

LES RENDEZ-VOUS

FRANCO—  
ALLEMANDS  
DU CINÉMA  
DAS DEUTSCH—  
FRANZÖSISCHE  
FILM—

TREFFEN

# COPRO— DUCTION MARKET



LES ARCS

18/19/20 DÉCEMBRE 2017

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

# 2017

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# GERMAN PROJECTS

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## PRODUCER'S NOTE

Though FOREST will present almost only Syrian (amateur) actors who are located in the midst of the metaphorical and gloomy scenery of a dark Western European forest, the film will not be an experimental arrangement but a compelling adventure story based on facts : the war didn't only produce 470,000 deaths so far but also up to 5 (!) million refugees – almost half of them are on their way to Europe or already living there.

This is precisely why FOREST will not be a German film but above all 100% European. While the forest and refugee centre will be located in Germany's Schwarzwald-region where the main part of the film will be shot, a trip to a European metropolis brings our protagonists across the close border to France (Strasbourg). That's how a both artistically challenging and entertaining arthouse film will come to life in the heart of Europe, whose socially relevant topic is of global interest.

**English title :** ..... **FOREST**  
**Original title** ..... **WALD (German) / FORÊT PROFONDE (French)**

When a native of Aleppo, 16-year-old Amin, arrives with his sister in a refugee camp in the middle of an European forest, he initially hopes to have escaped the turmoil of war in Syria forever...

**Length :** .....100 minutes  
**Genre :** .....Anti-War, Coming of Age  
**State of development :** .....Screenplay  
**Producer :** .....Neufilm GmbH  
**Scriptwriter :** .....Leis BAGDACH, Constanze KNOCHE  
**Director :** .....Constanze KNOCHE  
**Shooting Period :** .....2019  
**Shooting Locations :** .....Germany / France  
**Budget :** .....1.2 M€  
**Secured financing :** .....120,000 €  
**Partners attached :** .....None  
**Looking for :** .....Distributor, Sales agents, Coproducers, TV,  
.....Regional funds

## SYNOPSIS

When a native of Aleppo, sixteen-year-old Amin, arrives together with his sister Latifa in a refugee camp in the middle of an European forest, he initially hopes to have escaped the turmoil of war in Syria forever.

One thing that fills him with new vitality is his friendship with the 25 year-old Sherif, who takes care of him and audaciously shows him how to circumvent the strict rules of their new home.

What begins as an exciting adventure, however, gradually develops into a nightmare. The full force of the events of war in distant Syria catch up to the exiles when a firearm turns up.

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### PRODUCER'S NOTE

FRANKY FIVE STAR is the second feature film by Birgit Möller, who co-wrote the script with writer Knut Mierswe, and is suffused by a unique charm, an existential drollery and a human affection for the vulnerable and lonely, although the heroine Franky isn't literally lonely. When Birgit approached me in 2012 with her idea and since I knew her previous works, her nationally and internationally well received commercials, short films and her feature film debut VALERIE, I was immediately hooked by this unpredictably tender and unapologetically twisted romance between Franky and Hasi, which has nothing to do with the expected standard-issue and still offers a universal take on the meaning of life and love. As in her debut Birgit Möller will show in FRANKY FIVE STAR a female protagonist experiencing a nagging struggle for self-acceptance and her inner balance.

The development of the script and the project was supported in both stages by the regional fund nordmedia and will be now for the first time presented at the international co-production market in Les Arcs 2017. At the moment I am in the stage of packaging with my Finnish co-producer Jussi Rantamäki from Aamu Film Company. This collaboration is the continuation of our successful co-production THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI by Juho Kuosmanen. We'd like to liaise with the cinematographer J-P Passi because his cinematographical sensibility seems to be perfect for this narrative and technically challenging experiment. With the Finnish actress Oona Airola we intent to complete the cast for the parts in Franky's innerworld, for which highly acclaimed Sophie Rois is already attached as well as the Berlinale Shooting Star Jella Haase as the main part Franky with her love-interest Edin Hasanovic as Hasi.

At this point we are strengthening our ties with Lucas Schmidt/ZDF Kleines Fernsehspiel, who has been also involved as commissioning editors for Birgit's debut VALERIE as he has strong hopes for Birgit, being one of the new generation of female directors, to make her second feature film, which is mostly even more difficult to direct than a first time feature or graduation film.

Considering the previously described co-production status we aim to close the financing period till late 2018 and start working on pre-production accordingly. Principal photography would ideally start end of 2018 / beginning of 2019.

