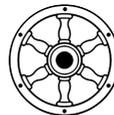


LES RENDEZ-VOUS  
FRANCO—  
ALLEMANDS  
DU CINÉMA  
DAS DEUTSCH—  
FRANZÖSISCHE  
FILM—  
TREFFEN

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

# COPRODUCTION MARKET 2018



ERFURT  
.....  
26. & 27. NOVEMBER 2018



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# FRENCH PROJECTS

**JOAN VERRA**

**HIDDEN**

**MAGNETICS**

**BERLINISTAN**

**A REAR WINDOW ON AMERICA**

**THE FRITZ LANG ENIGMA**

**BLIND STEP**

**ADAM**

**THE MELODY**

**40 SAMURAIS**

**THE USE OF WEAPONS**

## 2.4.7. FILMS

### 2.4.7. FILMS

**Marc-Antoine Robert**

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Marc-Antoine Robert

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## Producer's Note

We were very impressed by Laurent Larivière's work after the projection of his first film *JE SUIS UN SOLDAT* at Cannes (Un Certain Regard 2015) and we are now very proud to accompany him for the production of his second film.

A woman speaks to the viewer facing the camera, saying she's losing her memory. She begins to talk about her life, probably for the last time, each memory being a victory over illness and time. As the flashbacks go by, we get the feeling that something is insidiously hatching. The tale becomes ever more strained and along with these deceptive memories, the movie leads us to an unexpected twist that gives a whole new perspective and forces us to reconsider the puzzle from another angle.

*JOAN VERRA* is a movie about memory, but above all, about the immanence of life. A movie that approaches with elegance and originality the unbearable lightness of being and embraces the whirls of life.

This colourful journey between France, Scotland and Germany, has to take up the challenge of a European coproduction and allow this project to achieve its own ambition.

Marc-Antoine Robert and Xavier Rigault

**English title**  
**Original title**

**JOAN VERRA**  
JOAN VERRA

The portrait of a lady who's losing her memory but surprisingly remembers her whole life till reinventing it.

**Length** 115 min.  
**Genre** Drama  
**State of development** Confirmed engagement with Scriptwriter  
Screenplay version n° 2  
**Producer** Marc-Antoine Robert and Xavier Rigault  
**Scriptwriter** François Decodts and Laurent Larivière  
**Director** Laurent Larivière  
**Shooting Period** Spring-summer 2019  
**Shooting Locations** France, UK, Germany  
**Budget** € 3.5 million  
**Secured financing** € 775,000  
**Partners attached** Sofica PALATINE ETOILE 16  
**Looking for** German Coproducer

## Synopsis

As she is losing her memory, Joan Verra remembers, probably for the very last time, events that marked her life. She composes a fanciful and fragmented picture, of the way she passed through life. A celebration. Almost.

# CTON FILM PRODUCTIONS

## CTON Film Productions

**Patrick Doué**

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Patrick Doué

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## Producer's Note

After working on the project for a year, I fixed the budget about the French part. The script team keeps working.

I plan submit the project to the French-German funds commission.

The project takes place in this new Rendez-vous to improve German partnership.

And I interest new meetings.

Patrick Doué

**English title**  
**Original title**

**HIDDEN**  
VOUS ET NOUS

Spring 1919, in occupied Germany, two young French and German soldiers discover a deep desire for freedom.

**Length** 100 min.  
**Genre** Romantic Drama  
**State of development** Confirmed engagement with Scriptwriter  
Screenplay version n° 1  
**Producer** Patrick Doué  
**Scriptwriter** Christophe Fustini  
**Director** Mathieu Buffler  
**Shooting Period** July-august 2019  
**Shooting Locations** France, Germany  
**Budget** € 2 million  
**Secured financing** € 32,000  
**Partners attached** Natixis Coficiné  
**Looking for** German coproducer

## Synopsis

Neunkirchen, Spring 1919, Yuhi a young african tirailleur is assigned as guardian at the Reden mine. Yuhi meets Wilfried a young German miner who recently resigned from the German army. The two young men share a deep desire for freedom around Jazz music, and then become friends. But their friendship disturbs. The city is crushed by the authority of the French army and the rise of nationalism. Wilfried and Yuhi oppose against racism and military authority to live their friendship. They fight against their own fears and against the fears of love.

## EASY TIGER SRAB FILMS

### EASY TIGER

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Marc-Benoît Créancier

### SRAB FILMS

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Toufik Ayadi



Christophe Barral

## Producer's Note

MAGNETICS is Vincent Cardona's first feature film. An initiation story: Philippe, a young man who cannot free himself from his older brother and his first love. It is, first and foremost, a story about characters and worlds. The film pitch is efficient thanks to the love triangle but we also want the reader to consider MAGNETICS as a singular and strong movie proposal with a powerful artistic ambition. Vincent Cardona works the various shapes of genre with its codes, gestures, situations and worlds. The shooting will be an opportunity for Vincent to dedicate himself to what really matters to him: directing actors. The film will also pay a close attention to recreate the particular historical context of the beginning of the 80s, its atmospheres (radio, army, garage, bar) and situations.

We will shoot the film in natural settings: in France, but for evident narration choices, in Germany too. Location scouting should start in January.

With MAGNETICS, we hope to begin a successful collaboration with this promising author-director. We want to support his universe marked by the quality of dialogues and the inventiveness of the artistic direction.

**English title**  
**Original title**

# MAGNETICS

LES MAGNÉTIQUES

MAGNETICS is a journey through the early 80's, between Brittany, France and Berlin. The story of two brothers, both fascinated by radio and unable to speak to one another.

