

LES RENDEZ-VOUS
FRANCO—
ALLEMANDS
DU CINÉMA
DAS DEUTSCH—
FRANZÖSISCHE
FILM—
TREFFEN

ACADÉMIE
FRANCO—
ALLEMANDE
DU CINÉMA
DEUTSCH—
FRANZÖSISCHE
FILM—
AKADEMIE

COPRODUCTION MARKET 2016



SAARBRÜCKEN

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22/23 NOVEMBER 2016



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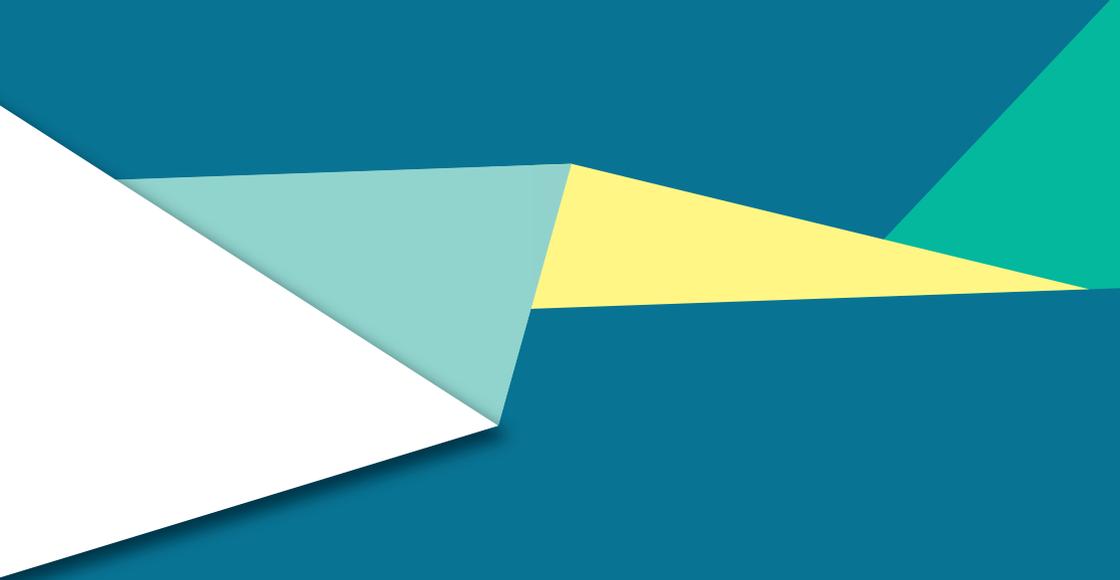
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**FRENCH
PROJECTS**

ALLIANCE DE PRODUCTION CINÉMATOGRAPHIQUE

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Producer's Note

When I read the book of Nathalie Abi-Ezzi, I was taken by the vision and the tenderness of this story. At that stage, I had already been involved in several films from the Arab world, but the adventure of Ruba has, in my opinion, a kind of universality that I find very touching.

It's a world seen through the eyes of children, with elements that are rather fanciful and dream like, as in Pan's Labyrinth: monsters in the forest are the result of horrific violence that constituted the environment of Ruba and her family then.

As for Hiam Abbass, her artistic sensitivity and her humanity convinced us she was the most adequate director to take over the story of Ruba and her family. There is horror – and it's mainly a story about the consequences of violence in all of life's circumstances – but it has also a great beauty, the evidence of a human spirit that cannot be ignored. In this sense, it's also a great European film.

English title
Original title

A GIRL MADE OF DUST

GHOUBAR AL TOUFALA (Arabic) /
POUSSIÈRE D'ENFANCE (French)

In a quiet Lebanese village, Ruba, ten years old, gradually becomes aware of the chaotic situation of her family and of the world around her which collapses as war is every day a little closer. When Ruba decides to save her family starting by her father, she discovers a secret that puts her in strong reality where men kill for faith and race.

Length	90 min.
Genre	Drama
State of development	Confirmed engagement with Scriptwriter Screenplay version n°8
Producer	Alliance de Production Cinématographique, Baby Blue Films (Germany / Oliver Huzly), Orjouane (Lebanon / Sabine Sidawi)
Scriptwriter	Nathalie Abi-Ezzi, Steve Hawes, Hiam Abbas et Monica Solon Ribeiro
Director	Hiam Abbas
Shooting Period	Spring 2017
Shooting Locations	Deir El Kamar & surroundings (Chouf - Lebanon)
Budget	€ 1,8 million
Secured financing	€ 600 000
Partners attached	APC, Baby Blue Films; Orjouane, Elle Driver, ISF Cinéma
Looking for	Public and private partners

Synopsis

In a village of the Lebanese Chouf, ten-year-old Ruba lives in dreams filled with witches and fantasies she shares with her friend Karim.

Her joie de vivre and her little girl's world is gradually overwhelmed by her family situation. Her father, mute, seems to have lost interest in life while her mother, disenchanted, is on her own meeting the expenses of daily life. Her elder brother, Naji, keeping bad company is dangerously moving away from them. As for her dear uncle Wadih, his openly comfortable lifestyle in this decaying environment raises many questions. Fortunately, Teta, her grand mother, looks upon her and still protects the part of childhood in her.

Ruba becomes slowly aware of the danger that looms while war gets closer everyday. In her own way, like a tightrope walker, she will try to gather her loved ones together in these times of adversity.

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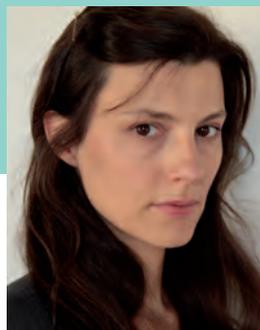
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Stéphane Demoustier



Guillaume Dreyfus



Cécile Ducrocq

Producer's Note

A WOMAN OF THE WORLD is Cécile Ducrocq's first feature film.

We've been working with Cécile on 4 shorts and grew with her. Her latest film, BACK ALLEY, won the César award 2016 for best short after winning awards in Cannes and Sundance among others. The project that we are presenting today is based on *Back alley's* character and deepens the themes of the short: prostitution, globalization, and women's condition. Cécile's interest in feminine figures has been constant among all her films and with this project she embraces wider issues, going further as an author.

We have produced 35 shorts, co produced our first feature film, 40-love by S. Demoustier, which premiered in Venice, and just finished the shooting of a low budget feature starring Vimala Pons (ELLE, LA FILLE DU 14 JUILLET) and Anders Danielsen Lie (OSLO, 31. AUGUST). A WOMAN OF THE WORLD will be another step for us as producers, with a production budget of approximately 3 million euros.

The movie takes place in France, Germany and Dubai. We plan to shoot in 2017. French production will take place in Strasbourg, where *Back alley* was shot and where we have created ties with a great production crew. We wish to find a local German partner, possibly in Berlin, where the author wants the action to take place. We will then apply for the French-German mini treaty and for Eurimages.

Development funds have been secured and we have a second draft of the script to present in French or in English.

English title
Original title

A WOMAN OF THE WORLD

UNE FEMME DU MONDE

Marie has been a prostitute for 20 years. She has her turf, her regular johns and her freedom. One day, young African prostitutes settle nearby. Marie is threatened and flees. From Strasbourg to Dubai and Berlin, Marie's journey – an ordinary prostitute facing globalization.

Length	90 min.
Genre	Drama
State of development	Confirmed engagement with Scriptwriter Screenplay version n°2
Producer	Année Zéro, Stéphane Demoustier, Guillaume Dreyfus
Scriptwriter	Cécile Ducrocq
Director	Cécile Ducrocq
Shooting Period	2017
Shooting Locations	France (Strasbourg), Germany (Berlin), Dubai, Morocco
Budget	€ 3 million
Secured financing	€ 200 000
Partners attached	CNC (development fund)
Looking for	German producer, Sales agent

Synopsis

Marie has been a prostitute for 20 years. She has her turf, her regular johns, her freedom. She wants the best for her 17 year old son Adrien so she sent him in boarding school and bought a small house in the countryside so they could have a home for later.

But she's struggling to make ends meet. Young Nigerian prostitutes just settled nearby and have slashed prices. Marie feels threatened. Her friends at the sex workers syndicate won't interfere so she asks skinheads for help. The operation goes wrong and a Nigerian girl is badly wounded. Her peers reject Marie and facing her responsibility, she prefers to leave town.

She settles in Berlin in a "low cost" brothel. For €100 the customers can stay a full 12 hours and "consume" as much as they want. Working conditions are hard but there's a salary at the end of the month. Marie can pay her bills, repay her debt and keep the house.

She befriends Sofia, a Moroccan prostitute and has a fake wedding with Kerim, a young Turkish man who wants to get French citizenship. She earns an extra €3000 doing so. The relationship with Adrien turns tense: he comes to see her in Berlin and tells her he's dropping out of school. Hearing that makes Marie miserable. One night, a customer at the brothel rapes her and no one raises an eyebrow. Her boss even refuses to testify against him. Marie can't carry on like that and flies to Dubai, prostitution's new Eldorado.

Strasbourg, Berlin, Dubai, A woman of the world is the journey of the Marie, an ordinary prostitute facing a globalized world.

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Producer's Note

Producing THE BIG SHOWDOWN, Jean-Nicolas Rivat's short film awarded in international festivals, gave us the confidence to move on to a more ambitious project. Adapted from Franck Thilliez's best-selling thriller, VERTIGO promises a visually stunning and emotionally moving film:

A fascinating world

The high mountain and the abyss are exotic and thrilling settings that immerse the spectators into a fantastic and naturally anxiety-provoking environment.

Complex characters

The conflicting relationships due to their claustrophobic situation and the protagonists' strong personalities compel them to bring out unspoken resentments.

