



**EUROPEAN
GENRE
FORUM**

Producer's Lab

Zagreb

5 - 9 July, 2017

EUROPEAN GENRE FORUM



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Welcome!

Following the first stop on your European Genre Forum 2017 tour, the Director's Lab in Amsterdam in April during the Imagine Film Festival, and before your final destination in November in Tallinn (in the framework of the Black Nights Film Festival) for the Marketing & Packaging Lab, we are thrilled to welcome you to the Producer's Lab in Zagreb taking place during the Fantastic Zagreb Film Festival! While the Amsterdam Lab was mostly dedicated to script development, one-on-one sessions with script advisors as well as project-to-project exchange between the participants, the Zagreb Lab will focus on production skills, the business side of filmmaking, financing, legal issues, the new mediums such as virtual reality, gaming and cross media, and group sessions exchange between participants. In three packed days you'll have a chance to interact with and learn from experts coming from USA, Europe and New Zealand who will share their knowledge and experience through a series of talks, masterclasses and one-on-one mentoring sessions.

Although your daily EGF schedule is tight you'll have evenings to relax and enjoy your time in Zagreb. You are all invited to join us for Fantastic Zagreb screenings, explore the city of Zagreb and enjoy many bistros and restaurants, street bars, pubs, museums and parks, as well as other places of interest. Together with our partners in crime from Amsterdam, Tallinn and Paris the EGF Zagreb team is looking forward to celebrate the beautiful and twisted world of genre cinema and fantastic films with our experts, mentors and participants! At the Producer's Lab in Zagreb you'll have a chance to further develop and improve your projects and we strongly believe we will see you again at Fantastic Zagreb, with your films screening at the festival!

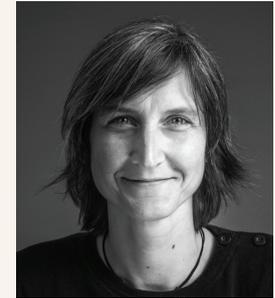
Stjepan Hundić

Head of Producer's Lab

Mia Pećina

Manager of Producer's Lab

European Genre Forum Organisation



Stjepan Hundić | Fantastic Zagreb | Zagreb, Croatia

Born in Zagreb, Croatia. As a film writer worked for major media outlets in Croatia, Slovenia, Poland and The Hollywood Reporter. Also served as Editor-in-Chief of regional edition of the British film magazine Total Film. Artistic director at Libertas Film Festival Dubrovnik (2005-2011), co-founder and director of Fantastic Zagreb Film Festival (2011-). Stjepan is also an independent film producer. Recent productions include Croatian thriller drama *Goran* (associate producer), Croatian animation series *&Black&White* (producer) and Brazilian drama *After Being Ashes* (executive producer). Upcoming projects include period drama horror *Blok 62* and Spanish serial killer thriller *Lesser Evil*.

Mia Pećina | Fantastic Zagreb | Zagreb, Croatia

Mia has been in love with TV and film since she was 17 and she quickly realized she liked production side of the business. During her university years in Chicago she started Croatian-American TV show, then back in Croatia after graduation an economy show *Capital*. In 2002 she moved to Los Angeles and worked in film production, distribution and marketing. Returning to Europe in 2007 she opened her own production company Lot 28 Studio and since then she has been working in TV and film production, winning 3 Emmy awards for a sports documentary for CBS *Game of Honor* and 1 Emmy award for Sochi Olympic Games. She is partner and co-founder of Fantastic Zagreb FF.

Annick Mahnert | Screen Division | Paris, France

Born in Geneva, Annick Mahnert studied film production at the New York Film Academy. Back in Switzerland, she went on to work in distribution, production and programming at 20th Century Fox, Warner Bros., Pathé

Cinémas, Maximage Filmproduktion and Frenetic Films before moving to Paris to join the sales agency Celluloid Dreams. In 2013, she creates her company, Screen Division. She recently produced the film *Dearest Sister* and the documentary *78/52* and is currently working on *Guachicolero*, a Mexican thriller shot in Irapuato, Mexico.

Chris Oosterom | Imagine Film Festival | Amsterdam, The Netherlands

Chris Oosterom was born in the beautiful Dutch city of Arnhem. In the 80's and 90's, he worked as a film programmer in different music venues in the Netherlands. After six years at the Dutch Filmmuseum (now EYE), he started his own distribution company, first in Amsterdam, later in London, where he still releases a handful of films every year. Since November 2012, Chris is the Artistic Director of the Imagine Film Festival in Amsterdam. He lives in Amsterdam and London.

Sten-Kristian Saluveer | Black Nights Film Festival | Tallinn, Estonia

Sten-Kristian Saluveer is an Estonia and Japan based film and music producer, technology entrepreneur & media consultant. He has held several leading roles at the Tallinn Black Nights Film Festival and has worked with various governmental and private organisations from the film and media sector including the European Commission, Cannes Marché Du Film, Open Estonia Foundation, Helsinki Tallinn Euregio and others. Sten pioneered Baltic-Asian co-productions including the first Estonian-Korean collaboration *Angry Painter* (2015), Korean superstar driven melodrama *A Man and a Woman* (2016) and the first Estonian-Lao-French co-production *Dearest Sister* (2016).

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I MANIRI

Practical information

EGF Venues

The European Genre Forum takes place at The Westin Zagreb hotel. Screenings and events of Fantastic Zagreb Film Festival take place at open air Tuškanac Summer Stage and fortress Medvedgrad. Walking distances between venues are a approx. 15 minutes.

Guest Pass

All participants, organizers and experts will receive a Guest Pass for Fantastic Zagreb. Your Pass will be waiting for you at the EGF info stand at the hotel.

Tickets for Fantastic Zagreb screenings and events

All the Fantastic Zagreb screenings and events that are listed in the EGF schedule are free for you with your Guest Pass.

Hotel

Your accommodation is at the same hotel where The European Genre Forum is held: The Westin Zagreb hotel.

Getting Around, What to Do and Where to Eat and Drink

Extensive information about places to go can be found on Fantastic Zagreb Guest Map, which you will receive in your Welcome goodie bag.

Addresses

The Westin Zagreb hotel

Izidora Krsnjavog 1
10 000 Zagreb
Phone: +38514892000

Tuškanac Summer Stage

Dubravkin Put 3
10 000 Zagreb

Team Fantastic Zagreb

Should you have any questions about getting around, practical stuff or special needs, please contact us and we are happy to help.



Dina

EGF hospitality coordinator

Dina is in love with film art since she can remember and this relationship only grew stronger with age in the process of exploring the history of film, discovering new genres and creating her very own 'watched at least 20 times' movie list. Through enjoying endless titles she developed a desire to be a part of other people's film journey so she joined our team and 7 years later even we never found out which is her favorite movie.