<b>Length</b>	100 min.
<b>Genre</b>	Fiction
<b>State of development</b>	Confirmed engagement with Scriptwriter Screenplay final version
<b>Producer</b>	Marc-Benoît Créancier (EASY TIGER) Toufik Ayadi and Christophe Barral (SRAB FILMS)
<b>Scriptwriter</b>	Vincent Cardona, Romain Compingt, Chloé Larouchi, Maël Le Garrec, Catherine Paillé, Rose Philippon
<b>Director</b>	Vincent Cardona
<b>Shooting Period</b>	May 2019
<b>Shooting Locations</b>	Germany and France
<b>Budget</b>	€ 3,604,594
<b>Secured financing</b>	€ 624,594
<b>Partners attached</b>	Region HAUTS DE FRANCE (Film Development Fund)
<b>Looking for</b>	Co-producers, Financing partners, TV channels

## Synopsis

Saint-Brieuc, 1980. Philippe seeks his inner fool, the one through which he will be declared unfit for army. No way to leave behind the fun, the radio, his friends, and especially Marianne, a young hairdresser who just arrived from Paris with her five-year-old daughter. Even if she is flirting with Jerome. Jerome! Philippe's big brother, the black sun of the local youth, borderline and magnificent.

## GLAAM FILMS

### GLAAM FILMS

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Angelika Schouler



Marco Nicoletti

## Producer's Note

BERLINISTAN is a strong character driven story to tell this most cruel and dramatic destiny of thousands of Yezidi women who suffer from ISIS terrorism and the world is watching without really helping these people. Together with the director, Marco Nicoletti, who has been a dear friend for several years, we wished first to make a film about modern terrorism, for a better understanding of what's inside the head of men and women who are blowing themselves for their faith, and what motivates them.

But then we were in our personal lives confronted with terrorism in Paris, London and Berlin in the last three years and felt that it's not time for empathy or for understanding those unacceptable mass crimes. We need more distance for this.

Marco had the idea to finally concentrate his story on the destiny of a Yezidi woman and to place the main action into Berlin.

In the film, different groups of refugees and immigrants (the Yezidis, the Kurdish, and the Turkish) are facing each other and transporting their homeland conflicts into the multi-ethnic capital of Germany, (like it is happening in many other Western cities as well). I think that the very broad audience that we are aiming at, will be attracted by the proposal of our film, for a better understanding of the dramatic conflicts in which most of these refugees are trapped. The message that we would like to pull out from this story, and that is to be found at the end of the film, is an optimistic view on the future integration of these suffering people, and a light of hope for peace.

**English title**  
**Original title**

**BERLINISTAN**  
BERLINISTAN

Mira, a young Yezidi, is unwillingly caught in the crossfire between the Turks and the Kurds currently fighting in her country (Syria). Her journey is a drama in direct consequence of this conflict which strangled her people, which she tried to flee, and which continues to pursue her...

<b>Length</b>	100 min.
<b>Genre</b>	Drama, Thriller
<b>State of development</b>	Confirmed engagement with Scriptwriter Screenplay version n°1
<b>Producer</b>	Angelika Schouler
<b>Scriptwriter</b>	Marco Nicoletti and Philippe Cabasset
<b>Director</b>	Marco Nicoletti
<b>Shooting Period</b>	September 2019
<b>Shooting Locations</b>	Berlin, Turkey or Chypre
<b>Budget</b>	€ 2.5 million
<b>Secured financing</b>	€ 500,000
<b>Partners attached</b>	Tbd
<b>Looking for</b>	German coproducer, sales agents, distributors and TV broadcasters for presale

## Synopsis

Mira, a former Yezidi fighter, had made a deal with the kurdish terrorist Azar, to bring her young daughter Zadina to Europe. A refugee in Berlin for 8 months, Mira is still awaiting Zadina's arrival. Azar makes a new offer: she helps them on a terrorist attack, and they will bring Zadina to her. Mira refuses.

While they negotiate, the police suddenly raid the place. In the escape, Mira takes a taxi driver as a hostage (Robin) : she forces him to drive to their hideout in a garage. Azar claims Robin is a dangerous witness and want to kill him, Mira she opposes it fiercely. Azar knows the police will arrive soon and he flees.

Mira saved Robin's life and this one has an idea to save her from suspicions for terrorist activity: to pretend that they were both taken as hostages by the terrorists. It's the beginning of a love story... But when Mira discovers that her encounter with Robin is not due to chance, that he works for the Turkish Secret Services, the film takes another turn.

The story of Mira is the journey of a woman who aim to bring back her daughter from a country at war, and who's trapped between several fires : the police, the terrorists and the secret services...

## IDÉALE AUDIENCE



Léa Bardet

### IDÉALE AUDIENCE

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## Producer's Note

Thoreau writes his essay on civil disobedience in 1849, calling each citizen to oppose an American democracy that authorized the massacre of Indians and racial segregation. 170 years later, fights for women's emancipation or against nuclear energy progress precisely along the same paths: from Gandhi to "Occupy Wall Street", the world has seen a variety of citizen-initiated movements emerge that succeed in weighing on their country's political life. Thoreau is for them a major reference, powerful and ever up-to-date, as is reflected by the new translations of his works in French. Marie-Ève de Grave's previous documentary portrait on Grisildis Réal, this fabulous woman, writer and leader of the prostitutes' revolution, is life-changing and we trust her very much with bringing to the screen Thoreau's philosophy and to the viewer the consciousness of his own individual responsibility. Staged today, this film shall have a strong impact beyond Thoreau's followers.

**English title**

## **A REAR WINDOW ON AMERICA**

*A year with Henry David Thoreau*

**Original title**

L'AMÉRIQUE VUE DE DOS

*Une année avec Henry David Thoreau*

A year in the woods with Henry David Thoreau.

**Length**

90 min.

**Genre**

Full-length documentary film

**State of development**

Confirmed engagement with Scriptwriter

**Producer**

Léa Bardet

**Scriptwriter**

Marie-Ève de Grave

**Director**

Marie-Ève de Grave

**Shooting Period**

Six weeks from fall 2019 to summer 2020

**Shooting Locations**

TBD

**Budget**

€ 850,000

**Secured financing**

Development financing: 20K / Production financing: 0K

**Partners attached**

None

**Looking for**

A German co-producer

## **Synopsis**

"I keep out of doors for the sake of the mineral, vegetable, and animal in me" Thoreau writes, in the evening, in his cabin by the Walden lake, Massachusetts. If the Government "is of such a nature that it requires you to be the agent of injustice to another, then I say, break the law!" he writes, at dawn, after spending a night in prison for having refused to pay his taxes.