A universal story

The people who belong to the high mountain world are outstanding. Yet the feelings that are dealt with echo with our lives: freedom, passion, denial, redemption...

An engrossing experience

The story is told from the hero's point of view. The spectators will live, through and with him, an emotional ascent up to the climax of the very last scene.

English title
Original title

VERTIGO
VERTIGE

Through an apparent survival story, VERTIGO tells the inner journey of a man haunted by the unforgivable offense he's just committed, the murder of his best friend.

Length	100 min.
Genre	Psychological thriller
State of development	Confirmed engagement with Scriptwriter Screenplay version n° V4
Producer	Tamara Setton
Scriptwriter	Ghislaine Delion – Jean-Nicolas Rivat, adapted from Franck Thilliez' novel
Director	Jean-Nicolas Rivat
Shooting Period	Fall 2017
Shooting Locations	Studio (6 weeks) & Alps (2 weeks) (France, Italy, Germany)
Budget	€ 6,5 million
Secured financing	€ 1,2 million
Partners attached	39 Film (Italian coproducer)
Looking for	German coproducers and international sales

Synopsis

The idealist Lucas and vainglorious Max, long-time friends and climbing partners, are opening up a new path in the Himalayas. While Max shows off for a journalist's camera, Lucas, in the tent skypping with his wife, is shocked to learn that she intends to leave him. Shaken, Lucas confides in Max who sends him packing back home, since he is in no fit state to attempt the summit. Stunned by his friend's reaction, Lucas feels betrayed as this new climb was to be the peak of their joint carriers. Instantly, Lucas sees his whole world collapsing. Losing all control, he throws himself against Max, stabbing him to death, while the journalist is still filming. All of a sudden, the base camp is obliterated by an avalanche, erasing the crime scene, apparently leaving no trace of the murder.

Tibetan Shamans believe that dreams affect reality and that life is a dream that can be modified. This is what Lucas, buried under the snow, subconsciously desires, while he slowly sinks into a stupor... This is where the film begins...

In the moonlight, on a both magical and frightening landscape, three men are heading toward an imposing summit. Lucas and Max, accompanied by twenty year old Ben, spoiled son of their rich sponsor, are on their way for the final assault. As they climb in the snow, suddenly the ground collapses beneath their feet. Fortunately, their fall is softened by the snow. Unable to climb up of the crevasse, they try to find a way out through the bottom, but without success. Trapped in an oppressive prison of ice and rocks, increasing tensions develop between the three men. In this explosive atmosphere, Lucas, who desperately tries to escape this nightmarish abyss, has no alternative but to watch helplessly as Max slowly dies from high sickness.

Dream finally comes to an end... Reality has won...

Back to the real world at the base camp, Ben, the only other survivor of the avalanche, discovers and rescues Lucas, who will now have to confront and deal with the unbearable truth...

FILM EN STOCK

FILM EN STOCK

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Producer's Note

In 2019, the Versailles Treaty will be 100 years old. World leaders, Clemenceau, Wilson, Churchill, Hoover, Keynes, Lawrence of Arabia and Fayçal gathered at the Paris Conference to stake their claims. All were present except defeated Germany whose fate was to be decided upon. The conference became a theatre stage where human passions heatedly clashed. In the end, this real life tragedy changed the face of the world yielding the one we live in today.

Our way of celebrating our long shared memory is a fiction film set in these historical times. It brings to life "the absent".

This is the story of Romeo (Joseph) and Juliette (Alice). Joseph is French, Alice is German: They are "The Versailles Lovers". A Franco-German affair set in a tragic world.

English title
Original title

THE LOVERS OF VERSAILLES

Les Amants de Versailles

An impossible love story between a German and a French caught in the turmoil of the great history of the Treaty of Versailles.

Length	2x90min.
Genre	Fiction
State of development	Confirmed engagement with Scriptwriter Screenplay version n°1
Producer	Daniel Leconte (Film en Stock)
Scriptwriter	François-Olivier Rousseau and Daniel Leconte
Director	To be determined.
Shooting Period	2017
Shooting Locations	Versailles, Paris, Berlin
Budget	€ 6-8 million
Secured financing	-
Partners attached	-
Looking for	German Coproducers

Synopsis

Before the war, Joseph Plassans was a journalist at the "Aurore" newspaper with links to the Radical Party. In 1914 when war is declared, he is sent to the Front. He fulfills his military duty to the utmost. In 1917, Prime Minister Clemenceau sends his envoy to seek out Joseph in whom Clemenceau confides an extremely sensitive mission: find out the enemy's intentions to better prepare Peace. At the same time in Berlin, Brockdorff-Randtza, counselor to Guillaume II, seeks out Alice Bernburg, a journalist at the Tagblatt newspaper and asks her to accept the same mission.

Alice and Joseph meet at Berne to organize their mission. The mission fails but when after the armistice, November 11, 1918, Clemenceau, US President Wilson, British Premier Lloyd George and the Italian Orlando, all meet in Paris to reorganize the world without the Germans. Alice is sent by her newspaper to "cover" this world event.

Alice and Joseph become our witnesses, even at times actors, present at the heart of this world event. Eventually these two beings from "enemy families" find themselves romantically involved. Alice and Joseph strive to make possible their impossible affair. Their attempt to bring their respective families together, is met with fierce resistance. Both are caught in turmoil as their personal convictions are put to test. Both are witness to the extraordinary historical dealings at stake being played out before their very eyes. These two affairs, personal and worldly, will become one. And when world affairs send France and Germany back to back, the two lovers will also be torn apart but not defeated.

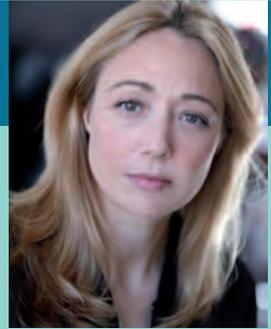
Up until 1933, their paths will cross by chance allowing their interrupted affair to continue...

DIE FILMMASCHINE

DIE FILMMASCHINE

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Producer's Note

The film is an independant project, produced by myself, without financing. It was a spontaneous idea I got 3 weeks before Christmas 2015 – a sort of experimental project – not too written except the initial concept. The film is almost shot. We have great material and a nice story that is really reflecting Berlin, but viewed through my French eyes and shot together with an international team (Austria, Mexico, Serbia, Spain, Germany, Brasil, Russia, USA, Australia, France). I need to find coproducers who have German Referenz Money to spend or Fond automatique de soutien and / or private investors and / or Postproduction companys and / or distributors who could support the postproduction and the distribution of the film.

English title
Original title

MY LONELY CHRISTMAS IN BERLIN

ICH BIN AN WEIHNACHTEN ALLEIN IN BERLIN

The film is a road movie during the night of Christmas Eve in Berlin, where Mélanie discovers a lot of people who don't celebrate Christmas the traditional way.

Length	90 min.
Genre	Mokumentary – Tragicomedy
State of development	Confirmed engagement with Scriptwriter IN SHOOTING (script is written during the shooting step by step)
Producer	Die Filmmaschine (new production company in creation)
Scriptwriter	Charlotte Roustang
Director	Charlotte Roustang
Shooting Period	December 2015 – December 2016
Shooting Locations	Berlin
Budget	€ 60 000
Secured financing	€ 30 000
Partners attached	Independent project
Looking for	Coproducer to finish the film – Postproduction partners

Synopsis

Mélanie is a French woman in her mid-thirties, she is single and an exiled musician in Berlin. Since she just lost her grandma, with whom she used to spend Christmas, she finds herself alone for the first time in her life at this special time of the year. Unexpectedly, she has to take care of Peter "the magician", the son of a friend who is a bit strange: he does not talk but he is constantly filming with his little video camera. In order to avoid being isolated on Christmas Eve, Mélanie tries to reach different people. All her plans fail, but in the process she will meet many interesting people, make some unexpected experiences and live a long night through Berlin. That way, Mélanie discovers another kind of Christmas, another kind of Berlin.

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Producer's Note

There is a small minority of particularly courageous people in Israel who are fighting against the occupation of the Palestinian territories. Ostracized by the left-wing and constantly slandered by the right, they are accused of being traitors to their own country, and threatened in the media. The activists of *Breaking the Silence* belong to this minority. Indeed, they are its spearhead and symbol, and must be supported.

Landsmann is an adept of observation films that offer no commentary other than those that can be captured within everyday life's movement. *THE SILENCE BREAKERS* continues along the same lines, and notably those of her two latest films, which were both selected at the Forum of the Berlin film festival: *Soldier Citizen* in 2013 and *Hotline* in 2015. Her films are committed to their cause, but not militant: we are shown what is happening without any judgment on the director's part. Rather, she speaks through the editing and the images shown, so through the film itself.

English title
Original title

THE SILENCE BREAKERS

LES BRISEURS DE SILENCE

A film at the heart of *Breaking the Silence*, an association of young Israeli soldiers fighting against the occupation of the territories and the law of silence weighing on a subject that is taboo in Israeli society.

Length 90 min.
Genre Documentary
State of development Confirmed engagement with Scriptwriter
Screenplay version n°8
Producer Pierre-Olivier Bardet
Scriptwriter Silvina Landsmann
Director Silvina Landsmann
Shooting Period Feb – May 2017
Shooting Locations Israel
Budget € 390 000
Secured financing € 130 000 secured € 150 000€ pending
Partners attached Comino films (Israel) CCFD – Terre Solidaire - CNC
Looking for € 110 000

Synopsis

THE SILENCE BREAKERS is a feature-length documentary covering the activities of Breaking the Silence, an NGO founded by former soldiers of the Israeli army who served in the occupied territories. These young soldiers of less than thirty years of age decided to bear witness on what they did, saw, or experienced during military service in the occupied territories. They undertook to speak frankly about something that is never spoken of and to draw back the veil on what the daily life of an occupying army involves. The Silence Breakers' film sets itself the goal of painting a portrait of this organization and its most active members, of taking us into the heart of their struggle, almost as if we were part of it. The film will follow the activities of association employees and volunteers during the collection of testimonies from former soldiers and at the time of their publication in the media. It will accompany visits to the territories guided by soldiers who served there. It will document the workings of a team of fifteen people fighting on a daily basis to break the silence on the occupation both within Israel and beyond its borders.