**English title :** ..... **FRANKY FIVE STAR**  
**Original title :** ..... **FRANKY FIVE STAR (English)**

When things get too much, Franky checks into a hotel, which exists only in her head. The hotel is the home of four entirely different personalities, who alternately rule over her actions in real life.

**Length :** .....100 minutes  
**Genre :** .....Comedy  
**State of development :** .....Financing  
**Producer :** .....One Two Films, Aamu Film Company (Finland)  
**Scriptwriter :** .....Knut MIERSWE, Birgit MÖLLER  
**Director :** .....Birgit MÖLLER  
**Shooting Period :** .....2018/2019  
**Shooting Locations :** .....Bremen/Lower Saxony in Germany + South Finland  
**Budget :** .....2.8 M€  
**Secured financing :** .....95,000 €  
**Partners attached :** .....TBA  
**Looking for :** .....Sales agents, International distributor, Private funds/  
.....banks, Regional funds

### SYNOPSIS

Franky and her best friend Katja are inseparable while they nearly share everything with each other.

But Franky has one little secret : in her mind are existing four different personalities called Ella, Frank, Leni and Mrs. Franke with whom she lives in an Hotel. Franky is trying hard to find the right path in her life while her different Alter Egos have their very own ambitions. They want love or – finally having sex.

As of all things Franky is landing in bed with Katja's boyfriend and the initial comedy develops into a drama about friendship and trust.

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## PRODUCER'S NOTE

As the war came to an end in 1945, the people sensed it, but they were made believe by their leaders that things would take a turn again. Relentless propaganda over the radio, the mustering of the old and children for the Volkssturm, and the summary execution of people who showed the advancing Allies a white flag, were the order of the day. From this perspective, the uprising of Pfullingen's women was an act of great boldness and civic courage. In March 1945 the women chased the town's commandant away by the thousands on the market place and disarmed the Volkssturm. After that they simply pushed the train cars, which were erected as tank traps, into the valley. Last but not least, Sophie Schlegel, draped in white sheets, surrendered the town of Pfullingen to the French troops positioned before the town. The war in Pfullingen was over without a single shot being fired. Sophie Schlegel was crucially involved in the riot the women organised.

A great, untold story we want to fictionalize for movie theatres. For the past seven years we've continually driven the project on with great effort and costs. We researched the historic events, went to archives and visited Pfullingen, collected contemporary material and spoke with witnesses of this time period. Furthermore, we've tried various storytelling approaches with different writers. Finally we developed the attached treatment together with Barbara Antičević. Jochen Alexander Freydank, whose short film TOYLAND won the Oscar in 2009 has expressed his interest to direct the film.

Our next steps include script development, casting actors, research in military historic archives in Freiburg and Paris, and collect documents, photos, texts, and protocols from this time. The story is part of German-French history. We aim to realise this project together with a French partner. We believe this story and the events it is based on to be extraordinary and at the same time universal, so much that we're convinced: we can turn it into a big, emotional and fantastic film, with a strength residing in it that could hardly be greater.

**English title :** ..... **THE LAUNDRESS**  
**Original title :** ..... **DIE WÄSCHERIN (German)**

Led by the washerwoman Sophie Schlegel, the women of Pfullingen stand up, shortly before the end of WWII, to fight back against the senseless butchering of their sons, husbands and fathers in the Volkssturm.

**Length :** .....100 minutes  
**Genre :** .....Drama, Historical  
**State of development :** .....Treatment, Script Development  
**Producer :** .....FFL Film- und Fernseh-Labor Ludwigsburg GmbH  
.....& Co. KG  
**Scriptwriter :** .....Juliette ALFONSI, Barbara ANTIČEVIĆ,  
.....Matthias DRESCHER  
**Director :** .....Jochen Alexander FREYDANK  
**Shooting Period :** .....March – May 2019  
**Shooting Locations :** .....Germany  
**Budget :** .....3.5 M€  
**Secured financing :** .....25,000 €  
**Partners attached :** .....None  
**Looking for :** .....Distributor, Sales agents, Coproducers,  
.....Private funds/banks, TV, Regional funds

## SYNOPSIS

Spring 1945 : the French have reached the Rhine, the Allies are flying air raids, the bombed-out seek protection in Swabian Pfullingen. When the French prisoner of war, Pierre, is assigned to Sophie Schlegel's laundry, they are hostile to each other. Only 16-year-old runner Felix is open towards Pierre.

A friendship blooms between Pierre and Sophie, when she uncovers her secret : her sick daughter was murdered by the Nazis. Sophie confronts her pain. When Felix's mother dies and Felix stands in front of her door, Sophie understands that this is a chance.

