would only serve as a backdrop to a wider, more contemporary reflection on a matter that may not immediately appear to be so, but is universal. Just think of the debate around Franco's burial place in Spain, or the one around Hitler's birth-house in

Austria. The issue of historical remembrance and its importance is highly topical in today's society.

Even if we are in the documentary genre, and even if this subject matter is very delicate, we believe we will be able to tell this story with the right pace and tone, striking the perfect balance between humor, irony and social issues which earned Italian cinema its reputation worldwide.

## **DIRECTORS NOTE AND VISUAL APPROACH**

"The Mayor" is a character-driven documentary constructed around its protagonist. We like Giorgio's sense of humour and his desperate desire to handle a subject so much bigger than him. His voice (taken from an interview) will be the backbone of the documentary, holding together the different narrative registers of the film.

The documentary will use archive footage (some of which exclusive) in a creative way, that will help maintain a constant link between past and present.

In addition, a small part of the film will be made in animation (with the cutout technique), which will help better explain complex issues and will reinforce the picaresque nature and the irony of our main character. Visually, we will alternate close ups that deliver spontaneous moments of intimacy, as we follow Giorgio around in his daily life, to wide shots where he gets lost in the environment, whether it's the countryside

or an urban landscape of fascist architecture, sharing his sense of isolation with the viewer.

## DISTRIBUTION AND MARKETING STRATEGY

“The Mayor” has potential for both TV and cinema distribution, so we envision two versions: a 52-minute one for TV and a 80-minute one for theaters and festivals.

We trust that it may be of interest to many European countries, given that the issue of historical remembrance and dictatorial nostalgia is widespread throughout the continent and is highly topical. This sort of project could attract public broadcasters in Austria, Germany, Spain, and Portugal in particular. Illegitimate Defense will be in charge of the international

distribution.

We estimate to deliver the documentary by June 2021. Accordingly, we have selected several festivals that we believe would be ideal for the film premiere: Dok Leipzig, Venice Film Festival, Rome Film Festival, and IDFA. The documentary will be promoted on social media as well as through an interactive website built with multimedia content. It is our intention to stimulate a cultural debate at national and international level. We will involve key influencers such as journalists, historians, artists, analysts, and members of the show business, prompting them to reopen the debate around the issues addressed in our film, which are just as relevant to Italy as they are to the rest of Europe today.

## PRODUCTION SUMMARY

Company Name	ROAD TELEVISION
Writer/director	Piergiorgio Curzi & Sabika Shah Povia
Genre of project	Documentary (Politics, History, Culture, POV)
Estimated length (in minutes), Format	52' + 80' – 4K
Country of production, Language	Italy – Italian, German, English
“I am looking for:” the following funding opportunities	Pre-buy of European and North-American broadcasters
Stage of the project	Development
Total Estimated budget	€ 323.000,00 503,000.00 CAD
Confirmed financing	€ 50.000,00 78,000.00 CAD
Proposed Delivery Date:	June 2021
Teaser link	<a href="https://vimeo.com/348210945/88bc84b1dc">https://vimeo.com/348210945/88bc84b1dc</a> Password: musealizzabile1
In which territories is your film NOT available?	No rights have been sold yet