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Producer's Note

A novel and the tragic events of 2015-2016 in France gave rise to the idea for this film.

The novel *"The German's Village"* was written in 2003 by Boualem Sansal. He is the laureate of the 2015 French Academy Literary Prize. The novel's characters travel through three countries, France, Algeria and Germany and our four wars, WW II, The Algerian War, the dirty wars of the 1990's and the djihad. The events linked to the war led by the Middle Eastern Islamic State and its extension to attack France and Germany in 2015 and 2016.

Boualem Sansal's poignant story points out the origins of evil and warns us of the dangers that threaten Europe and how we are the targets.

This film treats a state of affairs that has no borders. For this reason we believe it makes sense to have a German partner and a German director.

English title
Original title

THE GERMAN'S VILLAGE

LE VILLAGE DE L'ALLEMAND

From World War II to North Africa, two brothers from a mixed marriage face the history and horror.

Length	90/120 min.
Genre	Fiction
State of development	Confirmed engagement with Scriptwriter Screenplay version n°1
Producer	Jean-Pierre Guérin and Daniel Leconte
Scriptwriter	Daniel Leconte, adapted from the novel by Boualem Sansal
Director	To be determined.
Shooting Period	2017
Shooting Locations	xx
Budget	€ 5-8 million
Secured financing	-
Partners attached	-
Looking for	German Coproducers

Synopsis

8 pm on this 4th of April 1994, Malrich, a 30 years old immigrant's son, is watching television when the newflash falls: *"More killings in Algeria! Last night an armed group took over the village Ain Deb and stabbed to death all its inhabitants."*

For Malrich it is his third sentencing. He learns his parents are among the victims. He discovers that his father, who held the prestigious title of Moujihadine during the Algerian war under the name of Hassan Si Mourad, is really Hans Schiller. As he travels through Europe to find out who his father really was, he learns that Hans Schiller was an SS at Auschwitz who was actively engaged in the final solution.

This true story is in fact three of the same one. The Shoah seen through the eyes of a young Arab who is horrified by the discovery of mass extermination, the dirty war of the 1990's that marks the return of barbarism, the suburbs being abandoned by the Republic and handed over to gangs, suspicious Imams and terrorists.

"At this rate", says Malrich's brother Rachel who lives in an area infested by Islamists, "because our relatives are too religious and our kids, too naïve, our city will soon become a perfectly organized Islamic Republic. You should declare war on them if you want to control their present takeover."

The story ends in Malrich's suicide, his plea for pardon from all the victims and his way for paying for his father's crimes. His brother, Rachel, who had been won over by incendiary preachings of the town Imams, becomes one of their most feared enemies.

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Producer's Note

Denis Reichle spent his whole life as a war photographer to document the drama of the children soldiers. Werner Herzog said Reichle was the most fearless man he ever met.

To date, his story remains untold. No book, no movie, no exhibition, was ever published. Two years before he died, it is to the young Fanny Spindler, that the photographer so elusive and ambivalent on his own story, entrusted the task to make this film about his life.

His widow grants us unlimited access to the rights of his monumental archives (including pictures, movies, audio cassettes, notebooks).

The first partners come East: Alsace Region, Red Lion Luxembourg. Reichle 's story between Alsace and Germany, his work with Herzog, his publications in Der Spiegel, naturally impose a French-German coproduction. Beyond, in view of territories to be crossed, other partnerships are possible.

This project, together with other documentaries and feature films we are currently developing, received development support from the Program Media Creative Europe (Slate Funding) this year.

English title
Original title

DENIS REICHLÉ, WAR INFLUENCES

DENIS REICHLÉ, EMPRISES DE GUERRE

An orphan from Alsace who was enrolled in the Nazi Youth Organisation, Reichlé's experience as a teenage soldier haunted his own story. He spent his life photographing the children soldiers of all the wars of his century.

Length	90 min.
Genre	Documentary
State of development	Confirmed engagement with Scriptwriter Screenplay version n°3
Producer	Gilles Le Mao / La Huit
Scriptwriter	Fanny Spindler
Director	Fanny Spindler
Shooting Period	Nov 2017 / March 2018
Shooting Locations	France, Germany, United States, Cambodia, Angola, Philippines, Afghanistan
Budget	€ 350 000
Secured financing	€ 110 000
Partners attached	Red Lion, Luxembourg / Région Alsace, France / Program Media Creative Europe
Looking for	Co-production

Synopsis

Denis Reichlé died on October 5th, 2014 at the end of a memorable life. He left behind an astounding number of black and white photographs, videos and notes that he'd accumulated for over 50 years. An orphan from Alsace who was enrolled in the Nazi Youth Organisation, Reichlé's experience as a teenage soldier marked him for life. A man who laughed at danger but remained haunted by his own story, Denis Reichlé was present at various theatres of operations (Vietnam, Cambodia, South Africa, Afghanistan, Nicaragua, Bosnia etc.) to capture the instant when humanity opens its arms to barbarism, when ideology transforms into a force of evil. His images have been seen around the world.

As a great, privileged witness to his era, a tireless traveller who brought terrifying souvenirs of the 20th century home in his suitcase, an adventurer of modern times who went from sophisticated Parisian catwalks to the bloody trenches of the wars that have shaken the world's recent history, Denis Reichlé fascinates, astonishes and challenges. But even more, he intrigues. He's a character from a novel, a conqueror of the impossible, an activist observer, a decipherer of the contemporary world. He's a true artist, in his own way, with his own dark side, mysteries, inconsistencies and contradictions.

Through the photographer's own voice (recording of an interview with philosopher Jean-Pierre Faye in 2001); with his black and white photographs, films and notebooks; with, to guide us, personal stories from his family and friends – filmmaker Werner Herzog, humanitarian doctor Pascal Grellety de Bosviel, writer and journalist Olivier Weber and paediatrician Kate Cita (his wife) – the film unfolds a human saga and reveals the universe and singularity of this extraordinary man. Through him, we experience from within the indoctrination, submission to evil and blindness of the world.

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Producer's Note

BYZANCE is the story of an unpredictable woman torn up by her double French-Iraqi culture who will find out her own identity guided by a dog she calls Cinema.

Supported by Wallonie-Bruxelles federation Script fund, this funny but profound comedy is at the state of treatment. Its DNA being a true love-sent to Euro-Mediterranean cultural relationship and aiming to be filmed in Europe and North Africa, BYZANCE will be developed with European cultural financial funds, France, Germany and Belgium funds as well as Middle East's cinema funds. We begin our project presentation with France-Germany Rendez-Vous and Cinemart IFFR 2017. With Aquitaine Script fund help, we are looking at a first script draft on first trimester 2017. By then, we believe having received Media Development Single project fund and Doha Film Development Fund. Cannes 2017 will be the official first script with dialogues presentation and from there we'll start on final co productions deals. Aiming to shoot in Spring 2018, the rest of the year will be used to consolidate production financing, artistic inputs (Euro Mediterranean actors), and distribution forecast.

English title
Original title

BYZANCE
BYZANCE

The story of an unpredictable woman torn up by her double French-Iraqi culture who will find out her own identity guided by a dog she calls Cinema.

Length 110 min.
Genre Tragicomedy
State of development Confirmed engagement with Scriptwriter
Treatment version n°1
Producer François Pierre Clavel
Scriptwriter Leila Albayaty
Director Leila Albayaty
Shooting Period Spring 2018
Shooting Locations Berlin / Germany, Bordeaux / France, Tunis/Tunisia
Budget € 2,4 million
Secured financing € 40 000
Partners attached NONE YET beginning of development
Looking for GERMAN CO-PRODUCER for a film 70% shot in Berlin, Germany

Synopsis

Byzance, a French-Iraqi young musician, passionate and unpredictable, arrives in Berlin to escape from her past. Byzance works for Verena, a sporty vegan German tomboy, 45 years old, owner of an Art house movie theatre. They “adopt” a smart untameable impish poodle they name Cinema. The hipster trio enjoys blithely Berlin’s easy life. But Yasmine, Byzance’s Iraqi cousin with whom she spent her childhood, lands in town lacking residence permit in her host country, Tunisia.

The newcomer disturbs the trio’s comfortable little ways: Yasmine hates dogs and despite herself contributes to Byzance’s revelation on how stupid and selfish their life is. All of which brings out Byzance’s hidden trauma occurred while she was in Iraq in her teenage years. Verena, secretly in love with Byzance is jealous of their relationship. Byzance meets a French film director looking for his first feature’s actress, playing an amnesic woman. Byzance totally identifies herself with this role and has difficulties coping with it. Her past is back. Verena, annoyed, throws the cousins out of the apartment. Hosted in a refugee shelter, the cousins are desperate.

Byzance splits up with Verena. Yasmine hears she can go back to Tunis, a friend offers a “white wedding” her so that she can have a residence permit. To pay her flights, they extort a ransom from Cinema’s owner. In Tunis, Cinema has never felt so good. No more cuddles but true freedom. After a turbulent wedding, expected in France for the role she landed, Byzance tries to get Cinema’s passport redone, having lost the first one. In vain. Out of desperation, she tries to go through the customs with him in a bag. The dog being detected, she lets him escape. On the plane, Byzance, crying in laugh, watches her dog Cinema running away on the tarmac. Free.