Then the Volkssturm is summoned and Felix mustered, Sophie stands up – and with her all of Pfullingen's women. The women chase the Nazis away. Sophie surrenders the village peacefully to the French.

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## PRODUCER'S NOTE

I met Shahr for the first time in 2012. Since then we have worked closely side by side on a pentalogy - five feature films - realizing the first one WOLF AND SHEEP, Shahr's debut feature, which won the main award at Director's Fortnight 2016, as well as developing the ones to follow. All five films are based on the autobiographical piece written by Shahr's best friend Anwar Hashimi.

For each feature film, Shahr knows the storyline. Each film has the same main character, though not played by the same actor and each film can be seen separately, standing on its own, but all together, they become an entire work reaching a completely other level. Shahr's vision, humor and honesty mixed with her poetic sense for details and love for everyday life is what I'm proud to be part of.

She wants to produce Afghan cinema. She wants to tell personal stories from a country, which is full and rich of them, but doesn't dare to let them out into the public, doesn't dare to share them. Sometimes I think, this is the root of the problem in Afghanistan, and Shahr stays to create films that will heal an entire country. Heal Afghanistan.

Currently we are financing the second part of the five films, THE ORPHANAGE.

**English title :** ..... **THE ORPHANAGE**  
**Original title :** ..... **THE ORPHANAGE (English)**

The Orphanage is the symbol for what Afghans experience through years living in Afghanistan : being in the middle of a war they are not even part of.

**Length :** .....100 minutes  
**Genre :** .....Drama, Historical  
**State of development :** .....Final script stage, financing  
**Producer :** .....Adomeit Berlin (Germany), La Fabrica Nocturna (France), Adomeit Film (Denmark)  
**Scriptwriter :** .....Shahrbanoo SADAT  
**Director :** .....Shahrbanoo SADAT  
**Shooting Period :** .....August-September 2018  
**Shooting Locations :** .....Tajikistan, Germany (Berlin Brandenburg),  
.....possibly Russia  
**Budget :** .....1.3 M€  
**Secured financing :** .....574,572 €  
**Partners attached :** .....Arri International support program, Asian Cinema  
.....Fund, Cinereach, Center for culture and development,  
.....Media slate/Adomeit Film Invest, Adomeit Berlin Invest,  
.....Director deferral, Torino Film Lab production award,  
.....Cinema Du Monde, Hubert Bals, World Cinema Fund  
**Looking for :** .....Distributor in France and Germany, Sales agent,  
.....Co-producers (Luxembourg +/- other countries),  
.....Private Funds/Banks, TV (especially German TV!)

## SYNOPSIS

THE ORPHANAGE is about an orphanage, its pupils and their everyday life. It is set in Kabul, Afghanistan, in the late 80's when the number of orphans was heavily increased due to the Soviet-Afghan war. Ethnic background is crucial; therefore the children lie in the registration office upon arrival, making up a fake but hopefully more powerful identity, by pretending they belong to a different ethnicity than their own.

Qodrat, 14, who is Hazara, does the same; he changes his ethnicity to Tajik. Qodrat lived on the streets, selling illegally cinema tickets to Bollywood movies on the black market, when the police caught him and brought him to the orphanage. Now he shares his room with a couple of older boys, who pick on him. Qodrat dreams himself away to situations right out of an Indian Bollywood movie until the day he becomes part of a group of friends. Aslodin, who looks like Maradona, just with red hair, takes him stealing apples from the garden, where the insane people live. Aslodin dreams of a football to owe, therefore, the friends have to find a way to make money. Asef is 16 years old; he is at the orphanage together with his uncle, Saaed, who is 4 years younger. Saaed is a true Soviet hater. Asef falls in love with the Manciple and stalks her heavily.

The Soviet Union invites orphans from Afghanistan to a summer camp in Moscow, where Qodrat and his friends visit Lenin, the mummy. Back in Kabul, the Soviets leave and the Mujahedeen take over Kabul. The civil war starts and the Hazaras occupy the orphanage and build their military base there. The children, who have relatives, leave, but many others including Qodrat have no one and have to stay. The Mujahedeen rob and force them to fight for them. One night as the Hazaras are about to be defeated, they decide to massacre the children. Qodrat can't prove he is actually Hazara as them. He and a few others manage to escape and make their way to Pakistan.