Maja

EGF coordinator

Maja had a very colorful life so far :-). As a child, she fell in love with basketball and played it professionally for 15 years, for the Croatian national team as well. Her big wish was to enroll in the Academy of Dramatic Arts/Acting, but she gave it up because of a huge stage fright. She decided to embrace her second love, Geography, and graduated from the Natural Science and Mathematics University. The love for acting and film is still strong in her life and she has been working with Fantastic Zagreb team for almost 10 years now. Today she works as Head of Tourism department at the largest Croatian energy company, but still finding time for all film related projects that make her happy.

Contact

Dina

dina@fantastic-zagreb.com
+385916655125

Maja

maja.zigic@fantastic-zagreb.com
+385957408918

Mia

mia.pecina@lot28studio.com
+385989898279

Stjepan

stjepan@fantastic-zagreb.com
+385914668965

Schedule

DAY 1 / 05.07.

Time	Session	Location	Speaker
20.00 - 22.00	Welcome Cocktail	The Westin Hotel	-

DAY 2 / 06.07.

Time	Session	Location	Speaker
09:30 - 09:40	Welcome and introduction	The Westin Hotel	Stjepan Hundic, Mia Pecina
09:40 - 10:20	Project presentations (1)	The Westin Hotel	Participants
10:20 - 10:40	Coffee Break	The Westin Hotel	-
10:40 - 11:20	Project presentations (2)	The Westin Hotel	Participants
11:20 - 11:40	Coffee Break	The Westin Hotel	-
11:40 - 13:30	Masterclass: A Producer in Sheeps Clothing	The Westin Hotel	Ant Timpson
13:30 - 14:30	Lunch	The Westin Hotel	-
14:30 - 15:45	Entertainment Contracts and Agreements	The Westin Hotel	Charlotte Paoli
15:45 - 16:00	Tea Break	The Westin Hotel	-
16:00 - 19:15	Projects Exchange Group Session	The Westin Hotel	All participants together
	Screenings@FZFF		
21:15	78/52		
23:15	THE VOID	Summer Stage Tuskanac	Optional

DAY 3 / 07.07.

Time	Session	Location	Speaker
09:30 - 10:45	The Mutating World of Creative & Film Crowdfunding	The Westin Hotel	Aaron Hillis
10:45 - 11:00	Coffee Break	The Westin Hotel	-
11:00 - 13:00	Individual consultancy	The Westin Hotel	Mentors & Participants
13:00 - 14:00	Lunch	The Westin Hotel	-
14:00 - 15:30	VR: Producing Innovation and New Storytelling in an Emerging Medium	The Westin Hotel	Joshua Sobel
15:30 - 15:45	Tea Break	The Westin Hotel	-
15:45 - 19:00	Projects Exchange Group Session	The Westin Hotel	All participants together
	Screenings@FZFF		
21:15	POLTERGEIST		
23:30	ROBIN Summer Stage Tuskanac	Optional	

DAY 4 / 08.07.

Time	Session	Location	Speaker
09:30 - 10:45	Case study: Creating the Iron Sky Franchise	The Westin Hotel	Timo Vuorensola
10:45 - 11:00	Coffee Break	The Westin Hotel	-
11:00 - 12:30	Speaker's Corner	The Westin Hotel	Advisors/participants/EGF team
12:30 - 14:00	Lunch	The Westin Hotel	-
14:00 - 15:30	Masterclass: Hitchcock	The Westin Hotel	Alexandre O. Philippe
15:30 - 15:45	Tea Break	The Westin Hotel	-
15:45 - 16:05	A look ahead @ EGF Tallinn!	The Westin Hotel	Sten-Kristian Saluveer, Head of Tallinn Lab
21:30	Closing Screening THE THING	Medvedgrad Fortress	Optional
<i>Late Night</i>	Closing Party	Medvedgrad Fortress	Optional

DAY 5 / 09.07.

Time	Session	Location	Speaker
09:00 - 11:00	Coffee, Cake and Goodbye	The Westin Hotel	Participants, Advisors, EGF team

DAY 2

Project presentations 1 (10 min per project)

Family Dinner
Hum
The Leprechauns
Mindscape

Project presentations 2 (10 min per project)

Out There
Striguni
Thaw
The Woolgatherer's Store

A Producer in Sheeps Clothing by Ant Timpson

The first kiwi filmmakers simply broke every law and wrote their own rule-books in getting their films made and seen. Ant Timpson has never been on a single producing course and still made *The Greasy Strangler*, *Turbo Kid*, *Housebound* and *ABCs of Death 1&2*. He will share his secrets with you.

Entertainment Contracts and Agreements by Charlotte Paoli

An overview of contracts and agreements in the various stages of production and distribution, the importance of the chain of titles and intellectual property.

Projects Exchange Group Session 1 (Family Dinner, Hum, The Leprechauns, Mindscape)

All participants discussing four projects. A workshop like session to share your thoughts and insights with your fellow colleagues without mentors presence.

DAY 3

The Mutating World of Creative & Film Crowdfunding by Aaron Hillis

It's difficult enough to get your projects financed, but at what point should you turn to friends, family, and audiences to help support your vision? Learn from a crowdfunding expert how best to utilize this valuable tool in an increasingly fragmented culture and oversaturated market.

Individual consultancy

One-on-one meetings with mentors, four projects simultaneously, one hour per project, one mentor/two projects. Timetable: 11.00-12.00 Family Dinner, Hum, The Leprechauns, Mindscape; 12.00-13.00 Out There, Striguni, Thaw, The Woolgatherer's Store.

VR: Producing Innovation and New Storytelling in an Emerging Medium by Joshua Sobel

A case study in producing for 360 degrees, monetizing the emerging medium and the ethics of viewing content from a fixed perspective.

Projects Exchange Group Session 2 (Out There, Striguni, Thaw, The Woolgatherer's Store)

All participants discussing four projects. A workshop like session to share your thoughts and insights with your fellow colleagues without mentors presence.

DAY 4

Creating the Iron Sky franchise by Timo Vuorensola

Iron Sky director talks about how they created a full-fledged science fiction franchise out of thin air and expanded it into a worldwide phenomenon. The talk sheds light on the successes and failures of the 10+ year long journey and how you can do the same just as long as you come up with something as brilliantly stupid as Nazis from the Moon!

Speaker's Corner

A wrap-up talk with all participants, experts and EGF team. Free space to speak, debate and discuss Amsterdam & Zagreb Labs before Tallinn intro as well as final thoughts on projects. Open for questions from all sides!