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Serge Mirzabekiantz

Producer's Note

In collaboration with Anthony Rey from Helicotronic company, we have coproduced "Jay amongst men", a French and Belgian short film. During this period, Anthony introduced me to Serge's script for which I had a "poetic" crush.

For us, talking about childhood has always been a double or nothing. Indeed a great part of it depends on the acting skills of young actors. But before all, it needs a solid screenplay which can convince by itself. In the end, one should be able to make the film its own without doubting about the sincerity of the actors.

Serge, Anthony and I have looked into the re writing of the screenplay and shared the same concerns to focus on the journey of these two young people, which is a mix between Ken Loach's "Sweet Sixteen", Charles Laughton's "The Night of the Hunter" and Agnes Merlet's first movie "Son of the Shark".

The movie has received help from the Wallonie-Bruxelles Federation and Strasbourg. We are searching for more fundings for this film that we wish to be powerful, upsetting and tragic.

English title
Original title

THE BLACK HEART OF FORESTS

LE COEUR NOIR DES FORÊTS

Nikolaï and Camille, two young teenagers, decide to conceive a child, hidden in the heart of a forest.

Length	100 min.
Genre	Drama
State of development	Confirmed engagement with Scriptwriter Screenplay version n°15
Producer	Sacrebleu Productions, Hélicotronc
Scriptwriter	Serge Mirzabekiantz, Patrick Delperdange
Director	Serge Mirzabekiantz
Shooting Period	2nd semester 2017
Shooting Locations	France (Alsace), Germany (Rhine-Westphalia)
Budget	€ 2 million
Secured financing	€ 660 994
Partners attached	Strasbourg, FWB
Looking for	3RD coproducer (German), international sales agent, tv

Synopsis

Nikolaï was abandoned by his father when he was just a child and now lives in a foster home. He is 16, and he wants to have a child. He meets Camille and convinces her to run away from the foster home with him, to go into the woods, far away from the adults.

In the heart of the mysterious forest, Camille deals with her pregnancy and Nikolaï is looking forward to becoming a dad.

SHELLAC SUD

SHELLAC SUD

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Marion Schreiber, production manager assistant: marion@shellac-altern.org

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Producer's Note

The film BLACK DOG promises breath-taking intrigue by enabling the audience to witness the turmoil experienced by its main character, Chloé, close up. We are permanently confronted with a strong character with a key role allowing us to work with a cast from which the film can benefit in terms of directing and producing, as well as its market position. Gemma Arterton will perform the role of Chloé. This is a refreshing choice of actress, as she is not yet known for a particular repertoire. It was obvious that she should read the script, as she is popular with the public due to her strong female personality, her simplicity and modesty and then the international dimension that she lends to the production of the film. Marylise and Gemma were able to meet following an exclusive proposal that we made to Gemma. She is fully committed to the project.

Marylise Dumont is French, but she lives in Berlin where she completed her cinema studies and started a family. Within the framework of the Deutsche Film- und Fernsehakademie film school in Berlin, she shot her first film SCHAFF ZÄHLEN (COUNTING SHEEP), a short film that also explored a female character faced with a form of contemporary solitude.

For her first feature film we are therefore planning to go into partnership with a German co-producer regarding expenses incurred relating to post-filming: image editing; sound editing, mixing, calibration, release of masters (DVD, DCP).

The production of "Black Dog" is scheduled for 2017 with preparation in March to April, filming May to June and completion due late 2017.

English title
Original title

BLACK DOG
CHIEN NOIR

Chloé is a woman whose life is seemingly uneventful, she met in a car accident a black dog with whom she will have a strange relationship which marks the liberation of herself in her own life.

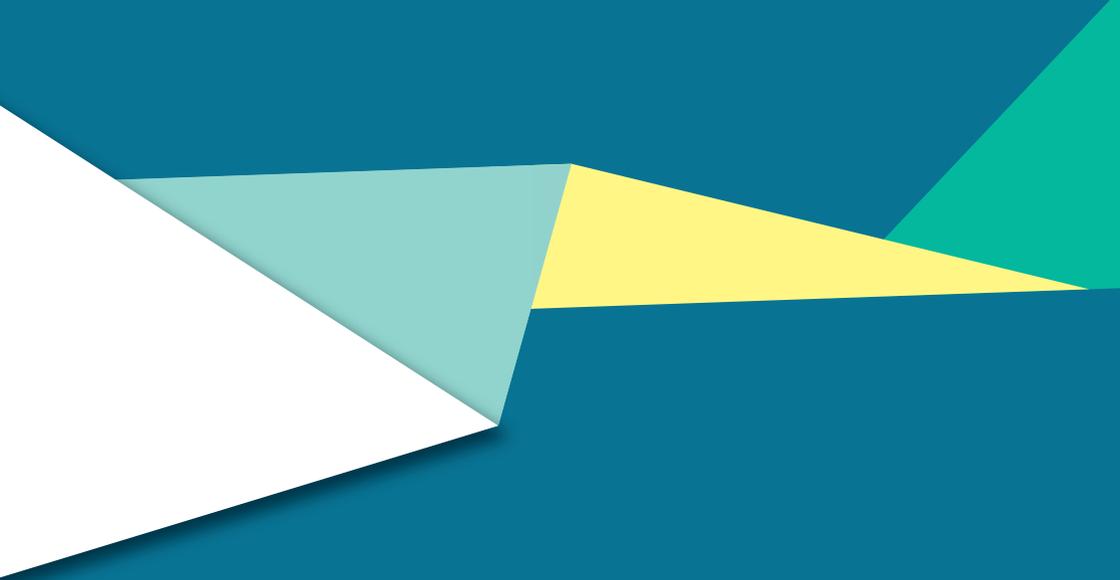
Length 105 min.
Genre Drama
State of development The final version of the script is confirmed
We are in a funding research
We are seeking for a german co-production compagny
We are in a casting process: Gemma Arterton is confirmed for now
Producer Thomas Ordonneau
Scriptwriter Marylise Dumont, Jean-Luc Gaget and Martin Drouot
Director Marylise Dumont
Shooting Period April-May 2017
Shooting Locations Région Ile de France, France
Budget € 3,78 million
Secured financing € 625 294
Partners attached Région Provence-Alpes-Côte d'Azur, CNC, Procirep Angoa
Looking for German co-producer, International saler

Synopsis

Chloé is a woman whose life is seemingly uneventful. One day she knocks over a big black dog whilst driving her car and takes it home. However, before long, the dog bites the face of her daughter's friend. Instead of having him put down, Chloé sets the dog free at the edge of a forest. Far from forgetting the incident, this liberation marks the start of her own: the inconspicuous Chloé takes her existence into her own hands, leaving the life she was leading until then behind. Is her family, and society in general ready to accept this novel animality?

I am particularly intrigued by the transformation of this woman that gradually takes place through her contact with the wild dog. As the story unfolds, Chloé becomes increasingly animal-like, excluding herself from society: she expresses what she wants; stops taking care of her appearance; refuses to be subjected to long-standing codes, most notably with her husband, as well as within the bourgeois world imprisoning her. Encountering the dog is like love at first sight, Chloé changes when she is obliged to leave the dog, in some ways taking the animal's place. Something takes root in her: the animal unleashes her hidden, buried nature.

Marylise Dumont



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GERMAN PROJECTS

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Amos Geva



Marie Volkenner

Producer's Note

Marthe's story is in a way the very essence of French-German history. A common past, filled with war and hardship, but at the same time so close and an inseparable part of European culture. Marthe's story is not only an interesting anecdote about the past but rather a story much linked with current affairs. War is unfortunately not a story of the past, and displaced people as well as refugees are very much present in our lives. Marthe's present life is an example of how easy it is to forget history, or not even know it existed, and that is why she has taken upon herself the mission of telling her story across Europe and the world even at the ripe age of 95.

Working on this story with Nicola promises that Marthe's past will not only be told on the screen, but in a cinematic visual language that will show it the respect it deserves. My film mentor Reuven Hecker always told me, "messages are to be sent by post, we are making cinema". In this film we hope not only to send a strong message, but also to create great cinema.

English title
Original title

AN UNUSUAL SPY

AN UNUSUAL SPY

Against all odds, a young French-Jewish woman, 1.40 meters tall, helped fight the Nazis in WW2 as a spy-nurse in the Wehrmacht. Today, Marthe Cohn is 95 year old and her life goal is to travel the world telling her story, kept secret until recent years.

Length	80 min.
Genre	Documentary
State of development	Confirmed engagement with FFA for development under the Mini-Traité. Intent to support by MBB & RBB for production.
Producer	Amos Geva
Scriptwriter	Nicola Hens
Director	Nicola Hens
Shooting Period	February 2017 – 3 weeks
Shooting Locations	France/USA
Budget	€ 272 306
Secured financing	€ 200 000
Partners attached	Marie Volkenner (Mérovée Film Production), DFFB, FFA, MBB, RBB
Looking for	Distributor, Sales, Broadcaster France

Synopsis

Only 1,40 meters of size and snow-white hair: That is Mathe Hoffnung Cohn. She is a superstar among the "WWII-witnesses", she is living history. Her lectures are booked out, the organizers kiss her hand and her facebook posts get thousands of „likes“. Marthe story sounds entertaining and is prepped with punchlines, she had not let tragedy rule her life: Four years, she fled from the Nazis throughout France. After the liberation of Paris, she enrolls in the French army to contribute to the fight against the Nazis, who killed her fiance and sister. Due to her German skills, Marthe is transferred to the French Secret Service and smuggled into enemy's country where she provides important information about German troop movements and helps to shorten the war.

Then, Marthe remains silent for 60 years. Now, at the age of 96, she tours around the world with her life story in an almost obsessive way. Marthe has a new mission, a message to spread: "It's always possible to fight injustice."