# FRENCH PROJECTS

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# LES FILMS PELLEAS

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## PRODUCER'S NOTE

I met Arthur Harari a few years after having seen LA MAIN SUR LA GUEULE, his fifth medium-length film that left a long-term mark on me. I told Arthur about my admiration for his work, and I simply asked him to develop a project with me. And that is precisely what we did with DARK DIAMOND, his first feature film, which received the Best New Actor César for Niels Schneider, as well as Beaune's Jury Prize, among other selections in prestigious festivals.

After this fruitful collaboration, we very soon wanted to work together again. Simultaneously, Arthur advised me to read FADE. Robert Cormier's novel's adaptation potential immediately stroke me. I was thrilled by the story itself just as much as by the challenge it will be for Arthur to try his hand at adaptation for the very first time, with the help of Maud Ameline, a reputed co-scenarist with whom our production company already had the chance to work before.

For this film, we're facing multiple stakes, complex and very exciting at the same time : we have to transpose invisibility on screen with subtlety, away from the spectacular superhero film fashion, but also to adapt a story settled in a very precise, incarnate milieu – America of workers in the thirties – in France, in a recent past, then in a contemporary time.

At the moment, we are still at a development stage : the authors have just finished the second version of the treatment, and they will soon start on writing the script. But we already know that the production cost will turn around 5 million euros.

English title : ..... **FADE**  
Original title : ..... **L'ECLIPSE (French)**

A small town in France, in an industrial valley, not so long ago... Paul Majewski, a reserved and rational teenager, finds out he has the ability to disappear.

Length : ..... *about 100 minutes*  
Genre : ..... *Drama, Thriller, Fantasy*  
State of development : ..... *treatment*  
Producer : ..... *David THION - Les Films Pelléas*  
Scriptwriter : ..... *Maud AMELINE, Arthur HARARI*  
Director : ..... *Arthur HARARI*  
Shooting Period : ..... *2019*  
Shooting Locations : ..... *France*  
Budget : ..... *6.5 M€*  
Secured financing : ..... *none yet*  
Partners attached : ..... *none yet*  
Looking for : ..... *Distributor, sales agents, coproducers, TV,*  
..... *regional funds*

## SYNOPSIS

Paul Majewski is the youngest of a Polish family of immigrant workers settled in a small French town, in the seventies. He's at the dawn of this teenage-years and begins to feel his first excitements, especially romantic ones : towards his voluptuous aunt, Rosanna; towards his childhood friend Laura, a tomboy girl yet endowed with an arousing sensuality. But beyond these emotions, natural for a boy of his age, he has been experiencing a deep change that soon comes out as an extraordinary discovery : Paul has the ability to disappear, just like his Uncle Arkady, a mysterious figure whose return in town has been the triggering factor of the "Fade" 's revelation.

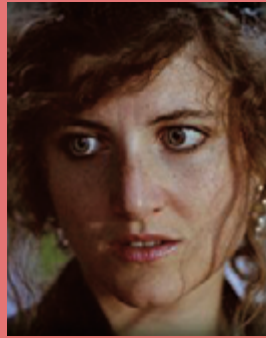
The young boy is soon drunk with this new and overwhelming power, despite his Uncle's warnings. But Paul soon realizes that such a gift can turn into a curse. The Fade pushes him to spy on his aunt and simultaneously, he grows apart from Laura. At the same time, a revolt is brewing at the factory. The workers are questioning the probity of Chamiec, the most important figure in town, as well as Laura's father. While the strike's violence reaches its height, Paul uses the Fade to get the proof of Chamiec's wrongdoings. But his decision leads to a tragedy. Uncle Arkady's warnings take on their full meaning... And Paul, devastated, swears to never use the Fade again.

Years later, Paul starts a search for the nephew who inherited the cursed gift. But who is the new "fader"? And above all, how can Paul protect him, or her, from the power's dark side?

## PHOBICS

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### PRODUCER'S NOTE

This project was born thanks to the knowledge and willing of Selim Nassib and Yolande Zauberman. When we met them almost two years ago and they told us about the (true) story of Golda Meir and her Palestinian lover, we were captivated... The writing of the script began and the first partners (TF1 international) came along with us pretty quick.

Everything was going so fast that Yolande Zauberman decided to slow things down and we all decided that we were going to produce a documentary project she had at the same time. We were right. Now that the documentary is almost done, we are ready to start the production of the movie the way it needs to. Not too expensive, not too indie.

Golda Meir is a very strong character that should be handled by a big actress to heighten the personality of Golda. Production wise, because Yolande Zauberman's movies are very appreciated in Germany and because some German production companies are much interested in Israeli subjects, we feel a coproduction between our two countries would be a strong idea to start with. Even if we have been in touch with Canadian and Israeli partners, it is very important for us that the movie starts from Europe and that we reinforce the European part.