**PRODUCER**

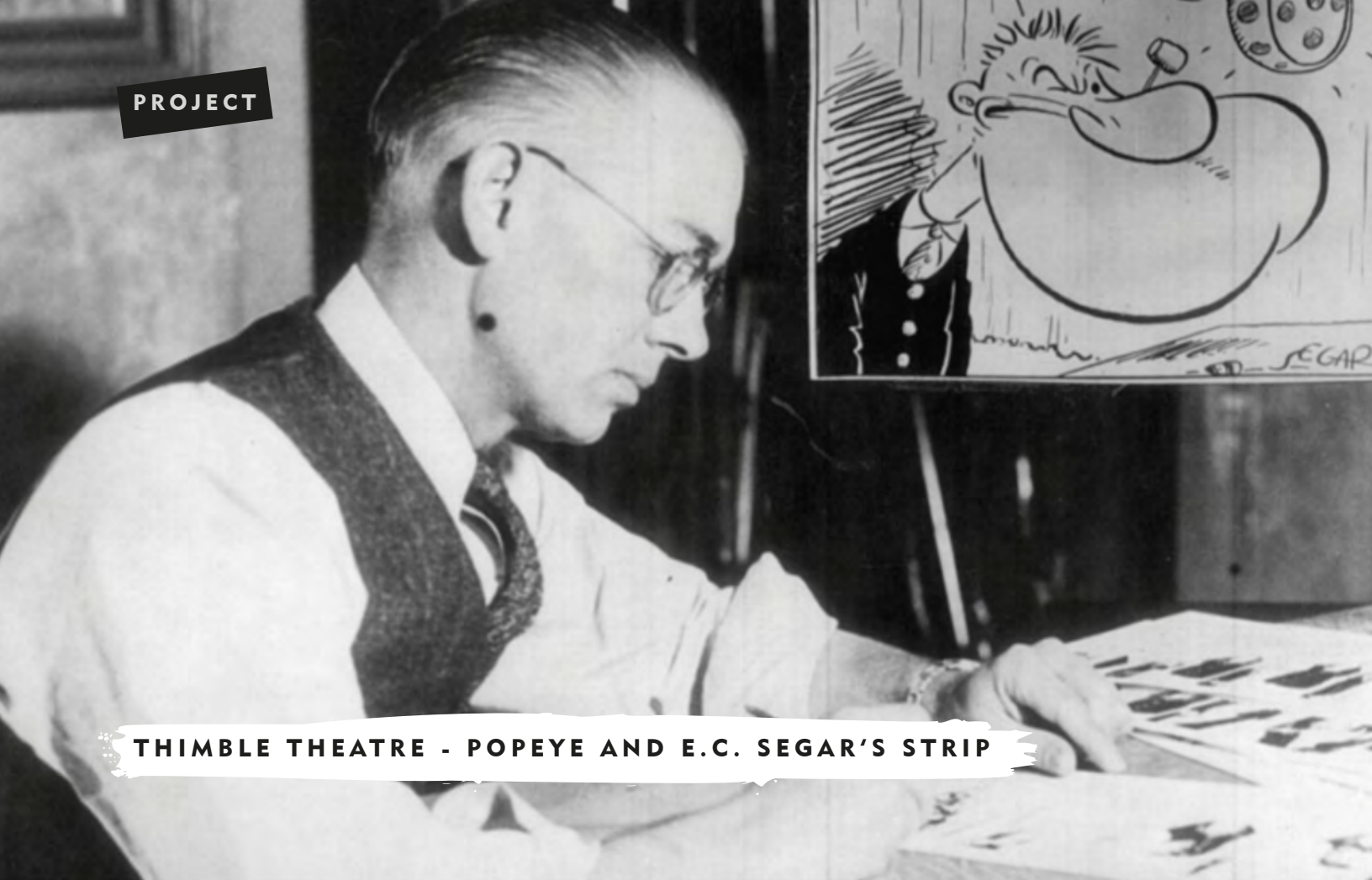


Francesca Manno - International Sales and Producer  
f.manno@summerside-international.com  
T. +39 08 32665031

Nicola Tassoni - International Sales and Producer  
n.tassoni@summerside-international.com  
T. +39 08 32665031

summerside-media.com





## THIMBLE THEATRE - POPEYE AND E.C. SEGAR'S STRIP

*That's all I can stands, 'cause I can't stands no more.*

### SYNOPSIS

Thimble Theatre is the first documentary that will be produced by Summerside Media in the slate of the "famous cartoonists".

Elzie Crisler Segar (December 8, 1894 – October 13, 1938) was an American cartoonist, best known as the creator of Popeye, who first appeared in his newspaper comic strip Thimble Theatre in 1929. Segar

began by drawing Thimble Theatre for the New York Journal. The strip made its debut on December 19, 1919, and featured the characters of the rail-thin Olive Oyl, her brother Castor Oyl, and their friend Ham Gravy, who were the comic's leads for about a decade.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

"Cartoonists have a big influence on the way different groups of people look at each other. They can encourage us to look critically at ourselves, and increase our empathy for the sufferings and frustrations of others. But they can also do the opposite. They have, in short, a big responsibility," United Nations Secretary-General Kofi Annan, to all the cartoonists from all over the world gathering at the UN in 2006. Comic cartoonists and comic strips have always inspired me.

Cartoonists have a great responsibility in our society, and cartoons can play a critical role in promoting dialogue on any variety of topics. Cartoonists can stand out in society for a number of reasons: for their excess of humanity, their mistakes, their fears. And there are those who use their fragility and turn it into a weapon. Those who are always out of step, promoting people and situations on the margins and trying to give them strength.