B&T FILM GMBH ZINNOBER FILM GMBH

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Rudi Teichmann

Producer's Note

The dramatic time travelling comedy and witty love story RESET is the director's, writer's and the producer's follow-up collaboration of the multiple awards winning movie 'ZWEI LEBEN' (TWO LIVES), 2014 German film Award winner, 2014 German foreign language Oscar and Golden Globe contender, foreign language Oscar final nine shortlister, sold to more than 70 territories worldwide and theatrically distributed in almost all European territories (in France: Sophie Dulac distribution). Collaboration for RESET will likely again include Cinematographer Judith Kaufmann, Editor Hansjörg Weissbrich and others from the 'Two Lives' crew as well as Beta Cinema as its World Sales company. Producers have optioned the adaptation rights of Max Frisch's stageplay 'Biography – a game' as well as his piece 'Zürich – Transit'. 1 st draft screenplay to be expected early 2017, 4-5 Mio € finance of the German-French-X Coproduction by spring 2018, principal photography summer/autumn 2018, delivery spring 2019.

English title
Original title

RESET
RESET

ARE YOU READY TO CHANGE YOUR LIFE?

Length	about 100 Min.
Genre	Comedy
State of development	Treatment Confirmed engagement with Scriptwriter Screenplay Treatment version n°3
Producer	Dieter Zeppenfeld, Rudi Teichmann
Scriptwriter	Christoph Tölle, Georg Maas Adaptation of two pieces by Swiss playwright Max Frisch
Director	Georg Maas
Shooting Period	2018
Shooting Locations	Germany, France, other
Budget	€ 4-5 million
Secured financing	about € 75.000 for development first stage
Partners attached	BKM (Development finance, German film award prize money)
Looking for	French Co-producer

Synopsis

Reading about his own death in a newspaper and secretly witnessing his funeral, TOM (40), with the help of a stranger (RAINER, 40), decides not to return to his old life, but takes the chance for a restart. Everything will be fine without his wife MONIKA (30), a vivacious and beautiful, independent spirit! Tom boards a flight to somewhere far away, but instead lands in his own past, ten years back, on the very day he met Monika for the first time at a party. Going through everything again, he tries to avoid Monika and not to fall for her, but ends up in bed with her, just like ten years ago. The next morning, a disappointed Rainer shows Tom his entire life on a tablet computer, like a movie. Realizing that Rainer steers his time travelling, Tom asks him to reset the party again. Rainer hits a couple of keys on his tablet and Tom is back among the partying folks. Now he tries everything – but even pretending to be gay doesn't stop Monika and him from falling for each other. Annoyed, Tom asks Rainer to make him travel further backwards, so he can change his life earlier. No sooner said than done, and Tom initiates alterations so the party can't take place!

Without Monika, Tom enjoys a stunning, rich and cheerful life in France until his changes lead to dramatic consequences he can't allow. Accepting that he can't escape Monika, Tom resets again. Knowing their future, he makes sure that they stay clear of any danger, risk and conflict, so their relationship will go perfectly smooth. As a result, their lives and love are locked away to a numb, boring standstill. Giving in, Tom asks Monika for them to separate, which she sadly agrees with. Tom tries hard, but can't forget her. He follows her and repeatedly has to reset life in order to avert threats and save Monika's life. In the end, the future still might hold something for them after Tom finally understands that trying to always control life firstly only limits our existence and secondly is nothing but an illusion.

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Elaine Niessner



Tommy Niessner

Producer's Note

ROXY will be our third collaboration with director Dito Tsintsadze. With ROXY, Dito is trying to put his feet on new grounds concerning his filmic oeuvre so far, by coming out of the sole Art-house-Cinema corner to a genre which will appeal to a broader audience.

After finishing our first feature with Dito, he brought up the treatment of ROXY, which he has been working on already.

Since working with Dito on "God of Happiness" was a very inspiring and educating experience, we decided to continue our collaboration with him on ROXY.

The most intriguing thing about ROXY is, that we are trying to combine mainstream-thriller elements with Dito's very special way of bringing characters to life on screen and his very visual approach to storytelling.

Now, after several drafts of the script and a trailer, which shows how Dito envisions the film, we think that this film will have an impact with a broad audience, and we are looking forward to meeting co-producers who can share our vision of this film.

English title
Original title

ROXY
ROXY

Thomas Brenner (Devid Striesow), a bored cab driver in Stuttgart, is sucked into a world of crime, espionage and murder, by accidently meeting Russian Oligarch Igor Kobolkow (Merab Ninidze) and his entourage.

Length 110 min.
Genre Arthouse-Thriller
State of development Confirmed engagement with Scriptwriter
Screenplay version n°4
Producer Elaine & Tommy Niessner
Scriptwriter Dito Tsintsadze
Director Dito Tsintsadze
Shooting Period Approx.: August 2017 – September 2017
Shooting Locations Stuttgart, Baden-Baden, other locations depending on production structure
Budget € 1,9 million
Secured financing € 625 000
Partners attached Cooperation Partner: Bewegte Bilder Medien GmbH, Tübingen, Germany
Looking for Co-Producers, Distribution-Partners, Sales

Synopsis

ROXY tells the exciting story of taxi driver Thomas Brenner, who by chance is drawn into the dealings of a corrupt Russian intelligence officer. Thomas would rather be “invisible” to the world. That might be the reason he became a taxi driver. No one ever remembers the faces of taxi drivers.

But one day, his life takes a sudden change, as Igor, a former FSB-officer, and his two henchmen Andrei and Sasha cram into his taxi, along with their fighting dog Roxy. Step by step, Thomas is sucked into their crooked businesses. Starting off with buying phone cards and on to cars and villas all the way to organizing fake passports and identities for Igor and his entire family, who has come to Germany as well. In the beginning, Thomas is still somewhat reluctant towards the Russians but then gets ever more attracted to the mundane lifestyle and the excitement of doing illegal things, that soon makes him forget the emptiness of his former life.

So when Igor asks him to organize fake passports, he willingly steps into the shady criminal world to obtain them. Meanwhile, Thomas gets acquainted to Vova, Igor’s 10-year old son and his beautiful wife Natasha. Natasha almost became a famous actress, but decided instead to marry Igor. But her love soon faded and she feels trapped in their marriage. While waiting for the fake identities, a conflict erupts between Igor and Sasha. Igor orders Andrei to kill Sasha, and Thomas involuntarily helps Andrei doing so. Shortly after the murder, Andrei vanishes and Igor and Thomas are chased at gun point by two Russian agents. They merely make an escape. It is only now, that Thomas realizes, what a deadly game he got himself into. Igor decides that Natasha and Vova are no longer safe at the Villa and they choose Thomas’ apartment as a hide-out. When Thomas is about to pick up the fake passports, he is trapped by the two agents and forced to make a decision... And he does.

At the end, we see Thomas on a train with Roxy, on his way to Switzerland to meet with Natasha and Vova – his new family.

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Producer's Note

Why Are We Creative? The question that drives us to bring our ideas from the abstract to the material, has always puzzled me. For more than two decades I have dived deep into the topic of creativity. For me, the “?” at the end of the sentence was always the most important part of the sentence. Questioning the very basis of what is being done. Asking what every creative person should be asking: “Why?”

English title
Original title

WHY ARE WE CREATIVE

WHY ARE WE CREATIVE

WHY ARE WE CREATIVE is an exploration into the many facets of creativity: artistic, intellectual, philosophical, political and scientific.

Length	90 Min.
Genre	Creative Documentary
State of development	Confirmed engagement with Scriptwriter Screenplay version n°1
Producer	Hermann Vaske
Scriptwriter	Hermann Vaske
Director	Hermann Vaske
Shooting Period	Jan – Feb 2017
Shooting Locations	Frankfurt, Berlin, Paris, New York
Budget	€ 367 576
Secured financing	€ 332 000
Partners attached	Hessen Film und Medien, 3Sat, Weltkino, Journeyman
Looking for	Co-Production, Distribution

Synopsis

WHY ARE WE CREATIVE is an exploration into the many facets of creativity: artistic, intellectual, philosophical, political and scientific. Featuring interviews with and art works by some of the greatest creative minds of our times from various creative disciplines around the globe. It explores what inspires them to bring their ideas from the abstract to the material.

A Who's Who of the world's best creatives. What drives them to bring their ideas from the abstract to the material? All in all over 50 Nobel Prize laureates and Oscar winners are part of the project.

Directors like Steven Spielberg, Ridley Scott and David Lynch, actresses like Angelina Jolie and Isabella Rossellini, actors like Sean Penn and Willem Dafoe, musicians like Lady Gaga, Bono and David Bowie, artists such as Marina Abramovic, Damien Hirst and Jeff Koons, architects like Zaha Hadid and Frank Gehry, writers like Michel Houellebecq and Salman Rushdie, fashion designers like Jean Paul Gaultier and Vivienne Westwood, scientists like Stephen Hawking and Craig Venter, photographers like Helmut Newton and Anton Corbijn, solar airplane pilot and around-the-world flyer like Bertrand Piccard, designers like Philippe Starck, conductors like Daniel Barenboim, violinists like Ann-Sophie Mutter, philosophers like Slavoj Zizek and Bernard Stiegler, entrepreneurs like George Soros and Reed Hastings and amazing human beings such as Nelson Mandela and his Holiness the Dalai Lama.

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Producer's Note

With THE AUDIENCE Neue Bioskop Film puts the focus on the origin and the core of the successful platform YouTube: the music. A young girl with her music opens up to the entire world through the internet. We are accompanying the charming Marie-Lou on her way to becoming a grown-up.