Masterclass: Hitchcock by Alexandre Philippe

Alfred Hitchcock's legacy survives well beyond the iconic and influential masterpieces that continue to challenge and shock generations of moviegoers. With a focus on the McGuffin, forms of suspense, pure cinema, and Hitchcock's singular use of structure, this masterclass focuses on the great master's trademark cinematic techniques.

Closing Screening & Party (Optional)

Transport to Medvedgrad fortress and back is arranged. Details in due course!

Mentors and Experts

Aaron Hillis



Aaron Hillis was praised by *Brooklyn Magazine* as one of “The 100 Most Influential People in Brooklyn Culture”, alongside Lena Dunham and Spike Lee. He is a filmmaker, programmer, video-store owner, industry consultant, and a veteran journalist whose writings have appeared in *The Village Voice*, *VICE*, *Variety*, *Vanity Fair*, and several other outlets that don’t start with V. Most recently, he led the NYC film & creative office for the crowdfunding platform Indiegogo.

Alexandre O. Philippe



Alexandre O. Philippe holds a Masters Degree in Dramatic Writing from New York University’s Tisch School of the Arts, and is Creative Director of Denver-based Exhibit A Pictures. He has written, directed and produced numerous award-winning films and documentaries, including *The People vs. George Lucas*, *The Life And Times Of Paul The Psychic Octopus*, and

Doc Of The Dead. Alexandre is also co-owner and co-creator of Fried Comics (friedcomics.com). Alexandre harbors a lifelong passion for Alfred Hitchcock’s movies. At the tender age of 12, he hosted a weekly Hitchcock film series for his parents and their friends in Geneva, Switzerland; and his passion for the Master of Suspense has grown exponentially ever since. He has conducted numerous film analysis and dramatic writing seminars and workshops at schools, universities, film festivals, and museums around the world--often with a focus on Hitchcock’s groundbreaking techniques. He created the screenwriting program at Lighthouse Writers Workshop in Denver, and was the host and curator of the popular Language of Film series at the Starz FilmCenter--stop/start deconstructions of important classic and contemporary films, including many of Alfred Hitchcock’s masterpieces. He has also served on several film festival juries, including the Edinburgh International Film Festival, Rome Film Festival, Sitges International Fantastic Film Festival, BiFan, and the New Zealand Film Awards.

Ant Timpson



Ant Timpson is a film entrepreneur based in New Zealand. After leaving a law degree in the mid-80s to become a production runner before going on to be one of the most prolific individuals in the New Zealand film landscape. From managing one of NZ's most beloved arthouse cinemas, to creating a boutique distribution company (releasing every-

thing from *Slacker* to *The Room*), to operating the longest running independent film festival in NZ, to being on the Board of the NZ Moving Image, to programming for the New Zealand International film festival, to programming for MGM Channel, to creating NZ's largest film competition with Peter Jackson as mentor, to starting the film fund initiatives 'Headstrong' and "Make My Horror Movie" to finally producing the successful features *The Devil Dared Me To*, *The ABC's Of Death 1 & 2* for Magnolia Pictures, *Deathgasm* – a splatter-metal comedy for NZFC & MPI/ Media Group. The multi-award winning co-production *Turbo Kid* with EMA Films, the acclaimed thriller *Housebound* & Empire Magazine's Film of the Year *The Greasy Strangler*. His latest feature is a global folklore anthology called *The Field Guide To Evil* which was selected as the first crowd-sourced equity investment project for Indiegogo and MicroVentures.

Charlotte Paoli



Charlotte Paoli studied law in France and UK and then worked at lawfirms in media, entertainment, internet and intellectual property for nearly ten years in Paris. She also taught intellectual property classes in Paris and London. She now works as an in house lawyer in intellectual property.