Seeing how cartoons and cartoonists influence society, I started researching this amazing world. From this, the idea of producing and directing a documentary on THIMBLE THEATRE and E.C Segar was born.

THIMBLE THEATRE is the first documentary in a slate of 4 projects on cartoonists.

Since his debut, Popeye has been a mainstay in popular culture.

A feature film on the character of Popeye was made by Robert Altman in the year 1980 starring Robin Williams and Shelley Duvall. The film was influenced by the Popeye cartoon series and by the Thimble Theatre comic strip, but it also added some different dimensions in the character of Popeye.

Nintendo made a video game based on the adventures of Popeye.

'Popeye' inspired two paintings by pop-art artists, namely Andy Warhol's 'Saturday: Popeye' (1961) and Roy Lichtenstein's 'Popeye' and 'Wimpy (Tweet)' (both from 1961).

Popeye has influenced both art and gaming, outside of the movie industry.

I will tell a story comprised of interviews, archival footage, and contributions from other artists. The visual approach is oriented to contemporary society, in turn emphasizing how a comic strip that made its first appearance in 1919 still holds relevance.

The documentary will be an Italian production and will be shot in Italy, Malta and United States.

## **DISTRIBUTION AND MARKETING STRATEGY**

Summerside International will start the pre-sales of the documentary

on the international market.  
 We have submitted the project to several broadcasters and also SVOD platforms.  
 We'll release the documentary in the U.S through Amazon.

## PRODUCTION SUMMARY

Company Name	SUMMERSIDE MEDIA
Writer/director	Francesca Manno
Genre of project	Documentary
Estimated length (in minutes), Format	Double version 52 ' and 65'
Country of production, Language	Italy
"I am looking for:" the following funding opportunities	Co-producers, broadcasters available for pre buying, distributors, VOD/SVOD platforms.
Stage of the project	Development
Total Estimated budget	€ 185.000,00 286,990.00 CAD
Confirmed financing	€ 50.000,00 77,565.00 CAD
Proposed Delivery Date:	October 15th, 2020
Teaser link	<a href="https://vimeo.com/395970141">https://vimeo.com/395970141</a>
In which territories is your film NOT available?	N/A

PRODUCER



Anna De Simone - Acquisitions Manager and Programming

[a.desimone@tv2000.it](mailto:a.desimone@tv2000.it)

T. +39 345 8768029

Gabriella Tafuri - International Sales

[g.tafuri@tv2000.it](mailto:g.tafuri@tv2000.it)

T. +39 346 9505384

[tv2000.it](http://tv2000.it)



Anna  
De Simone

Gabriella  
Tafuri


 THE GIFT OF THE MOON

*Three stories told by Antonio, a kid from Palermo who introduces us into the life of three Italian families wounded by Mafia. Mafia's victims are not only the dead, but everyone who is left alive and keeps going on without a father, a brother or a loved one.*

*This is a remembrance and celebration of the victims and families affected by Mafia.*

## SYNOPSIS

Three stories told through the voice

of Antonio, a child from Palermo who loves knights and their heroic exploits. He collects traditional Sicilian Puppets called Pupi and knows the "Orlando Furioso" by heart (Ludovico Ariosto's 16th century chivalric poem, considered one of the most influential works in the whole of European literature).

Antonio is a storyteller who introduces the life of three Italian families wounded by the Mafia.

In his tales, Mafia victims are not only the people who died, but also those who are left behind.



Just like in Ariosto's Orlando, Antonio shows us that fighting the Mafia means remembering our loved ones by looking at the Moon, where precious things are held.

## **PROJECT TOPIC**

Since the beginning of Mafia, there have been people that didn't believe that the organization was real. With this project we want to tell the reality by bringing emotion to the stories of those affected by Mafia, and answering questions about the organization that is the real virus of our society. These three stories from the past and from the present are told through the eyes, the hearts and the hands of those who lost a father, a son, a sister or a husband in a Mafia attack. What remains now of these people's lives? How do these people still believe in justice and maintain a sense of civilization after such tragedy? Our protagonists have chosen life and they chose a future together with their children and grandchildren.