We are promoting newcomers and occupying the positions director, screenplay and production exclusively with young talents. This is what we focus on and what we believe in, in order to give THE AUDIENCE the power that it needs to become a world-wide audience-success.

English title
Original title

THE AUDIENCE

THE AUDIENCE

THE AUDIENCE is a coming of age documentary about the young girl Marie-Lou fighting against her fear with music.

Length	90 Min.
Genre	Documentary
State of development	Confirmed engagement with Scriptwriter
Producer	Dietmar Güntsche, Michael Kölmel, Martin Rohé
Scriptwriter	Jan Galli
Director	Marten Persiel
Shooting Period	2017
Shooting Locations	tba.
Budget	€ 1,5 million
Secured financing	€ 25 000
Partners attached	Weltkino Filmverleih GmbH, Filmaufbau Leipzig GmbH
Looking for	coproduction and financing partners

Synopsis

The shy 17-year-old Marie-Lou wants to become a musician. She hopes to celebrate on YouTube her first big success. But when her parents get divorced and she moves with her mother Sandra to the country side, the entire world collapses for her. Marie-Lou is overwhelmed by the new situation.

She has trouble being accepted by her new classmates and she is perceived as a snob until the Mexican rapper Don, 25, gets aware of her music. The two of them get to know each other, start a digital romance and Marie even has her first success on YouTube. But the beginning fame has also its bad sides: The perverted excess-fan Thomas pressures her and a hard-bitten record label owner wants to make a contract with her.

Marie only wants to make music, feel free and finally perform live, exactly what she can't do. She fails and disgraces herself. She is devastated and wants to give up. On this intense feeling she composes an electrifying song, that increases her success on YouTube substantially. She manages to convince her classmates through her music and is taken seriously.

Marie-Lou really exists and we are accompanying her on her way to success. She gets in touch with magnitudes of the music business, that strengthen her and tell us their stories.

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Katharina Weser



Georg Neubert

Producer's Note

On my first trip to Africa in 2007 I saw what malaria does to the people. Today, nearly ten years later, we know that this illness is curable, but there are still hundreds of thousands dying because of it every year.

Why? Even before Sandrina started a career in film, she researched malaria as a pharmaceutical assistant. She will shed some light on the chaotic topic that is malaria and show that the political and economic powers that be do not want this pandemic to be cured.

When I think of a documentary about Malaria, I immediately think of misery driven films on TV. Sandrina Koppitz, the director, does not want to make this kind of film. This really intrigued me.

The dramaturgy of this documentary will follow the one of a fiction film. The missing voice-over and the diversity of African opinions will not lead to a definite easy answer, but will reveal the forces in a play about life and death, that the Western World forgot about.

English title
Original title

BAD AIR
BAD AIR

BAD AIR is a documentary about the People fighting malaria with an unstoppable will– from the villager to the politicians.

Length 90 min.
Genre Documentary
State of development basic research done, screenplay version no. 3
Producer Reynard Films, Katharina Weser und Georg Neubert
Scriptwriter Sandrina Koppitz
Director Sandrina Koppitz
Shooting Period 6 month
Shooting Locations Different countries in Africa (Mali, Ghana, Kenia (?), Tanzania/Zanzibar)
Budget € 300 000
Secured financing -
Partners attached none yet
Looking for French Co-producer, TV channel, Sales & Distribution

Synopsis

West Africa – Kids are playing in the streets and the town elders are waiting for the rain. With the rain comes food, rain means life, but when the rain is gone, there will be fewer kids playing in the streets. Because with the rain also comes “mala aria”, the bad air, which takes the kids as its toll.

“Bad Air” is a documentary about malaria, a disease which changed the world’s history from Alexander the Great, to the Vietnam War. It still claims about half a million deaths per year. But first of all it is a documentary about the people who fight malaria and their hopes:

There is the farmer in Mali, who teaches his village how to prevent malaria and tries to improve the healthcare but fails time and again, because of the poverty of his folks. In Burkina Faso there is the nurse, who cares for the people in 19 villages and who faces the superstition of the fishermen living there. In Ghana a politician wants to improve healthcare but struggles with corruption and the shift of governmental power to private investors. And then there is the doctor who found a vaccination against malaria and wants to give it to the world for free, but who cannot afford the last round of clinical trials.

All of them are fighting against windmills, but belief that change is possible. And it is! With the the help of the international society, Zanzibar, an African island for tourism is malaria free since 2008.

As malaria is not just caused by poverty but also causes poverty, it can just be fought by the international society. This documentary is an important step to draw the public’s attention to this issue.



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Producer's Note

The luck for the project is to have the talented and experienced director **Ciro Cappellari** on board, who in Germany won also a GRIMME Award. His biggest advantage for BOCA HEAVEN is that he lived in Germany and Buenos Aires and is a Boca Juniors football fan. These are the cornerstones of BOCA HEAVEN. A Grimme is proof of quality and the story is set in La Boca/Buenos Aires and Stuttgart/Germany. The Boca Juniors are the teamplay we need to make a good movie. **Ciro** developed the story for the senses, so what you see will abstract what you feel and that will be emotional. Our protagonist **ANGEL (10)** will have to make a painful decision: either he goes down the drain with his headless father or he follows his grandfather to gain important values for his future life.

We've got a very advanced script and a growing football team. Another cornerstone is our experienced Argentinian co-producer: **Faeton productions**. Our DoP is the experienced **Francisco Dominguez**. We will build a team like a German "Mannschaft"... Just to win! Our strikers are our actors. So far has confirmed for Argentina: **Norman Briski** and for Germany: **Peter Lohmeyer**. Budget is around 2.3 Mio EUR and we would love to produce the movie in Summer 2017. Thank you.

English title
Original title

BOCA HEAVEN
EL CIELO SOBRE BOCA

Football in La Boca is like religion; it brings the family together or rips them apart.

Length	95 min.
Genre	Coming of age
State of development	Confirmed engagement with Scriptwriter Screenplay version n°5
Producer	Sven Schnell
Scriptwriter	Ciro Cappellari
Director	Ciro Cappellari
Shooting Period	QII 2017
Shooting Locations	Stuttgart (GER), Buenos Aires (ARG)
Budget	€ 2,3 million
Secured financing	€ 300 000
Partners attached	MFG Baden-Württemberg
Looking for	Sales Agent Distribution: France, Germany Cash Flow partners

Synopsis

Buenos Aires, 2006. ANGEL (10) grows up to be a talented soccer player in the vibrant neighborhood of La Boca. It is his dream to play for the Boca Juniors in front of his family and Angel's father RAUL (38) does everything to fulfil it. The family gets problems when RAUL enters friendships with dubious people and ANGEL has to flee abroad, supported by the love of his grandfather MARIO (70). With the VFB Stuttgart, ANGEL, now 20 years old, reaches his goal and comes back to La Boca to face his past and his father.

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Producer's Note

The script is inspired by a true story. I am born into a family of Germans from Transylvania but I heard about Carl Filtsch when I already moved to Germany. This Wunderkind from Transylvania, who lived 1830-1845 was known, loved and admired all over Europe and became the favorite pupil of Chopin. Why has everybody forgotten him? Chopin admired Carl Filtsch and trusted him to perform for the first time his music in front of Queen Victoria. In spite of his ill health, Carl performed all across Europe, committing several of his compositions to paper. Two weeks before his fifteenth birthday, though, he lost his battle against tuberculosis. Three years later, his friend and master Chopin followed him to the corner of heaven reserved for great musicians and composers. This film brings Carl Filtsch back to life.

English title
Original title

MON PETIT GAMIN

MON PETIT GAMIN – CHOPINS FAVORITE PUPIL
(Based on a true story)

In 1839 Carl Filtsch, a prodigy from Transylvania, is nine years old and has one big dream: he wants to appear onstage alongside Frédéric Chopin, a crazy, wonderful dream.

Length	100 min.
Genre	History Drama – based on a true story!
State of development	Confirmed engagement with Scriptwriter Screenplay version n°_5 / FFA-Funding
Producer	TRIARTE International
Scriptwriter	Brigitte Drodttloff
Director	Brigitte Drodttloff
Shooting Period	2017/2018
Shooting Locations	Transylvania, Bavaria, Paris
Budget	€ 4,5 million
Secured financing	-
Partners attached	-
Looking for	Partner(s), Co-Producers, Financing Possibilities

Synopsis

1839. Carl Filtsch (9) is already being hailed in Vienna as the Wunderkind of Transylvania. They say he plays piano like an angel. His mother won't let him go because he's too fragile to meet the demands of the many concerts lined up for him. But Carl wants to be taught by Chopin, who, because of his ill health, is no longer taking on students. Through his best friend the Archduke Franz, he is finally introduced to Chopin. Carl is endlessly fascinated by the aura of the grumpy and reticent master. Chopin does not show the same enthusiasm for the prodigy from Transylvania. It takes a time, until he decides to teach him. Carl blooms and Chopin's mood swings don't bother him at all. Chopin demands everything of Carl, only rarely drops a word of praise and shows no mercy for the slightest error. At the same time, he can't hide the fact that he's fascinated by Carl's talent, and calls him in front of everybody "mon petit gamin".

On rare occasions, he smiles and Carl knows they are kindred spirits. This intensive work is taking its toll. Both are showing the same symptoms of a serious disease. But the master and his student don't care. Chopin wants Carl to be perfect, so he drives him to practice endlessly, pushing his student to the point of desperation. Until Carl breaks down. He has to stop. Chopin is angry, then compassionate, finally he asks Carl for one last favor, because he is no longer able to travel. In 1843 Carl must regain his health, to bring Chopin's music to England and perform for Queen Victoria. The concert tour to London is a magnificent success. Carl becomes everyone's darling. A few months later, Carl is to perform a concert in the Conservatory of Paris, before heading back to Transylvania. He's sad to hear that Chopin is not in the city. What a surprise to see his master performing with him at a second piano. Chopin embraces him in front of everyone, saying: *No one understands me like mon petit gamin*. Carl's dream has come true!