Joshua Sobel

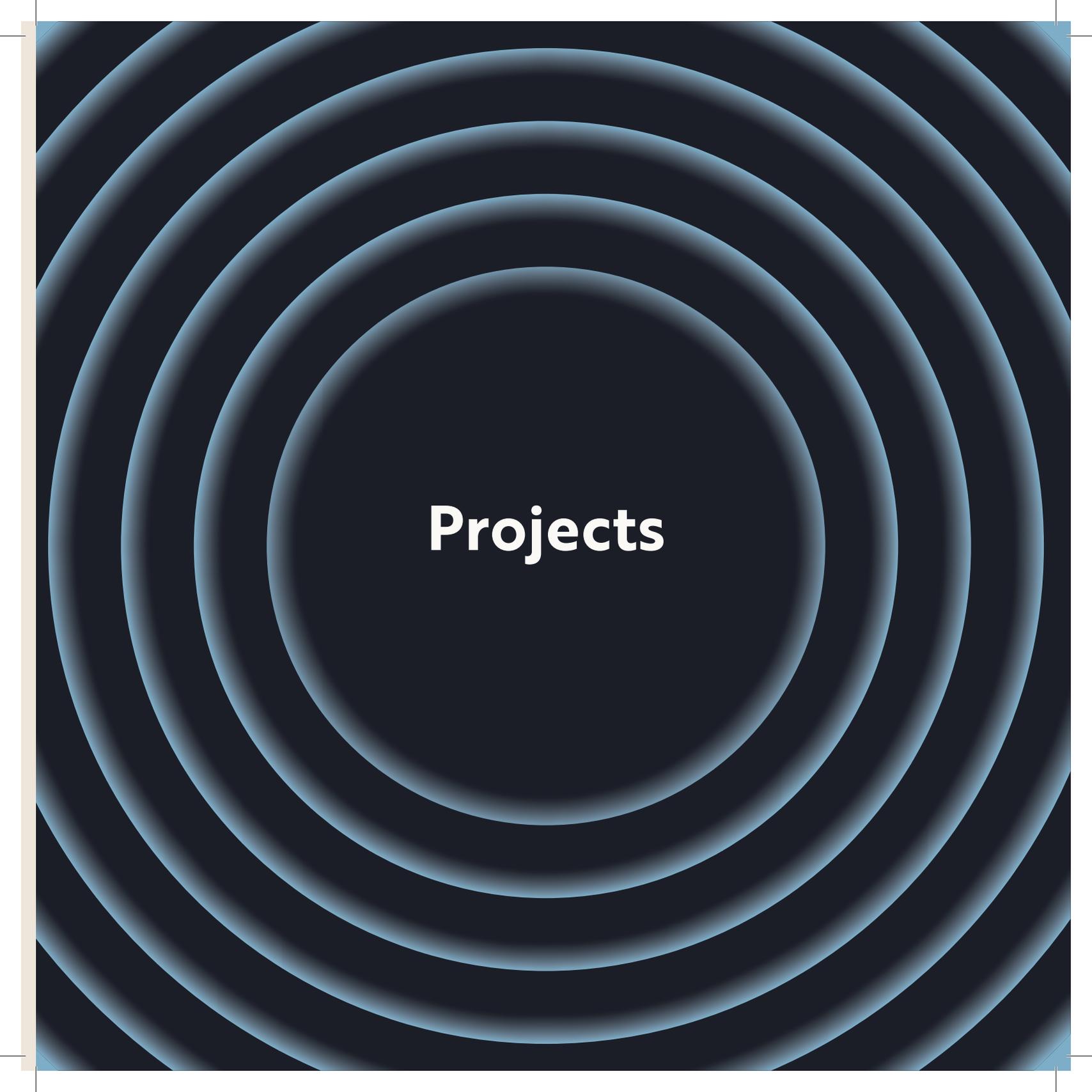


An accomplished producer, Joshua Sobel has produced six feature films in various capacities. From Co-Executive Producing Ron Morales' groundbreaking Filipino thriller *Graceland*, to Executive Producing Adrian Garcia Bogliano's 2014 Tribeca favorite, *Scherzo Diabolico* Sobel has made a name for himself in International thrillers. More recently he has produced Xander Robin's *Are We Not Cats*, which premiered at the Venice Film Festival and is in post production on Edgar Nito's upcoming debut, *Guachicolero*. For the past two years he has been tapped as Cannes Next Filmmaker Ambassador for US based VR and is a consultant for the VR production company, Furious M.

Timo Vuorensola



Timo Vuorensola is a science fiction filmmaker and a crowdfunding expert, having worked with crowdfunding before there was even a word for it. Vuorensola has directed two films - *Star Wreck: In the Pirkinning* (2005) and *Iron Sky* (2012), and is preparing to release sequel to *Iron Sky*, titled *Iron Sky The Coming Race* in 2018.



Projects

Family Dinner

Synopsis

16-year-old British girl Sim is spending her Easter holidays at the remote Austrian farm of the Schwarz family. Sim is the niece of Claudia (45) and Stefan (46), who are using the decrepit cottage as a holiday home together with their children Amelie (10) and Filipp (14). Sim is overweight – she secretly hopes that Claudia, a nutritionist, will help her to lose some weight.

Claudia behaves strangely abrasive: though Sim is welcome she will have to leave before Easter Sunday at any cost – Easter is strictly an affair of the immediate family here. Sim also quickly notices the strange relationship between Claudia and her children: Filipp is treated like a young child and has to eat unusual amounts of food. Claudia and Stefan don't seem to eat anything, much to Sim's surprise: they are fasting because of lent, "to have a bigger appetite for the big Easter meal".

More and more Sim realises that Claudia can't handle the fact that her children are growing up. The idea that her children could leave her someday is the most terrible thing for her – Filipp's increasingly rebelling behaviour makes her personal nightmare become reality. But Claudia seems to have a plan to "reconnect" to her children, to "unify" the family – a plan she intends to carry out as part of the Easter meal.

Claudia starts to grow fond of Sim and, surprisingly, ultimately changes her mind about Sim staying – she wants Sim to take part in the Easter meal. It is too late when Sim realises how Claudia wants to unite with her children, what the "Easter meal" consists of, and which role Sim is supposed to play in this "Family Dinner"...

Director's Statement

Family Dinner is a story based on several motives that have interested me for quite a while. Cannibalism is an archetypal fear that causes at the same time fear and fascination, disgust and curiosity. There is a strong connection between cannibalism and sexuality, a very Freudian relationship between the varying "oral pleasures". Ultimately, *Family Dinner* is a coming-of-age story. Sim, a teenager, must find her way in a world whose cruel and merciless rules are defined by the adults. The topic of growing up is strongly connected to sexuality – and there is a strong connection between sex and eating (think orality, "carnal desires", etc.). But there is also a strong connection between eating and one's own body image – which again is connected to sexuality.

This whole field of topics can be connected to dozens of psychological and cultural symbols: fairy tales like that of Hansel and Gretel, Sigmund Freud's "oral phase", the real and recent story of the infamous German "Cannibal of Rotenburg", and Christian and pagan symbols that particularly focus around Easter – "corpus Christi", death and rebirth, fertility. Many of these symbols have a strongly visual component that seems predestined for use in film. For me, Sim is a deeply neurotic, flawed but also very relatable protagonist. She is unhappy about her body – but also tries to work on that perceived flaw. The two male characters in the story, Stefan and Filipp, both attract and repulse her in different ways – feelings she must learn to handle. Claudia, the antagonist of the story, ultimately commits her atrocities out of love – or what she thinks is love. Her love is strictly egoistic and one-sided, though. At first glance, Claudia seems larger-than-life, but she is based on several real individuals, people that fascinate and scare me.

Family Dinner is an extremely Austrian story. Austrian horror seems to take particular interest in the horrors taking place within the confines of the nuclear family – possibly inspired by the terrifying events of the infamous Josef Fritzl case. At the same time, via its protagonist, British teenage girl Sim, *Family Dinner* offers an international point of view.

The language barrier, though small, creates a certain sense of isolation between Sim and the family. There is a constant sense of dread that covers the whole story, a feeling of expectation that something terrible is about to happen – even in the most mundane of moments. The real horror of *Family Dinner* is the intense tension that is built between the characters, particularly between Sim and Claudia.

British teenage girl Sim is spending her easter holidays at the remote farm of her Austrian aunt and uncle, who's strange behavior towards their two children soon hints at a very special easter meal...



Producer - Lola Basara-Hengl

Lola Basara-Hengl was born in Croatia and now lives in Vienna. She studied Producing at the Vienna film academy. 2015 graduation with distinction. She produced a line of succesful short films and in 2016 was nominated for the Studio Hamburg Newcomer Award. Founder of production company Capra Film.

Filmography

Carry On (2015, short), Ovulation With Daddy (2013, short), The Hero (2012, short) Vadim (2011, short).



Writer-Director - Peter Hengl

Peter Hengl is an Austrian Writer-Director for film and TV. He studied at the Vienna Filmacademy. After several successful short films, his first horror feature film Labyrinth is now in development. He is currently developing his second feature film, Family Dinner.

Filmography

As writer/director: The Hero (2013, short), Vadim (2012, short).

As writer:

Schlaflos mit Settele (2015, with Marc Schlegel), Unser verrücktes Paar (2016, TV - with Marc Schlegel), Tatort Köln (2016, TV - with Marc Schlegel), Triple Ex (2016, TV - with Marc Schlegel).

Hum

Synopsis

HUM centres around Chris – whose life has fallen apart since his brother committed suicide – and McAven, a discredited scientist who is desperate to test his theory about the afterlife in order that he can contact his dead daughter. In order to convince Chris to become the subject of his experiments, McAven manufactures a fake message from Chris's dead brother, persuading Chris that there is hope of contacting the afterlife. With Chris onside, McAven trains Chris to locate the source of the hum – but before he can isolate its exact position, he must retrieve special equipment from the home of his estranged daughter. After a difficult reunion, McAven's daughter Alice agrees to help the men in their mission to find the source of the hum, on the condition that if they don't find it, McAven will forget about it forever.