The children are the connection between the three stories, represented by 9 year-old Antonio. Antonio loves heroes, and as he introduces the three chapters of "The Gift Of The Moon," he holds Astolfo, his favorite soft toy. Through this symbolic gesture, we see how stories of Mafia affect innocence, transcen-

ding generations. The personal stories presented are also in us: the Mafia affects everyone, and their victims could have been our fathers, sons, sisters, husbands.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

"The Gift Of The Moon" will paint a clear picture of what remains in people affected by tragedy. It is an examination of mourning, what remains after a Mafia attack, as in the case of these three stories. In making the film, I took a delicate approach, and I respected the people and their stories. I chose not to show images of the massacres, instead using images of sunsets, poetry and moments of everyday life. In every single shot, the lens always aims upwards, always looking towards the future and seldom towards the past. This reflects the outlook of the protagonists of the film, who have chosen to honor their loved ones with life.

## **DISTRIBUTION AND MARKETING STRATEGY**

A short teaser of "The gift of the moon" has been showed at "Italian Doc-IT Better", a showcase for best Italian documentaries produced in

2019 at MIA MARKET – Rome, Italy.

We are planning to attend the most relevant international festivals and competitions such as Hot Docs.

We have many goals: enrich the current product schedule of our broadcaster Tv2000 and reinforce the network brand by spreading these

TV productions through international festivals and markets.

We are attending international markets in order to find TV broadcasters interested in rights acquisitions.

## PRODUCTION SUMMARY

Company Name	TV2000 – RETE BLU SPA
Writer/director	Gianni Vukaj
Genre of project	Documentary – Human Interest
Estimated length (in minutes), Format	75'
Country of production, Language	Italy - Italian
"I am looking for:" the following funding opportunities	International Distribution
Stage of the project	Completed
Total Estimated budget	€ 75.000,00 116,274.00 CAD
Confirmed financing	€ 75.000,00 116,274.00 CAD
Proposed Delivery Date:	December 2019
Teaser link	<a href="https://vimeo.com/364049014">https://vimeo.com/364049014</a> Password: moon
In which territories is your film NOT available?	Available Everywhere

PRODUCER

# ZIVAGO FILM

Rino Sciaretta - Producer

[zivagofilm@gmail.com](mailto:zivagofilm@gmail.com)

T. +39 335 5386392

Alessandro Cattaneo - Director

[alecatt@yahoo.it](mailto:alecatt@yahoo.it)

T. +39 333 463271



COMMUTERS OF THE WORLD

*A day in the lives of commuters on local trains as they travel into the megalopolis. Habits, thoughts, love affairs and space constraints on the metro.*

**SYNOPSIS**

Every day millions of people travel to their workplaces in big cities using trains and subways. These trains are packed with extremely different kinds of workers, depending on the time of the day. Construction workers and white collars in the early hours; African food-delivery riders in the late morning; shift workers all day long; the trains remain fully packed rush-hour trains, until finally

the late trains used by exhausted lawyers and legal interns. These convoys are a microcosm of society, full of human stories.

The hours spent in limbo while commuting are what we'd call "dead-time", but they represent a sixth of the waking hours of a worker.

You sneak your way through the crowd to find a seat. You sleep or listen to music, you peep on your seat-companion's whatsapp, you wonder about the lives of people sitting in the next row.

Despite yourself, you listen in on strangers' conversations and phone calls, mentally taking sides in arguments. It's inevitable as you squeeze into tight spaces with complete strangers. These same strangers can

aggravate and annoy you, but you'll sympathize with them the next day when you face delays or the peculiar circumstance of a train stuck in the snow.

Commuters can mark the moments in their days based on trains' schedules. and recently, technology has started adapting to this, helping individuals on their way. There are app-based services to get your keys doubled or your ironed shirts delivered in your station of departure. But will technology advance to the level where it can reduce individual's commuting time thanks to smart-working?

The documentary will depict a typical day on the different trains serving the city of Milan, focusing on a few recurring characters: a working-mom, a manager, a ticket inspector and a shift worker.

## PROJECT TOPIC

The recent, acclaimed film Parasite depicted the modern class struggle. Commuters Of The World questions if in modern society we can trace new sorts of parasitic entities existing in everyday life.

When looking at big cities, I sometimes feel the western megalopolis might be considered a huge parasite itself, whose sparkling face and vibrant economy are partly built on the shoulders of thousands of ants, who go about their work with no glory attached.

Most of these "ants" use public transport instead of their own legs.