Fabrice Bigio & Deborah Münzer

**English title :** ..... **GOLDA AND THE PALESTINIAN LOVER**  
**Original title :** ..... **GOLDA AND THE PALESTINIAN LOVER (English)**

A clandestine, dangerous and irresistible passion ... How did Golda Meir, the female incarnation of Zionism, find herself in the arms of a Palestinian lover ?

**Length :** ..... .90 minutes  
**Genre :** ..... .Action, Historical, Dramatic comedy  
**State of development :** ..... .script written  
**Producer :** ..... .Fabrice BIGIO, Deborah MÜNZER  
**Scriptwriter :** ..... .Olivier BEER, Selim NASSIB, Yolande ZAUBERMAN  
**Director :** ..... .Yolande ZAUBERMAN  
**Shooting Period :** ..... .fall 18 or spring 19  
**Shooting Locations :** ..... .various in Europe  
**Budget :** ..... .6.8 M€  
**Secured financing :** ..... .320,000 €  
**Partners attached :** ..... .None  
**Looking for :** ..... .sales and german coproducer

### SYNOPSIS

In 1928, during a British party in Jerusalem, 28-year-old Golda Meir met 35-year-old Skandar Pharaoni and spent the night with him. She resists, but both are drawn into a paradoxical, passionate relationship.

Golda is a young Zionist leader committed to the construction of the National Jewish Home in Palestine. Skandar is a rich Lebanese-Palestinian landowner. Progressively the historical reality in which each of them live appears. In Beirut, Harfouche, a 30-year-old mafia, swore to hire in the Pharaoni clan and manipulate him. He trapped the Marquis Jacques de Kreym and his wife Danielle, Skandar's sister. He drags them in a vicious circle they can't escape. The stake will be the land of Palestine which possesses the Pharaonis, even if it means destroying Skandar.

On the Zionist side, Harfouche knows Avram, the head of the intelligence services. The land he offers is very large, ideally placed - and its price exorbitant. The transaction is secret. Katznelson, the gray eminence of Ben Gurion, sends Golda to the United States for raising the needed funds. She does not know that this money is intended to buy the land of her lover. Even he ignores everything about the operation in which his sister Danielle, heiress of the land like him, has let herself in by Harfouche.

Golda goes to New York. Skandar is on board, he followed her. He helps her, introduces her. This trip will be their honeymoon. They come back with the money. But their affair is now out. And above all, the Zionist leaders understand that Skandar does not want to sell. They were trapped. Harfouche also manipulated them. This land is a matter of obsession for all...

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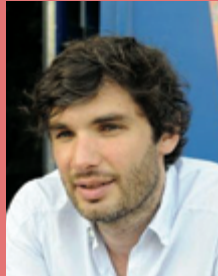


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## PRODUCER'S NOTE

When Andy Sommer came to tell us about this episode in Glenn Gould's life, we realized that we had the presages of a great drama that could be of strong interest to classical music fans and mainstream audience. Rather than a biopic we were seduced by the desire to focus on a crucial period when his whole universe suddenly shattered : when he falls in love with his best friend's wife. This is one of the transitional moments in the life of the Canadian pianist.

Already control freak and solitary, Gould could have been saved from his demons by a woman, but ended up falling into his madness of absolute control, making him a genius, but almost not a man anymore.

The quotation of the film is to be between 4 and 5 million euros. Even if it's a costume drama, we will take advantage of Gould's attraction for Canadian nature and long car journey to take the audience into Canada's majestic natural sets, contrasting with the interiors where the pianist built his own little world. Thus it will remain in a viable economy allowing an ambitious film at the screen, thought for international market and festivals. The interest of Sony is acquired to use Glenn Gould's recordings.

Regarding the original soundtrack, we would like to collaborate with Nicolas Godin (Air), whose last album Contrepoint is inspired by the music of Bach and Glenn Gould's interpretations. A French or English language film depending on the casting and potential partners are considered. Our preference is going to the English language for a Franco-Canadian co-production, but also German (the feminine supporting role is a German emigrant).

**English title :** ..... **GOULD LOVER**  
**Original title :** ..... **GOULD LOVER (English)**

In the 60's, eccentric Glenn Gould, the world's most famous pianist, falls deeply in love with his best friend's wife. Will she be able to turn him away from his genius demons and contradictions ?