Using Chris's finely tuned sensitivity to the hum, they manage to trace it to the mudflats of the Thames Estuary – where they encounter Richard and his granddaughter Joanna, who have been guarding the secret of the Hum for generations, killing anyone who threatens to reveal its location. When Richard realises that they know about the Hum, he kidnaps Chris and Alice with the intention of killing them – until Joanna, shocked by her grandfather's violence – turns Richard over to McAven.

McAven and Chris go out onto the flats in search of the source of the hum in the hope of contacting their dead. When they finally find the source, McAven pulls a gun on Chris, demanding to use the rock first. Chris responds by tricking McAven into taking a wrong turning, so he can contact his brother through the rock, from where the Hum is emanating.

Chris communes with his brother through their belongings that appear on the mud flats, including the van in which Chris's brother killed himself. Chris hears one of their final conversations on the van's radio, and says goodbye to his

brother. McAven returns, realising he's been tricked, and tries to reach the rock, but it shatters. McAven is swept away by the tide, just moments before Chris is picked up by Alice and Joanna.

A grieving plumber and a disgraced scientist hunt the outskirts of London to trace the origins of a tormenting Hum, in order to commune with their lost loved ones.

Director's Statement

Hum is a feature film set in nowadays UK, split between the suburbs of London and a remote village by the Thames Estuary. The story blends together elements of supernatural drama, sci-fi and relationship drama. It takes inspiration from a real-life event known as the Hum: a low buzzing sound experienced by 2% of the population in random locations across the globe. Our main character, Chris Page, a down on his luck plumber who's just lost his brother, is tormented by the Hum and seeks help from disgraced scientist James McAven, who reveals that the source of the Hum is a place where one can commune with the After Life. The film wants to convey the message that not everything in life can be fixed; it touches on themes such as death, grief and the search for wonder in our existence.

As *Hum* writer/director I want to demonstrate how it is possible to create a unique fantastical genre film deeply grounded in everyday life, putting human emotion and story first. I want to communicate how hard it is to accept the mortality of those close to us and the difficulty in realising how sometimes we can't do anything to prevent their fate.

The movie is set in almost deserted tube stations, along disused industrial estates' parking lots, inside ropery music practice rooms. It also explores the estuary mudflats, desolate places where the source of the Hum is located and where an isolated community has been using the passage to communicate with their lost ones for centuries. The film has a very uncompromising, almost neo-realism style approach to its location and themes, exploring how its characters deal with grief and loss in completely different ways.

This is mirrored in the fantastical element: the world of the dead is not characterized by gothic images or spooky ghosts but by the repetition of memories of the dead. The film's concept definitely appeals to a mature audience that love the mixture of science and mystical: *Hum* targets smart sci-fi movie goers, interested in unique visuals, a provoking concept and an entertaining journey that touches on deeper philosophical questions.

The tone constantly mixes the darkness of its premise with heart warming characters and the energizing pace of the adventure, never becoming cold or brainy. Its tone would most definitely resonate with fans of Guillermo Del Toro, Darren Aronofsky, Neil Gaiman.

Hum's screenplay has attracted interest from the industry and has been a semi-finalist for Shore Scripts in 2016. Parsley Productions has produced a short film version of *Hum*, which I wrote and directed, currently applying to film festivals.



Writer-Director - Stefano Nurra

Stefano has already directed award winning tv pilot *Border Queen*. He's also a semifinalist writer for Shore Scripts 2016 and currently works and lives in London.

Filmography

Hum (2016, Short, in post-production),
Border Queen (2013, TV Pilot)



Producer - Scott Imren

Scott leads Parsley Productions, with which he has produced and directed countless hours of broadcast television for BBC, ITV, C4, ITN, Formula 1, Reuters, AP, Sky, exc... as well as producing short film dramas including 48 hrs film contest winner *Sorry You're Leaving*.

The Leprechauns

Synopsis

For teenage Aine life with her Grandfather in his isolated mountainside cottage is a mass of contradictions. As a child his skills as a Seanchai (Irish Storyteller) were a source of wonderment and joy - Wild tales of Fairie Realms, Magical Creatures and the belief that everyone, even 'Little Aine', has a special destiny to fulfil. But as a angst ridden teenager Aine is painfully aware that her Grandfather's strange ways and fantastical beliefs have made them outcasts from their peers in the remote village of Comhla Breac.

Troubled by questions concerning her past, and tempted to join the exodus of young people leaving for a new future in the city; we join Aine at a time of great inner conflict and turmoil. But for Aine, her Grandfather and the entire Village a greater conflict is to come - an ancient evil is turning its malevolent eye upon Comhla Breac.

Jarl - a Viking marauder damned to eternal darkness by the curse of a dying Irish monk - has learned of a portal between worlds. A hell gate that once opened will spell the end to humanity and the beginning of a new and terrible dawn in which the Vampire will reign supreme.

Jarl and his feral, undead kinsmen descend upon Comhla Breac intent on offering up the townsfolk in a horrific blood sacrifice.

A secret lies beneath a sleepy Irish village. A secret that has been hunted for centuries. Now the secret is out and evil is on its way to release the very hounds of hell.

When the oldest evil meets the littlest legend ... the craic is going to be mighty!

Director's Statement

The Leprechauns's script has a unique mix of horror and comedy which attracted me immediately. The thought of reinventing the the leprechaun brand from the little green blarney man to harden battle warrior intrigued me.

Producer's Intent

Our intent is to network with the finest European genre talent with the aim of not only getting *The Leprechauns* into production but also building future relationships with talented Producers, Director and Screenwriters. It is our hope that using the financial incentives across the geographical territories, including our own, that we can not only drive our finance, but those of other forum projects we maybe able to assist.



Writer-Producer - Chris Patterson

Chris Patterson is an award winning filmmaker whose produced feature documentary *Hostage to the Devil* was sold via Content Media directly to Netflix as a Netflix own production.



Director - Martin Stalker

Marty is a Film and Television Director who has transitioned from being a section commander in the military to the film industry. His passion lies in both factual and narrative storytelling with direct influences from Shane Meadows and Danny Boyle.

Marty, who has been based in Northern Ireland since 2008, has previously directed short films, documentaries, music videos and several TV commercials for both UK and US television. His debut feature documentary film *Hostage To The Devil* was released in 2016 with support from The Irish Film Board and Northern Ireland Screen.