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Jonas Weydemann



Yvonne Wellie

Producer's Note

A 19 year old student. He speaks of competitions, awards. He wanted to compete at the "Chopin competition". Without awards you are nothing. But he can't concentrate only on Chopin, he can't neglect the rest of the repertoire. You feel the pressure. Once you turn 18, time is your enemy. There are always younger competitors. It's like high performance sports.

Our society is characterized by the promise of freedom and self-fulfilment of the individual: Everything seems possible. But with one's own responsibilities rises also the fear.

In PRÉLUDE highly talented Iranian-German director Sabrina Sarabi follows this race to the bottom in her very own and unaccommodating way. Until the very end.

We are happy to unite a.o. the 2016 German film price winner for Best Newcomer Louis Hofmann, the 2016 Austrian film price winner for Best Newcomer Johannes Nussbaum – who joins the cast from France?

English title
Original title

PRÉLUDE
PRÉLUDE

The story of young piano student David, who rushes into the world of music and his first true love. But with growing pressure he soon loses control over his life.

Length 110 min.
Genre Drama
State of development Confirmed engagement with Scriptwriter
Screenplay version n°8
Producer Weydemann Bros., about film
Scriptwriter Sabrina Sarabi
Director Sabrina Sarabi
Shooting Period July/August 2017
Shooting Locations Lower Saxony (Germany), Paris (France)
Budget € 1,5 million
Secured financing € 600 000
Partners attached WDR, Kuratorium junger Deutscher Film
Looking for Coproducer, world sales, financiers et al.

Synopsis

DAVID is 19 when he gets a place at the sought-after piano class of professor MATUSSEK. The first time away from home, a new life starts for him.

The excitement, the tasks of settling himself, finding new friends who are inspired by the same things, being required to please his professor but also realizing that he is not as particular in this surrounding anymore, that there are even others who are superior. David falls in love with MARIE, singing student, self-conscious, energetic, obstinate, engrossing – and she falls in love with him. He has to find and prove himself and he rushes into this new world of music and his first true love.

David is practicing more and more, has success, but competes with his fellow student WALTER and the others. And then he reaches his limits. He loses his self-confidence. The fear of failure gets his constant attendant and he flees into a deep world of panic attacks and nightmares. At a point David loses his love, his studentship and with this the approval of his professor.

He flees to his homeland and faces another concept of life in his best friend STELLA who just got her first baby and soon will begin her apprenticeship. He drifts with her, plays family and appears renewed. Everything seems to turn good again. But then he realizes that Stella's life is not his own life.

He spends a last night on Stella's couch and when she leaves the house in the morning, he gets a rope out of his bag and hangs himself.

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Anna Klimkhamels

Producer's Note

“Death and the Devil” was the first book I read of Frank Schätzing’s successful novels and I was fascinated by his way of storytelling and detail-loving descriptions, of the characters as well as the scenery and content. There have been many movies about the medieval times, but none of them was able to combine a pulsating crime story and a historic image of a colorful metropol for this time – like Cologne.

It is certainly a great challenge to transfer these complex elements into a feature film. Besides the settings, the plot itself is a thrilling conspiracy, which pulls the reader into the medieval town with its colorful life on the one hand and the dark sides on the other, where the clergy and the patricians fight a fierce and bloody struggle for the power in the city. The main character Jacop, a poor thief without any perspectives, is hunted through Cologne, allowing us to have a detailed snap-shot of peoples’ life at that time. We follow him along his hunt for the truth and fear with him for the life of his first true love Richmodis. I believe that this film will be an enthralling crime story, peppered with diversified elements, that makes it unique and special. It is a historical map of a former rich and powerful city in the Middle Ages.

A contemporary story in a period piece. A „Dark Knight” in medieval times. An emotional and visual challenge for me as a director, fascinating for the audience. My goal is to bring the Cologne of the 13th century to life and let the audience be witnesses of the construction of a cathedral and following Jacop on his journey to raise from a hunted boy to a hunting man. DEATH AND THE DEVIL will be a cinema adaption of Frank Schätzing’s best selling novel „Death and the Devil”. With over one million sold copies in Germany alone, „Death and the Devil” is a bestseller that has only been waiting to be adapted to film since its publication.

English title
Original title

DEATH AND THE DEVIL

TOD UND TEUFEL

DEATH AND THE DEVIL is an enthralling medieval thriller, that combines both crime and history.

Length	120 min.
Genre	Drama, historic
State of development	Confirmed engagement with Scriptwriter Screenplay version n°3
Producer	Michael Souvignier / Till Derenbach
Scriptwriter	Frank Schätzing
Director	Uli Edel
Shooting Period	tbd
Shooting Locations	Germany, France, Hungary
Budget	€ 14 million
Secured financing	€ 6 million
Partners attached	RTL Television (TV License), Universal
Looking for	Co-Producer, Co-Financing

Synopsis

Cologne in 1260.

Crusades and religious fanaticism dominate these times. Jacop, an impecunious young man, red-haired and street-smart, who supports himself as a pretty thief, accidentally witnesses a murder: Meister Gerhard, masterbuilder of the Cologne Cathedral is pushed off the scaffolding of the building-in-progress by a huge dark shadow. As Gerhard lies shattered on the ground, he whispers three words with his last breath into Jacops ear: „It is wrong.“

But before Jacop can even understand what’s happening, he finds himself hunted by the mysterious killer and running for his life through the streets of Cologne. Everyone he confides in is being killed and it’s only by chance that Jacop escapes again and again wondering about the motivation of his cruel stranger and the story behind it. Only with the help of new friends – a beautiful clothes dyer, her drunken rascal of a father and her uncle, who loves a good debate almost as much as a bottle of good wine, Jacop is prepared to face the adventure of his life.

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Producer's Note

Loren Marsh could have made F FOR FITTKO a thrilling bio-pic about Lisa Fittko, a World War II resistance hero. Her moving life story and her courage were internationally recognized, and her memoirs were translated into six languages. Steven Spielberg interviewed her for his epic Shoah testimony project, and many articles and essays have been published about her.

But F FOR FITTKO is anything but a typical bio-pic.

Loren had written it together with Jochen Brunow, and the film had won a screenwriting grant from the Ministry of Culture in Germany (BKM). The unique take on this project is, that Loren Marsh grew up with his great aunt Lisa Fittko in Chicago, and was close to her until her death.

The combined vision of the director and the producers resulted in the second draft of the script. Loren doesn't want F for Fittko to be a conventional linear narrative, and he will also use a unique visual concept to express the ambiguity of historical truth.

The content of this story makes it a natural coproduction right from the start. It takes place in the South of France, Spain, Cuba and the US. Naturally we are looking for a French co-producer at the French-German film meetings and other French partners such as distributors and broadcasters.

English title
Original title

F FOR FITTKO
F WIE FITTKO

As Loren, a young and ambitious journalist, questions his great aunt Lisa Fittko's story of her resistance activities against the Nazis and her life afterwards in Cuba, flashbacks reveal the fragility of personal truth, the relativity of historical fact and the heavy moral burden placed on a hero.

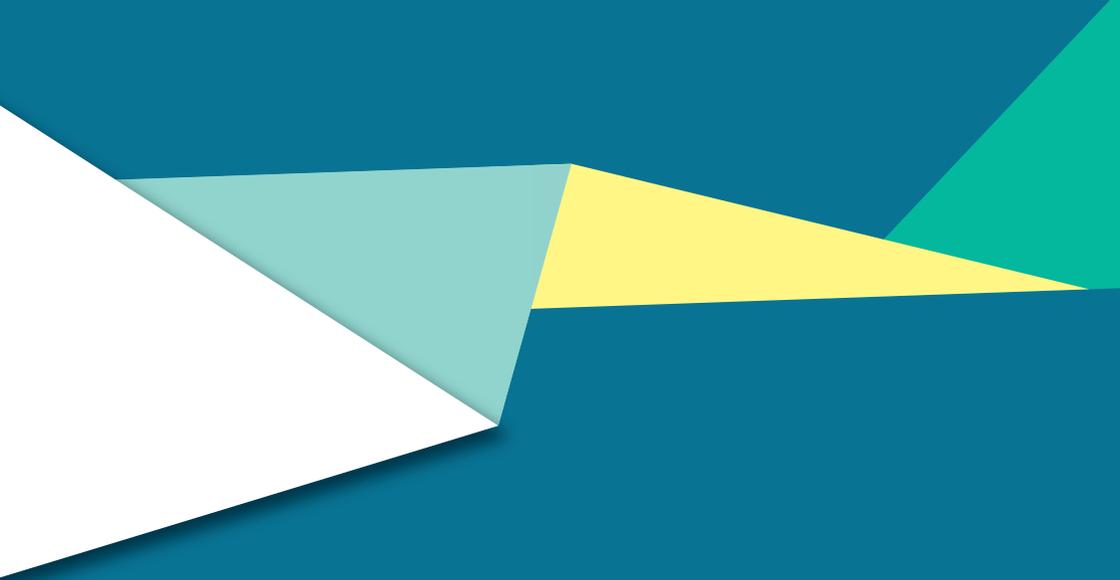
Length 100 min.
Genre Drama
State of development Confirmed engagement with Scriptwriter
Screenplay version n°2
Producer Susanne Mann, Nora Ehrmann
Scriptwriter Loren Marsh, Jochen Brunow
Director Loren Marsh
Shooting Period Beginning 2018
Shooting Locations Marseille, Pyrenees, Spain, Cuba, US
Budget Approx. 2,5 million
Secured financing € 30 000 (script-development)
Partners attached Postproduction House as coproducer
Looking for French Co-Producers, French broadcaster and distribution

Synopsis

Loren Marsh grew up on the South Side of Chicago. His great aunt Lisa Fittko lived across the street, and as a boy she told him stories about her life and her resistance against the Nazis during the Second World War. Loren Marsh is today the actual writer and director of this fictional story narrated in the film, but Lisa Fittko was also a real, historical figure. In the early 1940s together with her husband Hans Fittko, she led hundreds of political refugees from Nazi-occupied France across the Pyrenees to freedom in Spain using the "F Route", which was named after the Fittkos. Afterwards, she lived in exile for many years in Cuba before finally joining her family in Chicago.