## DIRECTOR'S NOTE AND VISUAL APPROACH

I want to create a visual documentary that presents a very human and tactful portrait of the commuters' community. It's something I've extensively experienced over the years both as a student and a worker. I'll be filming in a very natural way. In order to capture the inner essence and the variety of these moving stories, I will travel and film at different times of the day and of the year. As in my previous documentaries, I'll personally take care of the cinematography, which is a key element to create an authorial and cinematic documentary.

The film will be rich in faces, atmospheres, stations, architectures, nature and flashes of the different seasons. It will contrast tight and somehow claustrophobic shots with impressive wide shots, like the view of a train clattering on a bridge in the middle of the morning haze on its way to the city.

At this stage I aim to use real conversations captured on trains, presenting them either in their original context or over other visual sequences. I will create a narrative arc using the natural passing of the time of the day and the presence of the recurring characters.

The project is intended as a feature length documentary. Alternatively, it

could be conceived as a series based on the commuters of several cities.

## DISTRIBUTION AND MARKETING STRATEGY

We feel the film has an international appeal as it presents a worldwide reality.

In the first stage, we intend to address the festival circuit and qualify the film nationally and internationally. Secondly, we aim to have a niche theatrical release in collaboration with a distributor experienced in creative-documentary. Last, we will present the film to the public and private broadcasters and VOD platform for their documentary slot.

## PRODUCTION SUMMARY

Company Name	ZIVAGO FILM
Writer/director	Alessandro Cattaneo ,Silvia della Sala (writers) Alessandro Cattaneo (director)
Genre of project	Feature length documentary / Documentary series
Estimated length (in minutes), Format	1x 75', 4x26'
Country of production, Language	Italy - Italian
"I am looking for:" the following funding opportunities	Coproduction, distribution, pre-sales agreement.
Stage of the project	Advanced development
Total Estimated budget	€ 115.000,00
Confirmed financing	€ 20.000,00
Proposed Delivery Date:	Summer 2021
Teaser link	
In which territories is your film NOT available?	



## NOTHING SURE ABOUT TOMORROW

*Growing up in the era of eternal youth.*

### SYNOPSIS

Italy, Europe. In a multicultural provincial town, a class of secondary school students is thrilling for the upcoming final exam. While these boys and girls share lessons and jokes in the morning, in their private lives they face profoundly different

childhood experiences.

Francesco is in charge of his two younger brothers till his parents arrive back from work. Despite still being a child himself, he finds himself in the role of a nanny. This isn't an ideal role for Francesco to fill: he's supposed to study for hours each day, and in his spare time he'd rather be out getting his driver's license or hanging with his friends.

The Skype call Faizan's about to have in his living room isn't like that of most other teens. For the first time, he's going to meet his designated wife-to-be. His family has arranged the wedding of Faizan with a girl in Pakistan, according to their tradition. For Faizan, the final school exam also means leaving Italy to get married. Faizan will become a man way faster than his friends. In September though, he'll be back at school as a pupil, far away from his wife, who will move to Italy as soon as he gets a job.

Rossana is the only girl in her class – a female studying to be a mechanic is not a frequent occurrence in her town. With the end of the school year, her dream is about to become reality, and she will join her father at the auto-repair shop. For her, working in the garage will mean facing a stereotypical “manly” environment, while she also deals with her evolving femininity.

Khalil arrived in Italy after crossing the Mediterranean at the age of 15. During the trip he lost his best friend, and saw many people drowning. He has been staying with a family in their home since then. He will soon turn 18, and will lose the accommodation granted him for being a minor. While he sometimes calmly opens up with his friends about his experience, his mind is full of concerns: finishing school, finding a job, a house, and helping his family in Egypt.

## **PROJECT TOPIC**

Nowadays in Italy there are a number of second generation immigrants teenagers. These youth maintain their roots in their original cultures, but also share their experiences with Italian peers.

A school class provides a privileged point of observation, a window into the different paths to adulthood. This is why this film will be so representative of the times, specifically in regards to youth becoming adults.

Despite cultural and social differences, what will emerge is the communal experience of teenage life, as well as the critical role these years play in forming individuals. By spending time with our characters, we will get a look into teenage lives beyond that provided by social media. Through this, we will get a privileged look into the personal stories that define a generation.