Mindscape

Synopsis

The Pearl Harbor Naval Base is attacked and only one sailor survives, but is left insane. Former Psychic Ops operative, Sean, is called out of retirement by his former boss to take the rookie eidetic (photographic memory), Rick, into the mind of the survivor and find out the nationality of the enemy forces, as for the US government to know which side of WWII to join. They realize another survivor was erased from the memories of the witnesses, and enter the mind of the psychic that erased it, only to find that the survivor is a fish-man creature and that the FBI knew about it. Now knowing what they are up against, they enter the mind of the surviving sailor and relive the night of the attack, uncovering that what destroyed the base was a gargantuan creature that emerged from the sea. Due to Sean's lack of action and pressure from his boss, Rick is left insane from what he witnesses. Sean goes back into retirement but not before punishing his boss for knowingly endangering Rick. The USA and Japanese join forces, and steam their fleet into the middle of the Pacific, to destroy the origin of the creatures.

Writer-Director's Statement

Ever since I read *A Shadow Over Innsmouth* I've been a fan of HP Lovecraft. I find the idea of an all-powerful pantheon of elder entities that move in the shadows and make decisions on a whim about which of us lives or dies, to be a very precise metaphor of how the powers that begin and end wars in our current society are old men, playing with young men's lives, with nothing but their end goal in mind. The genres of sci-fi and horror have this ability to take situations from our everyday lives and present them in such a fantastical way, that it gets people to take notice and, sometimes, take action.

With *Mindscape* I wish to tell a riveting story in an alternate timeline, with grotesque monsters and explosions, but also a compelling personal story about how people are manipulated and disappointed by those that should protect them. It's inspired by such diverse works as *The Maltese Falcon* and *Metal Gear Solid*. A noir spy movie with monsters. To capture the noir electro-punk atmosphere in the real world, and the surrealist nightmarish memories that the characters eventually delve into, and keep them both coherent and believable, I feel this story has to be told mixing the best that live action and animation have to offer. Following the footsteps of films as *Sin City* and *300*, live actors with some props performing on virtual sets, will allow for a greater control over the several effects that help sell the idea that we're watching an alternate world or a memory being explored, while at the same time have real performances, thus making it easier for the audience to connect with the characters and their story.

Producer's Intent

I, Bruno Caetano (independent producer) seek, in the form of this letter, to show my full interest in producing *Mindscape* by director and screenwriter João Alves. Throughout the year João has showed amazing ability to tell stories in various forms, from animation to live action, he has constantly presented entertaining films that have not only captured the attention of the audiences but also won several national and international awards. When I was presented with the first draft of the script, I immediately found myself thinking how the script was original and the universe presented in it was unique. As João Alves continues to re-write the script it is evident that he is a methodical, hard working and amazingly creative artist, all trades I believe are desirable in a director. Now *Mindscape* is selected for the European Genre Forum, it represents an amazing opportunity for this project and without a doubt a valuable resource to make this story come to life. We would truly cherish this incredible opportunity and seek in it a way to better the project and seek funding not only in Portugal, but also in production markets abroad.



Producer - Bruno Caetano

Bruno Caetano, 1979, is an animator and propmaker. Has a Multimedia Studies degree from Faculdade de Belas-Artes de Lisboa. Experienced in several animation techniques and comics art. Currently works as an animator, producer and director at EasyLab, and part of Col.A - Animation Collective.



Writer-Director - João Alves

João Alves, 1982, is a Marine Biologist turned animator. Since 2006 worked in several TV shows, short films and music videos, as writer, director, animator, editor and compositor. In 2010 had a breakout hit short film, *Bats in the Belfry*, and co-directed the live action feature film *Inner Ghosts* (in post-production). He currently works at LisbonLabs.

Out There

Synopsis

With his wife's approval, journalist Michael, took a year off to write the novel he'd always promised himself he would. But eight months in, with work on the novel not working out, he became diverted when he came across the story of a bedraggled Old Man who, years before, was found wandering close to a Scottish village.

This diversion puts an added strain on Michael's marriage and his wife and young daughter leave while he gets himself sorted out. But the story of the Old Man who remains unidentified has obsessed Michael who uncovers a clue as to where he may have come from; an uninhabited island a few miles off the coast near to where he was found. The locals in the village close to where the Old Man was found want nothing to do with Michael and claim to have no knowledge of the Old Man or where he may have come from. But for a fee and under cover of darkness a fisherman agrees to take Michael out to the 'barren island'. The fisherman drops him off, telling him he'll return for him in two days. But it's not long before he realises he's not alone on the island. He has in fact disturbed a community of long-forgotten, inbred and deeply religious inhabitants, who see him as an 'evil Mainlander', come to destroy their way of life. With another day on the island until the fisherman returns, Michael must evade capture, and when the boat does return, Michael finds the Islanders have destroyed the boat and captured the fisherman and it's not long before he himself is taken.

He's tortured and forced to watch the brutal slaughter of the fisherman as the islanders 'interrogate' them. He eventually escapes, taking a young island girl hostage and killing a young island boy in the process. He evades capture, but when he's cornered, he has no choice but to try and swim to the mainland, taking all evidence of the island and its inhabitants with him.

But the tides are strong and the Islanders watch as he is swept under the water. Days later his rucksack containing evidence of the lost community are found washed up on the village shore, and disposed of by the villagers, who are fully aware of their island cousins.



Writer – Ronnie Mackintosh

Ronnie Mackintosh is an MFA Screenwriting graduate from Screen Academy Scotland. Since graduating in 2010 Ronnie has been writing full time. In addition to *Out There* he has two other features optioned – *Best Evidence* with Cavendish Fante Picture Company in California

and *Pandion* with Breakneck Films in London. Another feature, *Just Cause*, has been selected by Amazon Studios as a Notable Project and following feedback, he is now in the process of rewriting that script. He has six produced short films that have screened at festivals in Europe, the US and Australia and a seventh in post. On two of these shorts he had acclaimed British director Joe Wright as Exec Producer. In 2011, Ronnie's play, *Multiple Choice*, ran for two weeks during the Edinburgh International Festival Fringe. Later this year, Ronnie hopes to direct his short script, *Harvest*.



Director – David Lumsden

David Lumsden is an MA graduate in Film & Television from Edinburgh College of Art. Since then he has been directing films, commercials, doing EPKs for features and writing graphic novels. His short film *Boat* (produced by Blue Iris) premiered in competition at Glasgow Short Film Festival 2015

where it was nominated for Best Scottish Short and the Channel 4 Innovation in Storytelling award. It recently won Best Design at the Scottish Bafta New Talent Awards and Best VFX at Mumbai Shorts Film Festival.