**Length :** .....105 minutes  
**Genre :** .....Dramatic comedy  
**State of development :** .....Development  
**Producer :** .....Bel Air Media, Room 237 (France/Rémy DIAZ)  
**Scriptwriter :** .....Andy SOMMER, Gilles TAURAND, Hélène ZIMMER  
**Director :** .....Andy SOMMER  
**Shooting Period :** .....September to November 2018  
**Shooting Locations :** .....Europe, Canada  
**Budget :** .....4.6 Me  
**Secured financing :** .....None  
**Partners attached :** .....None  
**Looking for :** .....Sales agents, Coproducers, Private funds/banks,  
.....Regional funds

## SYNOPSIS

Gould, soon thirty, leads a popstar's life. But celebrity weakens him. By definitely ceasing concerts, escaping from the vertigo caused by a divided, subjugated and hostile audience, thus emphasizing the precision of studio work, Gould manages to find an inner balance. While in New York recording his last album, he meets Claire. He immediately falls in love with her. The new stability of his existence is now undermined. This rational and passionate artist must face an intimate struggle so that his personality and his genius survive this love.

"I am deeply in love with a certain beautiful girl. I asked her to marry me, but she turned me down but I still love her more than anything in the world and every minute I can spend with her is pure heaven..."  
(Glenn Gould)

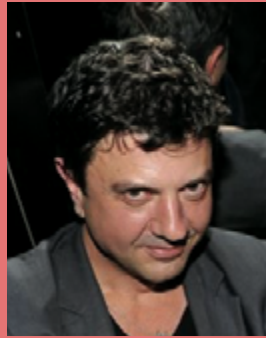
"I'll never forget Lukas standing by the station wagon and smiling," she recalled. "I said, 'Why are you smiling - I'm leaving you for Glenn.' He said, 'Don't be ridiculous, you'll be back next week-end.'"  
(Cornelia FOSS)

## LOCAL FILMS

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### PRODUCER'S NOTE

Paul Aivanaa is Tahitian. He left Papeete as a teenager to come and study in Paris. Tahiti is an obsession for him, like some sort of lost paradise and what he told me about this island was true : from a cinematographic point of view, it's an unexplored territory which has great richness to show, if you just put aside the clichés of palm trees and beaches. The whole archipelago vibrates with a sort of mystical power, and that's what's conveyed by PARADISE : the meeting of a young mixed-race man devoured by corruption and cynicism and a young Maori who has a gift that makes her the incarnation of an ancestral mythology.

It's this meeting of two worlds that the director wants to depict. On the one hand, urban Papeete, with its cosy villas and nightclubs, and on the other, the depth of the tropical forest and the poverty of the rural world, carried by two characters who will go to the very limit of their transcendence. Such images and scenes have rarely been portrayed at the cinema.

I find that the scenario possesses real emotional power and we are presently working on the casting of the film, which will principally be made up of inhabitants of the island. For TEIVI's character, we have in mind the German actor Sebastian Urzendowsky, who starred in UN AMOUR DE JEUNESSE and who also worked with Paul on his short, MES QUATRE MORTS. For that reason, we planned to bring on board a German co-producer. On the French side, we've secured CNC Avance sur recettes (480.000 €), theatrical distributor (UFO for 80.000 €) and French Polynésia territory subsidies (210.000 €). Coproduction share should be 65/35 with Germany which allows us to apply for Mini-Traité and Eurimages.

**English title :** ..... **PARADISE**  
**Original title :** ..... **L'OISEAU DE PARADIS (French)**

This film takes place in Tahiti and tells the story of TEIVI, a young mixed-race parliamentary assistant, immoral and unscrupulous, and of YASMINA, a full-blooded Maori teenager, plagued up by a miraculous gift.

**Length :** .....90 minutes  
**Genre :** .....Drama, Thriller, Fantasy  
**State of development :** .....final script / in financing  
**Producer :** .....Local Films  
**Scriptwriter :** .....Paul AIVANAA MANATE  
**Director :** .....Paul AIVANAA MANATE  
**Shooting Period :** .....April 2018  
**Shooting Locations :** .....Tahiti  
**Budget :** .....1.7 M€  
**Secured financing :** .....770,000 €  
**Partners attached :** .....French Polynesia Territory, UFO (Distributor),  
.....Polynésie 1ERE (TV)  
**Looking for :** .....Sales agents, Coproducers, Private funds/banks,  
.....TV Channels in the country of origin, Regional funds,  
.....Musical supervisor

### SYNOPSIS

TEIVI, aged 25, a parliamentary attaché at the French Polynesia Territorial Assembly, doesn't give a great deal of importance to his status, inherited from his father, now deceased but who used to be the charismatic leader of the separatist party. Teivi is not a politician at heart and his life runs its course between the boring debates at the Assembly and the underworld life of those who participate in the capital's nightlife.