## **DIRECTOR'S NOTE AND VISUAL APPROACH**

As in my previous documentaries, I'll personally take care of the cinematography, which is a key element to create an authorial and cinematic documentary.

With no fictional elements at all, the film will be entirely shot in a real school classroom. The class will act as a lively scenario for the individual



stories, as well as a point of intersection for the characters. Generally speaking the film will be built upon observation, with the approaching summer exam as the goal that defines the narrative arc. The intent is to present an honest portrait of each character, drawing out their fragility, humanity and courage.

## DISTRIBUTION AND MARKETING STRATEGY

In the first stage, we intend to address the festival circuit and quali-

fy the film nationally and internationally. Secondly, we aim to have a niche theatrical release in collaboration with an experienced creative-documentary distributor. Last, we will propose the film to the main public and private broadcasters and VOD platforms for their documentary slot.

The film can be internationally appealing for both a younger audience, who will empathize with the characters, and for adults, since the topic is one of universal experience.

## PRODUCTION SUMMARY

Company Name	ZIVAGO FILM
Writer/director	Silvia della Sala Alessandro Cattaneo (writers) Alessandro Cattaneo (director)
Genre of project	Feature length documentary
Estimated length (in minutes), Format	1x 75'
Country of production, Language	Italy - Italian
"I am looking for:" the following funding opportunities	Coproduction, distribution, pre-sales agreement.
Stage of the project	Advanced development
Total Estimated budget	€ 135.000,00
Confirmed financing	€ 25.000,00
Proposed Delivery Date:	Summer 2021
Teaser link	
In which territories is your film NOT available?	



ADR DISTRIBUTION is one of the top suppliers for terrestrial broadcasters, pay channels and OTT platforms in Italy. Operating for over 35 years, our projects cross all genres including fiction, documentaries, as well as children's programming, fictional series and films.

Our deep and strategic knowledge of the market has enabled us to select the best products suitable for our buyers publishing lines. Our proficiency has allowed us to build strong partnerships with all TV Stations, from Rai, to Mediaset, La7, as well as Sky, Fox, Disney, Turner, Viacom, Feltrinelli, and many others.

ADR DISTRIBUTION specializes in distribution of licenses to all New Media, and is a content provider to Timvision, LA3, Fastweb, iTunes, Chilli and Tiscali.

ADR DISTRIBUTION has gained increasing recognition within the international market thanks to a significant collaboration with many leading American and European production and distribution companies. We are the Italian Agency for PR and Promotion of ARTE.TV and ARTE/TV/IT. Some of the companies

we represent worldwide are RMM MUSIC ([www.riccardomutimusic.com](http://www.riccardomutimusic.com)) and for Italy Spiegel TV ([www.spiegel-tv.de](http://www.spiegel-tv.de)), Vidicom (<http://www.vidicom-tv.com>), Silverlining ([www.silverliningtv.com](http://www.silverliningtv.com)), TooT-Toot ([www.tootoot.es](http://www.tootoot.es)), BWO ([www.bwo.de](http://www.bwo.de)) and many others. Over the years, ADR DISTRIBUTION has created a library with over 600 titles, a library that continues to expand and includes all genres: from classic films to the most popular TV series directed by noteworthy directors, and the most recent animation series and films for kids.

ADR DISTRIBUTION also operates Content Provider for IFE, the on-board entertainment of Airlines, Trains, Underground and Cruise Ships. We select programs for Alitalia and represent Inflight Productions, providing them with Italian content for airlines such as: Singapore Airlines, Continental Airlines, Japan Airlines, Emirates, Lufthansa, Swiss, and for the UK Train services.



Alessia Ratzenberger  
Acquisition and sales

[alessia.ratzenberger@adr.tv.it](mailto:alessia.ratzenberger@adr.tv.it)  
T. +39 06 48902230

[adr.tv.it](http://adr.tv.it)



Berta Film is an international film distribution and production company. As international sales agent and executive producer we carefully select quality titles, promote their value and bring them to as wide an audience as possible.

Our films have been selected by leading international festivals such as Cannes, Academy Awards, Hot Docs, Idfa, Sheffield, Visions Du Réel, Locarno and Venice. Since 2012 we've been attending markets and pitching forums around the world, such as Mipcom, IDFA, Cannes, Hotdocs and Berlinale.