The American philosopher retreated to the shores of the Walden lake, carved out his own liberty to live in harmony with his convictions. He wrote part of his Journal there and, two years after leaving his retreat, his Civil Disobedience treaty, which were an inspiration to Gandhi, Martin Luther King, Nelson Mandela and new generations of rebels armed with non-violence.

Inspired by both books, the film drives us through the same teeming nature as he lived in and into Thoreau's revolutionary ideas. He was a vehement abolitionist and from his criticism of the American State a different narrative emerges: that of a country founded on violence and slavery. His own ideal of human society was based on one's own responsibility; Thoreau is the inventor of a humble way of life that became his work of art.

## KATSIZE FILMS

### KATSIZE FILMS

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Nitsa Benchetrit

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## Producer's Note

Nowadays, the new generations of moviegoers do not know Fritz Lang, although he is one of the founding fathers of movie making. Beyond his undeniable genius, to which we will pay homage, this documentary film brings to light the ambiguous role his films played in interwar years in Germany. In „*From Caligari to Hitler*“, the great critic Siegfried Kracauer studied the influence of films on the collective unconscious and wondered whether Fritz Lang's films conveyed Nazi symbols and ideas.

This film endeavors to answer that question firstly through portraits of Fritz Lang and Thea von Harbou, and secondly by analyzing their films.

The directors Gregory Boutboul and Matthias Luthard will work hand in hand as they have as writers. Their vision is very unique. The execution will contain excerpts of Fritz Lang's films, which by his own admission, he viewed as documentaries – using scratched or blotched film and playing on our minds like a time machine. Interviews of the contributors such as William Friedkin, Klaus Kreimeier, or Patrick Mac Galligan and Jean Luc Godard, will be filmed in black and white in the Bauhaus-like settings.

Germany brought to power one of history's greatest criminals. Was Hitler's rise to power favored by the hypnotic power of Fritz Lang's films?

I embarked on this journey, to maybe shed some light on a time of History we are still trying to comprehend.

**English title**  
**Original title**

# THE FRITZ LANG ENIGMA

THE FRITZ LANG ENIGMA

Have Fritz Lang's avant-garde films influenced the consciousness of the German people? The question takes on its full meaning when we know that the same people bought to power the greatest criminal of all times, Adolf Hitler.

<b>Length</b>	52 min.
<b>Genre</b>	Documentary
<b>State of development</b>	Confirmed engagement with Scriptwriter Screenplay version n° 2
<b>Producer</b>	Nitsa Benchetrit and Felix Von Boehm
<b>Scriptwriter</b>	Gregory Boutnoul and Matthias Luthardt
<b>Director</b>	Gregory Boutnoul and Matthias Luthardt
<b>Shooting Period</b>	September 2019
<b>Shooting Locations</b>	Germany, France, US
<b>Budget</b>	€ 300,000
<b>Secured financing</b>	-
<b>Partners attached</b>	LUPA FILMS
<b>Looking for</b>	Financing, distribution, and regional funding

## Synopsis

At the dawn of the twentieth century, men discovered the magic of film. One German director brought about a radical transformation the seventh art: Fritz Lang. He formed a duo with a screenwriter, his wife Thea Von Harbou. Their filmmaking enthralled a whole nation. They derived their inspiration from the terrible post-WWI crisis, which led Germany to the darkest days of its history. A question arose: did their films serve the Nazi propaganda?

# L'ATELIER DOCUMENTAIRE

## L'ATELIER DOCUMENTAIRE

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## Producer's Note

We started to develop this project for cinema in 2015. The development phase is over now and we have begun the pre-production phase. We would like to raise the funds in the next months in order to start shooting by 2019. On the production side: we have obtained the support of the CNC (*avance sur recette*) and New Aquitaine Region (production). We are waiting for replies from several potential partners: foundations (Foundation for the Memory of the Shoah), cinema distributor and international sales.

We will go to the Berlinale and the Cannes film festival to promote this project.

The search for a German partner seems to me essential to the realization of this film from an economic point of view: feature-length documentaries are difficult to finance. But above all I think that its subject calls for a real partnership for a project that fully concerns France and Germany.

**English title**  
**Original title**

**BLIND STEP**  
À PAS AVEUGLES

In the Nazi camps, rare photos were taken in secret by the victims at the risk of their lives. The movie will tell the life of these men and women who risked their lives to transmit them to us; to understand their purposes and their dangers, to place very concretely the risks of these images.

<b>Length</b>	90 min.
<b>Genre</b>	Documentary
<b>State of development</b>	Pre production
<b>Producer</b>	Raphaël Pillosio
<b>Scriptwriter</b>	Christophe Cognet
<b>Director</b>	Christophe Cognet
<b>Shooting Period</b>	Summer 2019
<b>Shooting Locations</b>	France, Poland, Germany, USA
<b>Budget</b>	€ 475,000
<b>Secured financing</b>	€ 260,000
<b>Partners attached</b>	CNC – Avances sur recette / Nouvelle-Aquitaine
<b>Looking for</b>	Coproducer & distributor

## Synopsis

As men and women desperately attempted to pass images of hell on to us, we have a duty to look at them. From these unprecedented photographs, taken secretly by deportees at the risk of their lives, we are bound to wonder how we could imagine the events of which they bear the incomplete and fleeting traces. This film is putting together an archeology of images as actions, conducting a worried exploration of the capacity and lack of the human imagination when confronted to the most dismal darkness.

The necessity to have the camps represented from the inside, by the very victims of the system, was a pressing matter. What is at stake is the spirit of resistance, as is the need to testify, and above all the need to counter the images controlled by the SS and to fight the death camps in their very essence, which was precisely to have been designed to be unrepresentable and to cause the collapse of any form of representation.

Such pictures are essential to us: they are the only ones of which nature derives decisively from an equal status of authors and subjects.

Deportees managed to take such clandestine photographs in at least five camps, from 1943 to the autumn of 1944: Dachau, Mittelbau-Dora, Buchenwald, Auschwitz- Birkenau et Ravensbrück.

# LES FILMS D'ICI

**LES FILMS D'ICI**  
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## Producer's Note

Ron Segal is now working on the final version of the script that will help define the final artistic decision such as visual art concept and animation techniques.