In 1983 Lisa Fittko fell seriously ill. At the same time, an elderly man suspected of being a fugitive Nazi who was last seen by the Fittkos in Havana is arrested. Loren, now an aspiring journalist, is given his first chance to write a feature article on the Fittkos' encounter with the Nazi because of his family relationship to Lisa. But we soon learn that Loren and Lisa Fittko have long shared a secret. Over a long winter night, Lisa and Loren wrestle with questions of memory and historical truth to establish what version of her story Loren will publish. The two of them try to find a compromise they can both accept. In the process, flashbacks from various perspectives show Lisa's extraordinarily courage in the resistance during the Nazi occupation of France as well as her exotic and unexpected life of exile in Battista's Cuba.

The clash between memory, history and fiction reveals the fragility of personal truth, the relativity of historical fact and the heavy moral burden placed on a hero. At the same time, the film challenges us to reconsider whether history can ever be objective, or if it must always remain a subjective perspective on historical events with an uncertain claim to truth. Is there any way to tell the "true story", or does history always narrate a "version" of historical events?



3

OTHER PROJECTS

NOWHERE LAND PRODUCTIONS

LES FILMS DE LA MÉMOIRE



Willy Perelsztejn

NOWHERE LAND PRODUCTIONS **LES FILMS DE LA MÉMOIRE**

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Producer's Note

ASHCAN is an ambitious project. With the participation of The National Theatre of Luxemburg, we explore the secret story of the first prison of the worst criminal ever, the leaders of the Third Reich. The project is based on hundreds of secret documents rediscovered at the NARA in Washington.

Les Films de la Mémoire/Nowhere Land Production has the experience in historical films dedicated to address large audiences. In 2015, WATERLOO THE LAST BATTLE has been broadcasted all over the world: USA, Russia, China, Canada, Australia, Germany, France, United Kingdom, Italy, Spain, Poland, Belgium, Arabic peninsula ...

ASHCAN is strongly supported in Luxembourg by the CNA and the Filmfund and in Belgium, the Walloon-Brussels Federation and The Belgian Tax Shelter. At present, we have 6 broadcasters on board: RTL Luxemburg, VRT & BRF (Belgium), SVT (Sweden), LRT (Lithuania) and France 3 Lorraine. We will have a Theatrical release of the film in Luxemburg and Belgium and would like to extend it to Germany.

At Sarrebruck coproduction market, we are looking for a German coproducer, German distributor and a German broadcaster to enable us to bring ASHCAN to the German public (Theatrical release and Broadcast) .

English title
Original title

ASHCAN
ASHCAN

Ashcan tells the story of the secret prison where the main Nazi leaders were detained after the Allied victory on 8 May 1945. It was run by the US Army at Mondorf-les-Bains/Luxembourg.

Length 90 min.
Genre History
State of development Confirmed engagement with Scriptwriter
Producer Willy Perelsztejn
Scriptwriter Willy Perelsztejn
Director Willy Perelsztejn
Shooting Period Mars 2017 – September 2017 (40 Days)
Shooting Locations Théâtre National du Luxembourg,
Royal Military Academy (Belgium)
Budget € 983 630
Secured financing € 686 000
Partners attached CNA, FILMFUND, TNL & RTL Luxembourg,
LES FILMS DE LA MEMOIRE, CREATION ET MEMOIRE,
TAX SHEL TER Investors, VRT& BRF – Belgium, SVTSweden,
LRT –Lithuania, France 3 LORRAINE – France
Looking for German co-production (producer, broadcaster, German
distribution ...)

Synopsis

Ashcan tells the story of the secret prison where the main Nazi leaders were incarcerated following the Allied victory on 8 May 1945. This is the untold story of the prison placed under US authority at Mondorf-les-Bains, Luxembourg, where top Nazi leaders would be detained and interrogated : Hermann Gering, Karl Dönitz, Wilhelm Keitel, Alfred Rosenberg, Robert Ley, Hans Frank, Julius Streicher, Arthur Seyss-Inquart, Lutz von Krosigk, Franz von Papen and others. It was the murky period between the end of the war and the Nuremberg Trials. The Allies had won World War II, but they knew almost nothing of the Nazi regime that had bathed Europe in fire and blood. Seeking to understand it, they gathered the civilian and military leaders of their conquered foe together in the same place. The film immerses the audience in the heart of US military intelligence. Foregoing any use of force or torture, a handful of young American officers obtained extraordinary information about the conquered regime from some of the worst criminals against humanity. Two other missions would gradually occupy the core of American activity at Ashcan : the reconstruction of Germany and the collection of information about prisoners that guided the choice of which Nazi leaders to prosecute in the Nuremberg Trials. Thanks to access to dozens of secret reports that make our project possible, we have chosen an original way to create the film. The National Theatre of Luxembourg will produce the world's first original play based on the secret documents and works unknown to the public that we found. During six weeks of rehearsals, we will follow the theatre troupe in their work to create the play Codename Ashcan. The play was written deliberately to have the actors ask themselves the questions that our film will answer: who were the prisoners at Ashcan, who interrogated them, what did the prison look like, how were the prisoners treated, what was daily life like in the prison, what "interrogatory" techniques were used and what information did the Americans obtain. The play will be supported by expert analysis carried out as part of a seminar organized at the Royal Military Academy in Brussels, and last but not least by the exclusive testimony of John Dolibois, one of the five main interrogators at Ashcan. Ashcan aims to reveal an exceptional and little-known episode of history.



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Producer's Note

FIVE DAYS IN MAY is a family affair in several respects. The producer's family was based in the Belgian East Cantons, on the edge between Belgium and Germany. The generation of his grand parents changed nationality four times. His son Stéphane (actor and writer) started digging after the roots of his fathers family, wrote a fictional screenplay in this context and submitted it to the famous French actor Michel Bouquet (90) who liked the script and accepted to play the part of the grandfather. Later on, another great French actor, Philippe Torreton, joined the cast for the role of Bernard. Meanwhile Jörg Pelzer, with his company Sphinx Productions, started the development in order to reinforce the Belgian platform and to create a coproduction setup with Luxemburg, Germany and France. Recently the German director Zoltan Spirandelli took interest in the project, especially because of its truly European potential. He brought in Stefan Sporbert, with Zum Goldenen Lamm Filmproduktion, as German Coproducer. The next step is to find an enthusiastic co-producer in France.

English title
Original title

FIVE DAYS IN MAY

CINQ JOURS EN MAI

For the first time, a young man meets his grand father, who had been banned from the family and, despite the old man's Alzheimer disease, succeeds in discovering a family secret which roots in the disruption of the German speaking population of Belgium during the World War II.

Length	90 min.
Genre	Psychological drama
State of development	Confirmed engagement with Scriptwriter Screenplay version n° 3
Producer	Jörg Pelzer
Scriptwriter	Stéphane Pelzer
Director	Zoltan Spirandelli (Germany)
Shooting Period	Summer 2017
Shooting Locations	Belgium (Liège, Eupen), Luxemburg (Vianden, Studio), Germany (Dachau), France (Paris)
Budget	€ 3 million
Secured financing	0 €
Partners attached	Be-Films, Brussels (associated producer), Zum Goldenen Lamm, Ludwigsburg (co-producer Germany) Paperplane Productions, Eupen (executive producer)
Looking for	Co-producer France

Synopsis

At the death of his grandmother Yvan (32) meets for the first time his grandfather Mathias (88) who appears to be suffering from the Alzheimer disease and who was banned from the family 30 years ago by his son Bernard, Yvan's father.

Yvan discovers an eccentric gentleman who enigmatically talks about a cigarette which saved his life. The old man alternates typical Alzheimer symptoms with lucidity. These privileged moments create a relation between grandfather and grandson, which turns into a real complicity. Through the bits and pieces of the grandfathers memories, research in the archives stored on the attic and stormy discussions with his father who evades questions, Yvan, step by step, re-constitutes the story which caused Bernard's break-up with Mathias.

Bernard has just been appointed chief prosecutor at the International Criminal Court at The Hague. Whilst working on his doctorate on the Nuremberg trials he found out that Jacques, his godfather and best friend of Mathias, is listed for crimes against humanity, and that his true name is Werner. After the war, Mathias got him a faked identity and protection. Because in 1941, Werner, at that time a young SS officer at the camp where Mathias was a prisoner, saved the latter's life and covered his escape. As teenagers, both used to be classmates at their school in Eupen, in the East Cantons of Belgium.

In the struggle of the two father-son conflicts, but supported by the connivance with his grandfather, Yvan keeps on investigating. He manages to find Werner, who is hiding in a little town in Luxemburg. He persuades him to come to the grandmother's burial. When meeting Mathias, Werner decides to surrender and to take responsibility for his crimes. His act of repentance starts a reconciliation of the three generations.

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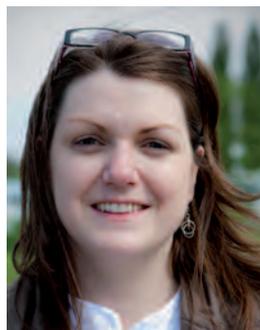
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