As a sales company, we have sold our films to more than 60 buyers around the world. Among them Rai, Arte France, ZDF, Canal +, MDR, Al Jazeera, Sky Italia, Svt, Nrk, Yle, DR, France Televisions, Tv3 Catalunya, La Effe, Russia Today, Press Tv and many others.



Jouni Kantola  
Partner, acquisition and sales executive

jouni@bertafilm.it  
T+39 3703179114

bertafilm.com



## LA COMPAGNIA

The first Italian cinema, located just a few steps away from the center of Florence, entirely dedicated to documentary films and audiovisual culture: a technologically advanced, multidisciplinary venue open to a wide public, a breeding ground for collaboration and experimentation with a particular focus on a young international target, contemporary art, workshops and debates. La Compagnia has been renovated and re-opened in 2016 and It is run on behalf of the Region of Tuscany by Fondazione Sistema Toscana. We have been working on a regular basis with international film festivals with regard to the planning, production and promotion of multiple film festival events. Since 2016, international film festivals have found their ideal location at La Compagnia: a technologically advanced public cinema (35mm and 4K digital projections in 2D/3D, with the possibility of simultaneous translation and multilingual audio transmission), with a large seating capacity (463 seats) and a staff accustomed to managing important events.

La Compagnia is based on the "multiprogramming" concept: more than one film on the same day means more choice and a greater

chance of involving different targets of spectators. The theatre is open 11 months a year with non-stop programming starting from the morning. **UNDER 35s** The target of most of the activities carried out by La Compagnia. An active public with which to conduct an open dialogue. The exclusive beneficiaries of special season passes and reductions. **FAMILIES** Sunday morning shows especially conceived for families and kids. **SCHOOLS** Projections and matinees for schools. Thanks to the Lanterne Magiche project run by the Region of Tuscany, there is an increasingly close-knit and effective collaboration with teachers. **GENERAL PUBLIC** The documentary genre is of universal appeal and, according to the topic addressed, may involve spectators of different ages and backgrounds.



Martina Capaccioni  
Programmer

m.capaccioni@fst.it  
T. +39 05 52719094

cinemalacompagnia.it



THE 6TH INTERNATIONAL DOCUMENTARY FESTIVAL  
VISIONI DAL MONDO  
-MILAN- SEPT 17-20

FESTIVAL SECTIONS:

- International Panorama Contest – for Feature length international documentaries, 50' or longer, completed after 1st of January 2019.
- Italian contest - for Italian independent production completed after 1st of Jan 2019.
- Non competitive section. A selection of the best Italian and international 2019/2020 documentaries.
- Masterclass/Panels.
- Web site: [www.visionidalmondo.it](http://www.visionidalmondo.it)
- Industry days 17-19 Sept



Francesco Bizzarri  
Owner

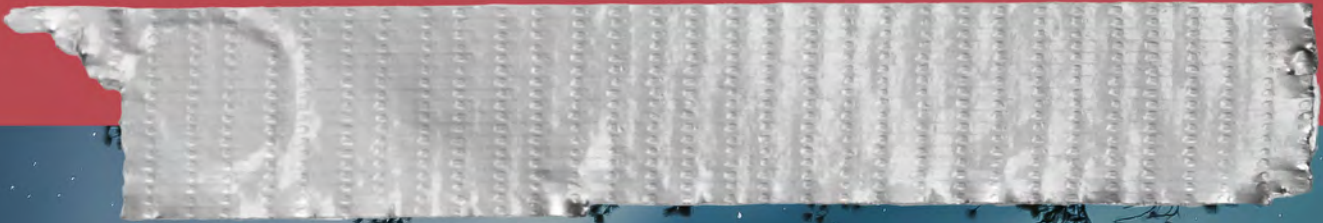
[direttoregenerale@visionidalmondo.it](mailto:direttoregenerale@visionidalmondo.it)

[visionidalmondo.it](http://visionidalmondo.it)

# @italy

## hotdocs

OUTSPOKEN. OUTSTANDING.




**ITA**<sup>®</sup>  
**ITALIAN TRADE COMMISSION**  
**DELEGATION COMMERCIALE D'ITALIE**


**TORONTO**

480 University Avenue, Suite 800  
Toronto, ON M5G 1V2  
T. + 1 416-598-1566  
F. + 1 416-598-1610  
E-mail: toronto@ice.it

[www.ice.it](http://www.ice.it)

Italian Trade Agency 

@ITAToronto 

ITA - Italian Trade Agency 

@itatradeagency 