On our side we are preparing the end of development and the beginning of the production phase. We are currently looking for new partners who would follow us at this stage. In priority we want to find a third coproducer, that could be from Belgium, for instance. Funan that has gotten the Cristal for best feature at Annecy last year was produced by 3 european countries which worked very well, we would like to follow its path.

We are convinced of the potential of this material and the talent of the filmmaker Ron Segal to create a movie with a high artistic standard combined with a modern cinematic narrative. The unusual cinematic and emotional approach to this serious and heavy topic is promising a remarkable, touching and visually outstanding drama with a high potential for festivals and foreign markets.

The movie targets a large audience, maybe with a focus on young adults, who are interested in those themes.

The project is also directed to high-quality animation enthusiasts, who know the value of not only 3D-animated family entertainment and 2D Japanese animation but also the manifold European works of animation art such as 'Song of the Sea', 'Waltz with Bashir', 'My Life as a Zucchini' or just recently 'Loving Vincent'.

**English title**  
**Original title**

**ADAM**  
ADAM

Adam Schumacher, an Israeli well-known writer and Holocaust survivor, struggles against dementia to save his scattered memories of his past and of his beloved wife Bella.

**Length** 90 min.  
**Genre** Animation - Drama  
**State of development** Confirmed engagement with Scriptwriter  
Screenplay version n°2  
**Producer** Sébastien Onomo and Esther Friedrich  
**Scriptwriter** Ron Segal  
**Director** Ron Segal  
**Shooting Period** 2020  
**Shooting Locations** France, Germany  
**Budget** € 4,806,023  
**Secured financing** € 95,000  
**Partners attached** MovieBrats Pictures Germany  
**Looking for** Distributors, Sales agent, Local fundings, foundations, channels.

## Synopsis

Approaching the tenth decade of his life, renowned Israeli writer and Holocaust survivor Adam Schumacher suffers from the onset of dementia. The troubling events of his past and the memory of his beloved and dead wife, Bella, become blur remembrances.

Adam does not want to keep living if he can not remember her. Having seen in his youth so many people unwillingly driven to death, he is determined to face his own when he wants to. He chooses a clinic in Switzerland and flies to Berlin to visit his old friend Max, a publisher, who urges him to use the time he has left to write about Bella. He introduces him to Eva, a literary editor, who is pregnant.

She confides her doubts about motherhood and he talks about his childhood, the Nazis, the camps, his mother and Bella. Eva and Max decide to Adam's stories, at first he is furious and feels betrayed. But when he reads them, he feels like Bella is appearing before his eyes.

Adam's memory sinks into oblivion and he can't finish the story. He leaves a video message to thank Eva before leaving for Switzerland. While Adam's final story, whose end Eva has invented, is being printed, he walks to death as she starts giving birth.

## MADELEINE FILMS

### MADELEINE FILMS

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## Producer's Note

The Chinese wisdom considers a good turn is never wasted and will be passed on to others to come back finally to us.

The film will embark the spectators on a voyage of initiation with its characters.

From different countries and backgrounds, they will all be faced with their doubts, their fragility, their fears, their joys, their unpredictability and ultimately their truth.

International audiences should feel passionate about this powerful drama where music is a key element, connecting children and adults, East and West, as a simple melody will make viewers feel the thoughts and passions of the characters faster and faster, louder and louder.

**English title**  
**Original title**

**The Melody**  
The Melody

The lives of six characters intersect, giving each of them an unexpected opportunity to take charge of their destiny and to reinvent their lives.

<b>Length</b>	90 min.
<b>Genre</b>	Drama
<b>State of development</b>	Confirmed engagement with screenwriters Screenplay V3
<b>Producer</b>	Frédéric de Goldschmidt
<b>Scriptwriter</b>	Laurent Couson, Francois Lelord
<b>Director</b>	Denis Dercourt
<b>Shooting Period</b>	Winter 2019/2020
<b>Shooting Locations</b>	Qing Dao (China)
<b>Budget</b>	€ 2 million
<b>Secured financing</b>	€ 500,000
<b>Partners attached</b>	Light Force Media (China)
<b>Looking for</b>	German coproducer

## Synopsis

Julien, a renowned French pianist and composer, separated from her German wife Carole after the death of their daughter in an car accident. Later, Carole has become the German Cultural Counselor in Qingdao. To help Julien to regain his creativity and the will to live, she has organized a concert which will pair Julien with Ziyi, a young Chinese virtuoso.

Ziyi is engaged to Zhang, an executive in a conglomerate, who supported Ziyi following the death of her father when she studied piano at the Conservatory. But she discovers that she lacks feelings towards him. The young virtuoso suffers more and more from this match but hesitates to give free rein to her emotions.

Zhao, who got pregnant before marriage, had to leave her village to start a new life in Qingdao with her elder sister. She works tirelessly in a construction site to raise money in order to save her son Bao who suffers from a heart defect.

These characters will all be connected by a simple melody played on the flute by Bao. This tune develops throughout the film but is in danger of falling apart when Bao's hearth is worsening. Inspired by this young child, they unite their forces against adversity to restore his life.

## RHEA FILMS

### RHEA FILMS

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## Producer's Note

In 1862, 40 samurais come to Paris and are housed with arms and baggage in the Hotel du Louvre. Viewed as exotic curiosities, the members of the first official Japanese embassy became the subject of misunderstandings and mistaken identities, often comic and, were if not for their diplomatic protection, potentially tragic.

From the many traces of this remarkable event (photos, diplomatic communiqués, letters, newspaper articles, etc.), the authors have invented – in the 'holes' of history – a credible fiction, a dramatic episode of the extraordinary journey of the far eastern knights into customs and lands completely unknown to them.

This rich and dramatic fiction thrusts also the Japanese samurai into the tense and violent world of European diplomacy in the later part of the 19th century. At this time, Bismarck is the German ambassador in Paris, and in less than ten years war will break out between France and the Germany, putting an end to the humiliating defeat of the Emperor Napoleon III at Sedan...

The style is inclusive and modern, funny and serious, woven with action, drama and intimacy.

THE LAST SAMURAI meets THE MYSTERIES OF PARIS !