Producer – Katie Crook, Blue Iris Films

Katie Crook is a producer, with her Scotland based production company Blue Iris Films. She works alongside fellow producer Olivia Gifford to develop and make films with new and established talents. Blue Iris has a healthy slate of well-received shorts, music videos and

documentaries, winning two Scottish Bafta Talent Awards for Best Writing (*Liar*) and Best Design (*Boat*). Katie has also worked as Line Producer and Production Manager across theatre, television and feature films. Over the last three years Blue Iris have moved into co-producing features, the most recent being a documentary/fiction hybrid thriller called *Bodkin Ras*. This was a co-production between the Netherlands, Belgium and Scotland and had its premiere at Rotterdam 2016 where it won the FIPRESCI jury prize for best film, since going on to screen at SXSW, winning the Making Waves competition and youth jury awards at NETIA Off-Camera in Krakow, best film at Mammoth Lakes Film Festival in California, screening at Yon Sur La Roche, WayOut West in Sweden, Raindance, Cambridge, winning the FIPRESCI Jury prize again at Viennale and best director at Bosphorous Film Festival in Turkey. The last screening was the Scottish premiere at the Glasgow Film Festival.

Striguni

Synopsis

The film is based on the local legends of Istria, a northern province of Croatia.

'Striguni' are some sort of vampires who take away small children. The story takes place nowadays in the old town of Motovun. The town is transformed into a modern laboratory 'Origo-©-lab' for exploring the possibilities of prolonging human life.

The main character is Boris, a middle aged biologist with a bad reputation for making unauthorized genetic experiments. He is unable to have children, so he is a loner and focused only on science. Boris gets the job in 'Origo-©-lab' in the same time when a little boy Luka gets kidnapped in the same area.

We are following two parallel stories: the first one follows Boris ambitiously climbing the ladder of his scientific career and, the second one, takes place deep in the underground caves where Luka is struggling for his life, imprisoned by a mysterious creature, the Strigun. At one point Boris gets suspicious that 'Origo-©-lab' uses the children in some sort of strange experiments. That changes his motivation from the bottom. He starts his own investigation about missing children and discovers the horrible truth – 'Origo-©-lab' organizes the sessions of drinking blood from the children for the rich people. In this process the human body gradually transforms into a different, upgraded form that enables a longer life.

The children are provided by the mysterious creature Strigun who prepares the children for the ritual. Boris fights against his colleagues to save Luka. Both Boris and Luka escape from the labyrinth of the underground caves, but the Strigun goes after them. In the final battle Boris struggles with the Strigun on the edge of the cliff. Boris pulls the Strigun in the abyss in order to save Luka, but he also gets killed by the fall. Luka is saved, but Boris dies. For a moment we think that Strigun is also dead, but then, from his corpse, a man rises. Now, we realize that the Strigun was, in fact, a human in the last stage of the transformation in an immortal being. This 'newly born' super-©-human walks away towards the lights of the city.

A young biologist discovers the connection between a case of a missing child and the existence of Striguni – creatures from the folk legends who extend their lives by taking away life force from the children.



**Producer -
Barbara Jukopila**

Barbara Jukopila, born on November 23, 1987 in Pula (Croatia); graduated in Film, TV and Theatre Production (BA) from the Academy of Dramatic Art in Zagreb. She also has a Master degree from the Academy

of Dramatic Art in Zagreb, in major: Production of Audiovisual and Multimedia Projects. After finishing her studies she founded her company U SVOM FILMU.

She produced feature film *Spots*, directed by Aldo Tardozi, which premiered at Sarajevo film festival 2011 and won awards at FEST and Rising Star Award at Canada Film Festival. She has also produced several shorts, such as *The Chocolate Cake*, directed by Dorotea Vučić and *Red*, directed by Sonja Tarokić. Her short fiction film *Safe Flight*, directed by Aldo Tardozi, is at the moment in postproduction.

She is a line producer of feature documentary in *In Search of a Lost Country*, directed by Marija Ratković Vidaković. She has also produced a pilot for tv series *Brak Je Mrak*, for TV station RTL Croatia. This year she has been selected for participating at EAVE workshops, with feature film *Rent a Dad* (writer Aldo Tardozi).



**Writer-Director -
Aldo Tardozi**

Aldo Tardozi is film and television director and screenwriter. Born on August 29, 1974 in Zagreb, Croatia. After completion of the secondary education (Classical Gymnasium in Zagreb), he studied philosophy at the The Faculty of

Philosophy of the Society of Jesus (FFDI) in Zagreb. In 2001 graduated in film and TV directing at the Academy of Dramatic Art, University of Zagreb. He participated in the work of the Animation Workshop at the Center for Students (University of Zagreb). Since 2012 a member of the Croatian Freelance Artists' Association. An active member of Film Artists Association of Croatia where he performed the duties in the Court of Honour, as the president of directors section and as a member of the supervisory board. He attended numerous film workshops such as Cinelink, MFI Script 2 Film, Pack & Pitch – Sarajevo Talent Campus, Lew Hunter's workshop at UCLA, Imaginary Academy etc.

Filmography: *Safe Flight*, (2017, short, in post production), *Charge!* (2016, TV documentary), *Sweetheart* (2011, short), *Spots* (2011, feature).

Thaw

Synopsis

Diana would never normally have done it. She'd never have set up a blind date on a dating site. But she soon changes her mind when the chance arises to stand in for her friend. Now, though, she's got herself in a real mess. The night of her 40th birthday has turned into a surrealist nightmare. First, the man she was meeting had a heart attack in their motel room. Then in her haste to flee the scene, Diana left behind a pendant with her name engraved on it. And to make matters worse, her car has broken down on the motorway in the middle of nowhere... As luck would have it, though, an attractive young mechanic appears out the darkness, all too willing to help Diana solve ALL her problems.

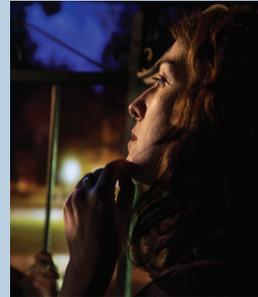
Director's Statement

In many ways, *Thaw* is a psychological thriller that walks on the edge. I have always been clear that it is right there where this film had to move, on a thin border that separates the quotidian and the supernatural, the real and the dreamed, the ice and the fire. We are talking about a high-contrast film just like Diana, our protagonist, and like the soul of the script, it's high concept: we are all made of light and darkness, we all carry inside, waiting for your opportunity, a person who wants to see the world burn.