YASMINA, a young chubby girl aged 16, with a dark look in her eye, lives with her aunt and uncle in a deprived part of Papeete's suburbs and who took her in after her mother's death. Submissive to her tutors who treat her like their servant and take advantage of her allowance, Yasmina wears herself out looking after the couple's five children as well as doing their cooking and cleaning.

But Yasmina has a gift. Like her mother, she's a Tahua, a healer who, according to Maori tradition, has magical powers : she can relieve pain by the laying on of hands and is capable of "feeling" other people's souls. She is not allowed to use her powers, which it is said, sent her mother so crazy that she died. She is in fact reluctant to use them. However, from time to time her aunt sends her clients to supplement her income. After yet another bad school report, aunt Rosa decides to find her a job and asks for assistance from Teivi who is her nephew by marriage.

So, as a favour, Teivi meets Yasmina, his distant cousin whom he barely knows and offers to help get her a job as a chambermaid in a luxury hotel. The minute Yasmina touches him she "feels" something and passes out. When the young man leans over her to comfort her, she whispers a mysterious phrase in his ear : "You are going to die... I will save you"

## DELANTE

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### PRODUCER'S NOTE

My will to produce a first film was always determined by the freshness and the emotion I would find in the look a director would have upon society topics that matter to me. It's the case of Benjamin Parent, who I met after I saw his short film, CE N'EST PAS UN FILM DE COWBOYS, which had been selected in Cannes Film Festival : it treats homosexuality and homophobia among teenagers with a rare sharpness and a touch of comedy to which I was very sensitive.

In all his work, Benjamin confronts his favourite topics : masculinity struggling with teenage years and popular kids. Identity questioning. This new project is about the difficulty for a boy to get out from childhood, to be what people expect him to be, to become part of a group...

The script skilfully alternates comedy and drama. Daily school life and family scenes remind us nostalgically of our high school years. The authentic atmosphere is rendered thanks to rich, complex and endearing characters, who completely drive the film.

Nevertheless, the project prepares great moments of cinema, built on beautiful settings and strong situations. Every element of the film is thought to grow around the plot twist, which brings a dual reading of the story and makes it richer and moving.

It's an ambitious project, and it's carried by a real author, whose preoccupation is to always dig deeper and deeper in topics that question him, until he finds his truth.

**English title :** ..... **STRONGER**  
**Original title :** ..... **BONHOMME (French)**

Tom, 16, hasn't grown up since he had a car crash with his brother Leo, 3 years ago. It's the middle of the year and Tom is entering a new high school, after being thrown out from the previous one. In order to confront bullies and to conquer the girl he loves, he's going to need Leo's advice on how to be a real man. Until Leo's vision of manhood becomes harmful...

**Length :** .....105 minutes  
**Genre :** .....Dramatic comedy, Coming of age  
**State of development :** .....Second draft  
**Producer :** .....Delante  
**Scriptwriter :** .....Benjamin PARENT, Théo COURTIAL  
**Director :** .....Benjamin PARENT  
**Shooting Period :** .....Autumn 2018  
**Shooting Locations :** .....France  
**Budget :** .....3.5 M€  
**Secured financing :** .....817,795 €  
**Partners attached :** .....None  
**Looking for :** .....International distributor, Sales agents, Coproducers,  
.....Private funds/banks, TV Channels in the country  
.....of origin, Regional funds

### SYNOPSIS

Tom is 13. His brother Leo, 18, is a promising basketball player, admired by his peers, by his father, and first of all by Tom, who wishes he could be a little more like him. One night, Leo and Tom sneak out of the house to get to a party. But on the road, they have a terrible car crash. Three years later, Tom hasn't grown up. He's 16, but still looks like a 13-year-old. His mother is pregnant with a little boy, and his father pays even less attention to him since Leo has left the house. It's March. Tom is entering a new high school, since he was thrown out from the previous one for unknown reasons. He's really scared at the idea of facing bullies, once again. Fortunately, Leo is with him. He won't let him go through that ordeal alone. He's going to coach Tom, so as to make him stronger and more confident. But Tom isn't Leo. He immediately makes friends with the dorkiest boy of the school, JB, and falls in love with his step-sister, Clarisse, a tough and beautiful black girl. Unreachable. Moreover, Clarisse's ex boyfriend is Stylane, a harsh popular kid who immediately targets Tom as his enemy. In order not only to confront Stylane and conquer Clarisse, but also to survive high school, Tom is going to need Leo's presence and advices more than ever.