**English title**  
**Original title**

**40 SAMURAIS**  
40 SAMURAIS

Paris, 1862. They come to save their country, fail brilliantly, but save it!

**Length** 120 min.  
**Genre** Historical drama  
**State of development** Confirmed engagement with Scriptwriter  
Screenplay n° 1  
**Producer** Yves Lombard  
**Scriptwriter** Yves Lombard  
**Director** TBD / wish list : Cary Joji Fukunaga  
**Shooting Period** 2020  
**Shooting Locations** Paris & Rochefort (France), Belgium, Germany  
**Budget** € 10 million  
**Secured financing** € 2.5 million  
**Partners attached** SAGA FILM (Belgium)  
**Looking for** German Coproducer

## Synopsis

Paris, 1862. A cavalry platoon, led by the young officer Brunet, precede a dozen of horse-drawn carriages, which bring forty samurai towards the hotel du Louvre entrance!

The young French interpreter Léon de Rosny meets Fukuzawa Yukichi – his counterpart of the same age among the first official Japanese embassy in the west, and they become close friends, as the Japanese discover France.

An imperial reception will soon take place at the Palace of Fontainebleau, but as the negotiations become extremely delicate, the gift for the Emperor Napoleon III, a beautiful samurai sword, disappears!

It requires all the ingenuity and courage of the young Yukichi, the wise Genpo, and the formidable swordsman Matsuki, assisted by their friends Rosny, the soldier Brunet, Gaboriau the hotel rat, and the 'red devil-ess' – and her knowledge of the intimate world of Japanese art lovers – to find the emperor's gift after a full police investigation and in the heat of European diplomatic intrigues, across the full strata of Parisian society, its underworld, women, thugs and bohemians. Blood will be shed, but the case is hushed-up by Westerners and Japanese alike, as the revelation of the identity of the culprit reveals an unsuspected menace...

# SACREBLEU PRODUCTIONS

## SACREBLEU PRODUCTIONS

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## Producer's Note

THE USE OF WEAPONS is a social and political thriller, which fits in the actual European economic context. I have been seduced by the authors' vision. They intend to create a breathtaking plot, led by strong characters, evolving in an abandoned industrial area of France. The film emphasizes the gap between those who hold the power and those who concretely generate wealth. The project tends to get visually closer to a "documentary", in order to put in the foreground the leftovers of the capitalist system. It matters for us to shoot in France, in a former factory zone, to anchor the script in a reality.

To support this ambitious project, we have by our side Thomas Boujenah, a talented and promising actor, and François Berléand, an emblematic figure of French cinema.

I strongly believe that this project has its proper place in the current film economy. Recently, the audience showed a real interest for political and engaged movies, such as LA LOI DU MARCHÉ, by Stéphane Brizé (2015), or MERCI PATRON, by François Ruffin (2016).

Whereas these movies end up to give a tragical vision of the possible outcomes, THE USE OF WEAPONS wants to push further, to inject a right to believe that we can overpass the struggle, and make things starting to change.

**English title**  
**Original title**

# THE USE OF WEAPONS

L'EMPLOI DES ARMES

A group of workers attack a restaurant, to make their factory's director save their jobs, and agree on their social demands.

<b>Length</b>	90 min.
<b>Genre</b>	Fiction / Social Thriller
<b>State of development</b>	Confirmed engagement with Scriptwriter Screenplay version n°12
<b>Producer</b>	Ron Dyens
<b>Scriptwriter</b>	Cyril Monin
<b>Director</b>	Julien Allary
<b>Shooting Period</b>	2020
<b>Shooting Locations</b>	France
<b>Budget</b>	€ 2.7 million
<b>Secured financing</b>	€ 250,000
<b>Partners attached</b>	-
<b>Looking for</b>	Distributors, International Seller, Coproducers

## Synopsis

On the early morning, a van furrow the empty streets. On its way, we can see union posters on the walls, attesting that a huge strike movement went on. Laure is driving. Next to her, Eric Perez stays silent, focused.

The van stops in front of a famous star restaurant. Eric, Laure, and three others, heavily armed, enter in the place, forcing everybody to lay down on the floor.

Omar Kermovan, the commissioner, handle the operations. In the restaurant, two couples are left apart : Marc Védan and Antoine Laborde, with their wives. Laborde is forced to read a declaration, asking to re-open the Laborde Factory, and 20 M€ for the workers on strike.

Nathalie Lambert, the Interior Minister, wants to avoid a social controversy, and let the local police manage the situation.

After a rough standoff between the police and the workers, the assailants escape, but they are promptly catch. Antoine Laborde is safe, but Eric is still in the restaurant with Marc Védan. He negotiates with the Minister, who promise him to adopt his social demands.

Eric goes out of the restaurant, holding Marc, both covered by gasoline. He puts himself on fire, overwhelmed by the situation. Omar saves Marc and Eric.

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**GERMAN  
PROJECTS**

***MR. G***

***HOWLING WOLVES***

***JUST BE DIETRICH***

***FRED STEIN - OUT OF EXILE***

***THE FORGOTTEN TREASURE***

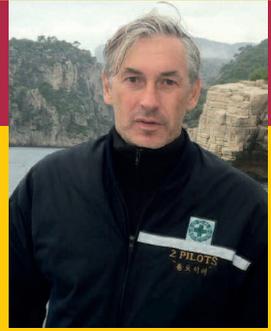
# 2PILOTS FILMPRODUCTION GMBH

## 2PILOTS FILMPRODUCTION GMBH

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## Producer's Note

Dito Tsintsadze is a director with an unique voice. I was more than happy when he asked me to go on the journey with »Mr. G«. With French-American screenwriter Eric Collins attached I have no doubts that this team will create a beautifully, entertaining and funny story for a broad international audience. German audiences love the French Cinema, so do I. For me it feels like a natural step to place »Mr. G« in the city of Paris where the real »G« was active and it is challenge and fun to raise this Franco-German project with a Georgian Director. Furthermore I deeply feel that topic and make of this project will please a huge international audience as it will be attractive for a great cast.

**English title**  
**Original title**

**»MR.G«**  
»MONSIEUR G«

A guru from the 30´ s reappears on earth and enters the life of a couple in crisis.