To engage the viewer in the mysterious and disturbing criminal intrigue of *Thaw*, the strategy is based on achieving a *mise-en-scène* that, while maintaining this contrast, is both realistic and stylised, at the same time. The idea is to shoot in real locations and turn them into scenarios out of a strange dream through lighting and framing, filling everything with very specific points of light as dark areas, leaving out of sight the most recognisable parts of those places suggesting cracks leading to an unknown dimension. Throughout the night of the story, the camera is always very close to Diana, following her with slow and precise movements so that the viewer shares his point of view and enters fully into a rarefied atmosphere like many films of Alfred Hitchcock, David Lynch and David Fincher. Although the film will never be slow, I do believe that the editing pace has to take its time, especially in the first sequence to accelerate progressively, in sync with the slow but inexorable thawing of Diana. Nocturnal, tenuous and sensitive, *Thaw*, like an iceberg from which only peeks at the surface of the sea, bases its potential on what it suggests rather than what it shows.

Producer's Intent

At Demeter Films we have a maximum: our projects are universal, understandable by anyone anywhere across the world. This is also the style of the tandem of creatives behind *Thaw*: screenwriter Aitor Eneriz and director Haritz Zubillaga. This is demonstrated by the success both of them achieved in film festivals with their previous work: the short films *She's Lost Control* and *Las Horas Muertas*, and the feature film *The Glass Coffin*. Our intention with *Thaw* is to underline the international aspect of the project. That is why our efforts are focused on finding partners outside our borders, who bring us in a creative perspective to emphasise the universality of the production, so we can get a prestigious international casting, shoot in English and in the unnatural locations described by the script. The Basque administrations have already demonstrated their interest in this project by granting two economical aids: one to the script and another to the development of the project. This interest facilitates the possibility of completing in the Basque Country the financing that we have launched outside. The quality and originality of the script, the experience of its director and the possibility of having a film commercially exportable to worldwide level make that *Thaw* can aspire to obtain the sufficient budget to face the challenges of production that arise in the project.



Producer - Norma Vila

Demeter Films is the emerging production company of Norma Vila and Haritz Zubillaga. They have between them more than 25 years of filmmaking experience. Their short films accumulate more than a hundred awards. Zubillaga has been named by Variety as one of the ten emerging stars in Spanish cinema.

Demeter Films has co-produced the prize-winning short film *The Devil On Your Back* (Dir. Haritz Zubillaga), produced the short film *Jules D.* (Dir. Norma Vila) and acted as associate producer for *The Glass Coffin*, Zubillaga's first feature film, which premiered at Sitges 2016.



Director - Haritz Zubillaga

From a very early age, Haritz Zubillaga always wanted to be a film director. His cult shorts films have notched up over a hundred international prizes. *The Glass Coffin*, his first feature film, was premiered at Sitges 2016. Zubillaga has been named by Variety as a rising star in Spanish cinema.

Zubillaga's cult short films, *Killing Time*, *She's Lost Control* and *The Devil on Your Back* have notched up over a hundred international prizes. *Killing Time* was nominated for Méliès d'or.

The Woolgatherer's Store

Synopsis

When a colorful children's umbrella gets stuck on one of the unloved store fronts, it is the first time JOEL notices the rundown shop. It advertises their business on a sun bleached sign "Mending Fool...". Although he gave up on curiosity years ago, he can't resist trying the weather-worn door. It screeches open and the smell of incense and wet dog tells him life will never be the same again. Joel has stumbled upon the Woolgatherer's store, a place where foolish dreams are mended. It is run by MAYBELLINE, a capricious woman and LEON, a gentle man about Joel's age. Creaking open the store door forces Joel to face-off the dreams he let slip by. Joel visits the shop again and again, reliving the dreams he forgot. Although he tells himself he does so out of sympathy for Leon who, although far more colorful, seems as stuck as Joel himself. There is one catch; in order to embrace his dreams fully he'll have to let go of his unremarkable existence and take his turn in minding the shop. According to Maybelline everything is born from a *raison d'être* and with a *raison d'être*.

Will Joel find his reason for being?

Director's Statement

Being involved in the stunt industry for over 30 years. I have always enjoyed the "spicy" side of the business and very early in my career, I started coordinating stunts, then directing 2nd unit. I love a challenge. Stunts gave me that challenge. My love for sports, athletics and action in general has driven my excitement for film making. While my love for action is what got me started in the business, it was my creative side that helped me to progress. The thrill to be more creative, more expressive, became my "drug". It motivates me to do more, continue to push my boundaries as an artist, with as the reward; entertaining others.

Entertaining through film and video gives me a pleasure that I have not found elsewhere. Seeing the results of my creations and the creations of the team around me is my ultimate goal. Whether it's a spectacular stunt sequence or an inspiring dramatic moment, the reaction of people, adults and children alike, is what drives me the most. I like to work on films that challenge me and lead me in new directions. *The Woolgatherer's Store* does exactly that. It's unique, fresh and different in so many ways. The idea of making movies with my Hollywood background, yet giving it an art house European flair is combining the best of both worlds. Dreams are something everyone can relate to and therefore gives the appeal of this film a huge advantage over most films.

I have always surrounded myself with people that share my passion for our craft. This is my second collaboration with Ross Walker and Joey Neniu, and the third time Ross and I have worked together. Ross is young in his career, but I have never seen anyone that will work as hard to make it happen. There are no barriers that can hold him back. If a problem prevents him from doing something, he finds a way around it and makes thing happen anyway. This excites me because I work the same way. Ross introduced me to Joey and it has been a love affair ever since. Joey is one of the most talented writers I have had the privilege to work with. She is open minded and creative beyond my wildest dreams. I love to read anything she writes and find that her talent as a writer is only second to her caring nature and easy going manner. So many times, people get too passionate about their projects and don't want to hear what others have to say. With Joey, she not only is willing to listen and help, but she can take other people's visions and take them to a whole new level. I can see many, many future projects with Ross and Joey. They have become more than co-workers, they are my friends and my family. I am motivated by

the the love of film making. Motion pictures and television have built my character to what it is today. I feel honored to make a living doing what I love to do, so few people love their jobs and can say that.



Director - Chuck Borden

Chuck Borden is an American filmmaker and stunt coordinator with over 30 years' experience. In 2008 he left Hollywood for Holland to be with his Dutch wife and their twin girls and has since become a Dutch citizen. He is currently looking to follow up his first film as director, the 2016 feature film *Purgatorium*, and further himself as a storyteller.



Producer - Ross Walker

A creative producer at heart, Ross Walker combines his organizational talents with his love for cinema. Aiming to fuse the European and American styles of film making, he strives to create innovative and entertaining genre films for the international marketplace.

Filmography: *Purgatorium* (2016 - Producer & Co-Writer)
Kristen (2015 - Associate Producer)



Writer - Joey Neniu

Joey Neniu is a Dutch writer who lives in France and writes in English. A story teller at heart she spun yarns in many different arts; graphic design, sculpting, photography and teaching Aikido. Screenwriting to her is the perfect medium to tell a human story in sound, vision and motion.



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