If only Leo was actually standing next to him. But Leo isn't. He died in the car crash, 3 years ago, and Tom still isn't able to live without projecting the figure of his brother every time he feels weak and scared. As Leo's presence starts to be harmful, Tom needs to choose : following his brother's path through manhood and violence, even if he risks to sink into madness, or accepting to grieve and becoming the man he really wants to be.

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### PRODUCER'S NOTE

Since the production of *Waltz with Bashir* we have been regularly approached to work on animation projects for adults. We have therefore been attracted to the ones that are capable of renewing the genre from both an editorial and artistic point of view.

THE SIREN has all the qualities of a special film. Sepideh and her co-writer Javad take us into the heart of the Iran-Iraq war in the 1980s. They paint a powerful, personal picture of the conflict. We might modestly compare them to Goscinny's *IRREDUCIBLE GAULS* with a leader, Omid, facing an epic destiny. Assembled around him stands a gallery of extraordinary characters, tweaked archetypes that will give the film a tone oscillating between drama and dark humour. It is off-beat, part caustic part cynical, yet always colorful and accurate. It is the first project we read that ventures such a blend of different genres with an incredibly enticing prospect.

Far from taking a black and white stance, THE SIREN longs to be a refreshingly free film, in contrast with the harsh nature of its subject. Our leitmotifs are artistic interest and human questions it raises. These themes obsessed the director in her previous films *RED ROSE* and *TEHRAN WITHOUT PERMISSION*. We know from experience that it is a battle to make this kind of film, but we are fully behind her approach and determined to help her succeed.

This project fits entirely within the editorial policy that Les Films d'Ici has pursued for decades. It is in line with our long-standing high artistic standards and is part of a process of constantly bringing in new talented people to work with, which is in our DNA.

We share Sepideh's energy and vision for this film and we sense that the film has great potential.

**English title :** ..... **THE SIREN**  
**Original title :** ..... **La Sirène (French)**

1980. Abadan, oil capital of Iran, is facing Iraqi siege. Omid, 14 years old, stayed alone with his grand father. He will try to save the ones he loves with an old ship that becomes his ark.

**Length :** ..... *.90 minutes*  
**Genre :** ..... *.Drama, Action, Historical, Dramatic comedy*  
**State of development :** ..... *.fundraising, pre-production*  
**Producer :** ..... *.Les Films d'Ici, Lunanime (Belgium/Annemie Degryse)*  
**Scriptwriter :** ..... *.Djavad DJAVAHERY*  
**Director :** ..... *.Sepideh FARSI*  
**Shooting Period :** ..... *.2018-2019*  
**Shooting Locations :** ..... *.France, Belgium*  
**Budget :** ..... *.3.7 M€*  
**Secured financing :** ..... *.298,132 €*  
**Partners attached :** ..... *.Sophie Dulac Distribution*  
**Looking for :** ..... *.Sales agents, Coproducers, Private funds/banks,*  
..... *.TV Channels in the country of origin, Regional funds*

### SYNOPSIS

Abadan, Iran, September 1980.

Teenagers are scrabbling for control of a totally worn-out soccer ball. They are playing in a vacant industrial wasteland. In the distance, there is the beautiful chaos of a petrochemical refinery, smoking chimneys and pipes. After the usual arguments, the referee points to the penalty spot. Omid, a skinny 14-year-old boy with very light down on his chin, is in goal. He focuses on which way to dive. A player takes the penalty with a very fierce shot, but the goalkeeper hasn't moved : his eyes are not on the ball but following a flying object. Converging on the refinery, a missile crashes into one of the chimneys. The explosion comes at precisely the moment the ball hits the net. At first, players do not realise what happens. When they do, they run away in all directions. Omid's eyes reflect a world in the process of disintegration. In the space of a few minutes, the town has been gripped by chaos. Abadan, Iran's city of oil, is under attack by the Iraqi army. Omid gets home. His mother and younger siblings are leaving town and his older brother has signed up in the army.

He stays with his grand father and their goat after having tried to enlist in vain. He decides to set up his late father's bike, but faces the tragic accident of a good friend of his. He will then wander all around town, meeting unusual characters, all staying for a good reason. Among them, Pari, whom he falls in love with, and her mother, a great Diva. While the situation gets more and more difficult, he finds an old traditional ship, a lanj, at the port, and decides to upgrade it into an ark in which he will embark and save the ones he loves.

# NOTES

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*The Coproduction Market 2017 has been edited with information received up until October 30th, 2017. The publisher cannot be held for responsible for any changes made after this date or for any errors in the printing of this Guide.*

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