**Length** 110 min.  
**Genre** Dramedy  
**State of development** Confirmed engagement with Scriptwriter  
Screenplay version n° \_ .  
**Producer** Harry Flöter  
**Scriptwriter** Eric Sterling Collins  
**Director** Dito Tsintsadze  
**Shooting Period** Summer 2020  
**Shooting Locations** Paris, Cologne, Luxembourg, Belgium, France  
**Budget** € 3.8 million  
**Secured financing** € 100,000  
**Partners attached** Creative Europe, BKM  
**Looking for** Sales, Coproducer, TV, Distribution

## Synopsis

PETER (50) and GISELA (45) are a bourgeois couple. Peter wants to be a novelist but only writes romance books. Their Somalian maid, AISHA (25), handles the household while dissatisfied housewife Gisela spends nights devoid of romance. Peter and Gisela would both like to rekindle their passion but neither knows how.

Enter MR. G. (70's), who simply appears, naked, out of nowhere. He says he is Gurdjieff, the guru from the 1920's, and, no, he did not die some 70 years ago, he just returned from an Astral Journey!

Peter takes the man for a lunatic and wants to get rid of him. To render her husband jealous, Gisela urges Mr. G. to stay. Mr. G. will lead them on a journey of provocation, while living the good life himself. Nothing Peter does to counter Mr. G. works, and the guru remains an obstacle, constantly demeaning them. But in the end he helps them evolve: Peter writes his own novel ; Gisela frees herself and leaves for a life of adventure as the guru's new companion; while Aisha becomes the manager of Peter's publishing house, the downcast refugee revealed by Mr. G. for who she truly is.

These transformations do not come smoothly. Peter fights Mr. G. all the way, seeing him as a lecher making moves on his wife. Aisha does all to expose him as a con man. Only Gisela sees him as the true Gurdjieff. In the end, we do not know if Mr. G. is a fake or the real thing. This is not important. He has changed them all for the best through his harsh questions and disturbing actions. Though undesired, uncalled upon, and truly flawed, Mr. G. sure turned out to be their guru.

# LEITWOLF FILMPRODUKTION GMBH

## LEITWOLF FILMPRODUKTION GMBH

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## Producer's Note

Marc Augé, a French anthropologist, has coined the phrase of „non-places“: spaces where concerns of relations, history, and identity are erased. Examples of a non-place would be a motorway, hotel room, airport or supermarket. Every identity turns to be equivalent with one goal of getting away. No judgement is made through social classes. The truck stop, the main location of our film, can also be considered as a non-place. People show up and go away. It is a continual process of coming and going. Like a metaphor for many encounters in life.

The atmosphere of moments of fleetingness is mirrored by the truck stop. Like under a burning glass we dig deeper into our protagonists' lives that are all interweaved and tell us something about life and love.

**English title**  
**Original title**

# HOWLING WOLVES

RUDELTIERE

An epic mosaic of interrelated characters in search of love and the meaning of life at a truck stop at the German-French border.

<b>Length</b>	90 min.
<b>Genre</b>	Drama
<b>State of development</b>	Treatment available, director attached
<b>Producer</b>	Andrea Kuehnel
<b>Scriptwriter</b>	Cherokee Agnew
<b>Director</b>	Benjamin Teske
<b>Shooting Period</b>	Spring 2020
<b>Shooting Locations</b>	France, Germany (Truck Stop "Goldene Bremm")
<b>Budget</b>	€ 3 million
<b>Secured financing</b>	-
<b>Partners attached</b>	FFA (Treatment development)
<b>Looking for</b>	Coproducers from France, Broadcaster

## Synopsis

HOWLING WOLVES (German title: RUDELTIERE) tells the story of five people who meet by coincidence – or is it fate? The place of encounter is a small truck stop in the middle of nowhere, somewhere between the German and French border. A place that has no beauty at first sight, a place where people don't stay longer than necessary. But it's also a microcosmos in which every kind of contact is possible, because sooner or later we all have to take a break at a road-house.

People cross borders with different hopes and expectations – as well as the five main characters of our story. No matter how different they are, there's one thing that connects them: They all have a deep desire of belonging and they're all struggling with finding their place within the pack. Sometimes it requires a lot of courage to find your right spot – and that's what HOWLING WOLVES is about.

## NEUE BIOSKOP FILM

### NEUE BIOSKOP FILM

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## Producer's Note

Originated in Germany with European partners, we aim to produce enthralling stories with a German core for the international marketplace. This script united the universal element of a love story that wasn't meant to be and the distinctive setting of the vibrant German capital in the 1920s.

Our production's relevance for today's audiences is equally important to us. We not only want our films to find their place in the market (and be profitable as a result) but to make a contribution. JUST BE DIETRICH does so in many aspects, but most of all as plea for women's self-determination. Against the background of MeToo, strong and complex female role-model characters as well as challenging and diversified roles for actresses are more in demand than ever. Who could be a better fit than the style icons and trailblazers of an entire generation?!

Not least is Marc Rothemund's interest a proof for the project's timeliness and zeitgeist as well as its huge potential. He has established himself as one of Germany's top directors with box office hits like THIS CRAZY HEART and MY BLIND DATE WITH LIFE. Particularly noteworthy is of course his world-wide awarded masterpiece SOPHIE SCHOLL, which was nominated for the Oscar and won several German and European Film Awards as well as two Silver Bears at the Berlin Film Festival.

**English title**  
**Original title**

# JUST BE DIETRICH

JUST BE DIETRICH

JUST BE DIETRICH is the love story of two extraordinary women who believe in and fight for their dreams of self-definition and unconventionality which were far ahead of their time.

**Length** 100 min.  
**Genre** Drama  
**State of development** Confirmed engagement with Scriptwriter  
Screenplay version n° 2  
**Producer** Dietmar Güntsche & Martin Rohé  
**Scriptwriter** Christopher Canaan  
**Director** Marc Rothemund  
**Shooting Period** 2020  
**Shooting Locations** Tba.  
**Budget** € 8,500,000  
**Secured financing** 40%  
**Partners attached** tba.  
**Looking for** Coproduction partners & financing

## Synopsis

The story is based on real events.

When the young and still unknown Marlene Dietrich meets the music hall dancer Anita Berber she can have no idea how much this chance encounter will influence her. In the swinging Berlin of the 1920's both are wannabe's in search of a career.

While Marlene is insecure and shy, Anita is at ease with her body and her sexuality. The attraction between the two women is palpable from the first glance. But their shared happiness can't last. Anita's penchant for drugs and her thirst for extreme experiences draws her ever deeper into a dangerous maelstrom. Marlene, whose career is steadily blossoming, is powerless to save her. Finally, yearning for a family, she leaves Anita to marry the film producer Rudolph Sieber. The women remain deeply attached and still dream of a shared future – even knowing full well that there's no going back...

## MEDEA FILM FACTORY

### MEDEA FILM FACTORY

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## Producer's Note

A photographer who has created masterpieces of photography with his pictures. Street photography, portraits of famous personalities like Hannah Arendt, Albert Einstein or Marlene Dietrich. Fred Stein enters into a dialogue, his camera wants to capture the moment that counts.

The artist is Fred Stein, father of renowned Hollywood cameraman Peter Stein. When I had the opportunity to meet Peter Stein personally in Hanover, I was immediately inspired by the idea that the son wants to realize a portrait of his father with the title OUT OF EXILE.

Together with his wife Dawn Freer, Peter Stein went on a search for traces of his own story, immersing himself in the moving biography of his father, his parents.

As a producer and author, I have produced my own film portraits, including those of Michael Ballhaus, Udo Jürgens, Emma Thompson, Wim Wenders, Ai Weiwei, David La Chapelle, Jeff Koons and Nan Goldin. Now I want to do the postproduction of the film in Lower Saxony together with my company Medea Film Factory, Peter Stein and Dawn Freer.

**English title**  
**Original title**

## **FRED STEIN - OUT OF EXILE**

FRED STEIN – OUT OF EXILE

A film about the impressive work of an almost forgotten pioneer of the 35mm camera, Fred Stein, who had to flee from the Nazis first to Paris and then to New York – his son Peter follows Fred's footsteps in this very personal film.

<b>Length</b>	80 min.
<b>Genre</b>	Documentary
<b>State of development</b>	Confirmed engagement with Scriptwriter Screenplay already written by Peter Stein
<b>Producer</b>	Irene Höfer
<b>Scriptwriter</b>	Peter Stein
<b>Director</b>	Peter Stein/Dawn Freer
<b>Shooting Period</b>	Until October 2018
<b>Shooting Locations</b>	New York, Dresden, Hannover
<b>Budget</b>	€ 280,000
<b>Secured financing</b>	€ 80,000
<b>Partners attached</b>	Peter Stein, nordmedia
<b>Looking for</b>	Co-producer

## **Synopsis**

Many people know the photos of Fred Stein but few know his name; his portraits of Albert Einstein and Hannah Arendt are icons. Our film seeks out this forgotten photographer. Who was this man who fled the Nazis, first to Paris and then to New York, and who, despite such upheaval, had a positive, often humorous view of the world? His son Peter traces his father's footsteps in a very personal film.

Fred Stein died before photography was recognized as an art form, and his work lay forgotten in a closet. His son Peter Stein has brought his father's work to the public, and it is being re-discovered through exhibits in museums in Germany and France.

The film follows three threads: the life of Fred Stein, his work, and the efforts of his son Peter, himself a well-known cameraman, to gain recognition from the art world.

Stein's dramatic life is told from a first-person perspective. A well-known actor will read excerpts from Stein's writings, as his authentic voice. Together with archival video, period music and family photos, this will create a multi-layered, intimate portrait.

Another thread follows his son. As a child, Peter walked the streets of New York with his father, learning photography from him, giving Peter deep insights into Fred Stein. His later adventures in the art world are eye-opening.

Finally, the heart of the film: the photographs themselves. Hundreds of brilliant black and white pictures: exciting images of Paris in the 1930s, New York in the 1940s, and over 1200 portraits; vivid and mesmerizing photographs of a time gone by.

## REYNARD FILMS

### REYNARD FILMS

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Katharina Weser

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## Producer's Note

What do you associate with the GDR? A dictatorship with a secret service and dead bodies at the Berlin wall? People in ugly jeans and silly cars? Nude beaches? There's more to East German cultural heritage than that! The story of the non-conformist painters of the GDR is untold, has a high identification potential and reflects the German reunification like no other subculture!

Since 2014, director Tom Ehrhardt has been conducting over 60 interviews. In 2015, the project was awarded the research scholar-ship "Gerd Ruge Stipendium" (Film- und Medienstiftung NRW) and in 2017 it was part of the Documentary Campus Master-school. It was pitched at DOK Leipzig in October 2017. The project is in pre-production.

**English title**  
**Original title**

# THE FORGOTTEN TREASURE

THE FORGOTTEN TREASURE

The story of the german reunification told from the perspective of the fine arts.

<b>Length</b>	80 min.
<b>Genre</b>	Documentary
<b>State of development</b>	Confirmed engagement with Scriptwriter Screenplay version n° – final version – film is in pre-production
<b>Producer</b>	Katharina Weser
<b>Scriptwriter</b>	Tom Ehrhardt
<b>Director</b>	Tom Ehrhardt
<b>Shooting Period</b>	01.05.2018 – 01.03.2019
<b>Shooting Locations</b>	Rio (Brasil), Berlin, Leipzig, Erfurt, Dresden
<b>Budget</b>	€ 150,000
<b>Secured financing</b>	€ 20,000
<b>Partners attached</b>	None yet
<b>Looking for</b>	European co-producer, distribution, sales, TV channels

## Synopsis

It's quite possibly the most beautiful parallel world of the more recent art history: the non-conformist scene of the German Democratic Republic. United in silent but stubborn resistance against the dictatorship and yet connected to it in passionate disloyalty, it was populated by highly qualified, introverted individualists. Some – like Neo Rauch – made it out of the shadows of the cold war. Most of the others never broke through and many actively rejected the art market of the west. The GDR art scene still exists. Although it didn't make it big as many experts thought it would. Instead it never managed to become mainstream – or maybe it just didn't want to: neither under communist rule, nor in reunified Germany.

THE FORGOTTEN TREASURE tells a tale about this silent and stubborn survival from three different perspectives: the artists, the curators and an eccentric collector from the Brazilian jungle. We'll show that the fight for a shared German cultural identity is a proxy war and mirrors the difficult path towards a real German reunification in striking fashion. From the illegal galleries in East German backyards to the international art fairs and on to the swamps of the Brazilian Amazon: this story will be authentically and innovatively told from different points of view. Our trip through time and around the world will show that a forgotten treasure has been right under our noses the entire time.

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**OTHER  
PROJECTS**

***HINTERLAND***

***NEBULA***

# AMOUR FOU LUXEMBOURG

## AMOUR FOU LUXEMBOURG

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## Producer's Note

HINTERLAND will be set in an expressionist world, where the 1920s locations in Vienna and the internal film sets are structured appropriately. The aim is to make the collapse of the old world and the dawn of a new era tangible: asymmetrical walls, horizons with diagonal orientation, blinding lights and sharp contrasts – all bearing witness to the disappearance of old values and the beginning of a new age.

Shooting with the cast will take place in green screen sets, while the locations themselves will be filmed in a combination of digital sets with objects and props.

We shall gather together an artistic and technically experienced team to make this film. Oscar-winning director Stefan Ruzowitzky will be joined by DoP Benedict Neuenfels. Murathan Muslu, one of the greatest talents in Austrian cinema, will take the part of detective Perg. Vicky Krieps, who achieved international recognition with Phantom Thread, will play Dr. Theresa Körner. Beta Cinema will take charge of international sales.

**English title**  
**Original title**

# HINTERLAND

HINTERLAND

The film is set in Vienna in 1920 and combines a gripping thriller plot with highly artistic aesthetics.

<b>Length</b>	90 min.
<b>Genre</b>	Thriller
<b>State of development</b>	Confirmed engagement with Scriptwriter Screenplay version n°_ shooting version 3.2
<b>Producer</b>	Oliver Neumann, Bady Minck, Alexander Dumreicher-Ivanceanu, Robert Marciniak
<b>Scriptwriter</b>	Hanno Pinter, Robert Buchschwenter, Stefan Ruzowitzky
<b>Director</b>	Stefan Ruzowitzky
<b>Shooting Period</b>	Summer 2019
<b>Shooting Locations</b>	Luxembourg, Germany, Austria
<b>Budget</b>	€ 6,350,000
<b>Secured financing</b>	€ 3,590,000
<b>Partners attached</b>	Freibeuter Film, Lieblingsfilm
<b>Looking for</b>	Coproducer France, Financing Partners, Broadcasters, Distributors

## Synopsis

HINTERLAND combines a gripping thriller plot with highly unconventional and experimental artistic aesthetics that correspond to the years immediately after World War 1. The story of Peter Perg, a former detective who returns to Vienna after seven years of horror in Russian captivity, takes us on a poignant, dark journey, right into the city of Vienna in the 1920s. Perg, the main character, is now a total stranger in this world where the old system has collapsed, but the contours of a new order are not yet clearly visible. When he is confronted out of the blue with a mysterious murder, he sets out to bring the killer to justice. The ally on his side: Dr. Körner, a cold blooded and experienced forensic female doctor. They pursue the perpetrator... and slowly the progressive doctor and the former army officer come to be linked by more than a determination to fight crime. As the pursuit of the criminal gains momentum existential questions arise: what is the truth, and what is heroism in times of war? Which perspectives can we develop in a world where nothing is stable or straight any longer? HINTERLAND will create the sombre feel of a menacing, shadow world, in which the protagonists move on a highly emotional level. The visual concept, aesthetically influenced by expressionistic film semiotics, is based on green screen techniques. That will allow us to move the camera practically everywhere conceivable, create unique compositions and recreate historic places that have long been lost in reality. On the production level, the project is set up in a coproduction structure between Luxembourg, Austria and Germany. The highly qualified main crew and cast is confirmed, and our first test shootings show the great potential of this project in terms of both artistic quality and wide distribution.

# LETTERBOX COLLECTIVE FILMPRODUKTION

## LETTERBOX COLLECTIVE FILMPRODUKTION

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## Producer's Note

With current political tendencies in many countries around the world towards terrible laws and regulations about abortion and therefore a loss of women's rights this liberating female-driven story and perspective on a modern woman's artistic life is a statement about freedom of choice in life and love. It's not an easy one to make but one that has to be faced and addressed on an exclusively personal level. This is the intimate story and journey of Elsa and the unborn soul growing inside of her.

Told as a multi-national and multi-lingual (French, English, partly German) modern story by a very sensitive Swiss-French female debut feature filmmaker, this project has potential for co-productions with either France, Germany and/or Scandinavian countries (preferably Norway) to aim for a well-funded and structured production paired with a strong female lead aiming for a suitable international festival premiere and release.

**English title**  
**Original title**

**NEBULA**  
NEBULA

Following an unexpected pregnancy, a young dancer from Berlin flees to the north and only comes at ease with her future facing the Northern Lights in Scandinavia.

**Length** 90 min.  
**Genre** Drama, Road Trip  
**State of development** confirmed engagement with Scriptwriter Valerie Anex  
screenplay version n°3  
**Producer** Noah Bohnert  
**Scriptwriter** Valerie Anex  
**Director** Valerie Anex  
**Shooting Period** Winter 2019/2020  
**Shooting Locations** Berlin, Scandinavia  
Berlin, Scandinavia  
(potentially Oslo and the Nordkapp in Norway)  
**Budget** € 1.8 million  
**Secured financing** In development  
**Partners attached** Script Lab: went through Atelier Grand Nord  
**Looking for** Co-producers (France, Germany, Norway), TV, sales, distribution

## Synopsis

Elsa (30), a contemporary dancer facing an unexpected pregnancy decides to leave her life in Berlin behind to hit the road to the North in order to clear her head and to determine if she wants to keep this unborn child growing inside of her or not. This road trip in the middle of frozen and obscure winter landscapes of Northern Europe made of encounters and adventures will bring new perspectives and helps her take a decision.

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# GermanFilms

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# FrenchCinema

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