

Co-production meetings

| Sorrento, 11 April 2019

| Book of projects

iniziativa promossa da



nell'ambito del progetto Nuove Strategie per il Cinema in Campania – Azione 3 Empowering Talent / POC 2014-2020



con la collaborazione di



coordinamento



organizzazione

CINÉVENTI

Co-production meetings

Sorrento, 11 April 2019

Book of projects

- 6** AGALMA
- 10** AMORE POSTATOMICO
- 14** AT 68
- 18** FIAMMETTA
- 22** MARCO POLO: THE TRUTH ON A MYTH
- 26** NOSFERATU - CONCERT FOR METAL ENSEMBLE AND SILENT MOVIE
- 30** POMPEII - ANTICA DOMINA OF VIA DELL'ABBONDANZA
- 34** SAD LETTERS
- 38** THE WHITE KILLER
- 42** THE WINE ROADS
- 46** THERE WAS AND THERE WASN'T
- 50** V.A.S.
- 54** VEDI NAPOLI (SEE NAPLES)
- 58** VESUVIO

contents

Foreword

Film Commission Regione Campania

Film Commission Regione Campania was founded in 2004 by the Campania Regional Government with the aim of promoting Campania as an ideal filming location. We have always firmly believed that this task starts from creating better opportunities for locally bred talent and locally based business to flourish through cooperation with a wider community of professionals and industry players.

Over the years, we have witnessed fast and profound changes in the modes of production and fruition of audiovisual content – changes that have expanded and redefined both market and geographical boundaries. In this new context, it is ever more essential to foster an international outlook, while creating a space for locally based writers, film-makers and producers to develop their stories into fully-fledged screen projects, enhance their skills and vision in order to meet increasing demand for original and innovative content.

Thanks to the “Campania Cinema” Regional Law and the allocation of European funds channelled through the POC 2014-2020 programme, the Campania Regional Government has since 2017 granted over 16 million euro in incentives for the audiovisual sector as a whole. Around 70% of these resources has been allocated to audiovisual production and includes script development, market access and skills improvement schemes.

This considerable investment has raised the stakes in the challenges facing our local talent and businesses in the contemporary international market.

This is why we have seized the opportunity offered by the focus on Germany, the theme of this year’s Sorrento Cinema Meetings, to bring together filmmakers and producers from Campania with their German counterparts. To this end, in collaboration with Maja Workshops programme director Graziella Bildesheim, we have selected **14 audiovisual projects** that aim to bring Campania’s locations and heritage, its culture and new creative energy to an international audience. The projects range from drama to romantic comedy, from horror to *noir*, from animation to documentary and are presented in this book by the writers and producers themselves. We have collected their notes, intending this book of projects itself to be a work-in-progress endeavour, but at the same time an important step forward in boosting the circulation of ideas and aligning demand and offer in an exciting new market environment.

Film Commission Regione Campania



Foreword

Incontri Internazionali del Cinema di Sorrento

The **International Cinema Meetings of Sorrento** were created in 1936 by Gian Luigi Rondi, who turned Sorrento into the ideal place to promote and spread foreign cinema in Italy.

Through the monographic programs, the International Meetings present every year the films of a different foreign country. They introduced Swiss, Yugoslavian, Canadian and Australian Cinema in Italy, and brought to Sorrento the big names of international cinema, such as Jean-Luc Godard , Rainer Werner Fassbinder, Elia Kazan, John Houston, René Clair, Claude Lelouch, Martin Scorsese, Akira Kurosawa, Ingmar Bergman, Michelangelo Antonioni, Brian De Palma and Phillip Noyce. Pursuing a constant update and renewal of the event, and on the occasion of the 2019 edition dedicated to a surprising and innovating country like Germany, the International Cinema Meetings become the ideal place to host an important professional networking initiative, the Co-production Meetings. It's an important moment of professional and personal growth meant to promote the relationship and interchange between German and Italian cinema. The 41st edition of the International Cinema Meetings pays homage to authors, directors and other figures who influenced the international artistic and cultural scene, and who will be present in Sorrento for this meaningful focus on Italian and German cinema.

This important initiative, realized within the project New strategies for cinema in Campania by the Campania Film Commission in collaboration with the International Meetings of Sorrento and Maia Cultural Association, has been welcomed within our event to create an occasion of exchange between two film traditions which have many elements in common.

For producers of the region Campania, who showed and will keep showing the beauty of their land to the world with their projects, this will be a great opportunity to present new ideas and to give birth to new co-productions. Thanks to this initiative, German producers who will come to Sorrento will be able to get to know innovative Italian projects, while also enjoying the stunning landscape of Sorrento.

Remigio Trucchio

Artistic Director



Book of projects



AGALMA

PRODUCTION COMPANY

Parallelo 41 Produzioni

WRITER

Doriana Monaco

TAGLINE

**A priceless heritage.
The humanity that preserves it**

GENRE

Artistic, Cultural

CATEGORY

Documentary

LOGLINE

A close account of one of the most important archaeological museums in the world: the National Archaeological Museum of Naples, a place where the humanity that has created a priceless heritage over the centuries meets the humanity making every effort to preserve it to this day.

BRIEF SYNOPSIS

Naples. At the end of via Foria stands the majestic palace of MANN, the National Archaeological Museum which houses a monumental quantity of collections, including exhibits from Pompeii; all the human experiences of the ancients are represented in the works that populate the museum. The film aims to observe what happens every day in its interiors, focusing on the daily life of its workers. The restorers are struggling with delicate interventions that require care and time and constant maintenance work. Conservators are always looking for new ways to preserve the works better. Every day visitors and schoolchildren come from everywhere, crowding the numerous exhibition rooms, silent places where statues and artifacts of various kinds rest, waiting for their turn to alight on a new exhibition. **Agalma** wants to be a journey that explores every aspect of the museum, detecting the dedication that animates those who act within an imposing and delicate machine. Everything stands out in this great productive organism, not merely as the object of work to be done but something more meaningful, representing the preservation of the goodness of art over time. The museum reveals its nature as a material and intellectual construction site. Works that have been living for centuries are not only contemplated but constantly monitored, on account of their state of transience. Every move is a very delicate action, calling for numerous operations. The film offers a gaze directed towards these aspects, by narrating the various elements, underlining the fragmentary nature of the findings and of ancient and classical art itself.

THEMES

Archaeology is a science that interacts with history, philology, anthropology, not to mention the myriads of influences of the arts. We could say it is a method or approach

we can apply in order to extract eloquent answers from mute objects. These voices will speak, these objects will act on the stage where the plots of the film unfold: the Archaeological Museum of Naples, housing a considerable number of works from the ancient world and particularly from Pompeii. The humanity that has created this heritage over the centuries and the current humanity making every effort to preserve it, meet in this place.

CO-PRODUCTION POTENTIAL AND INTEREST

Agalma represents a privileged point of view that may interest art lovers and experts in art and culture. We want to share this vision and we truly believe we can meet outstanding professionals who will appreciate it.

Given its subject, the film, will resonate in many contexts, not only film markets, addressing audiences in various countries. The company will be present at art fairs trying to disseminate the beauty, the heritage and the stories that lie behind a museum like MANN, on screen and through the gaze of a young director.

MANN as a national museum and lender will promote the film through its network. Regione Campania and the City of Naples will promote the film to show the important work done in support of cultural tourism in the city.

On a national level, our distribution strategy aims at major

festivals where the company has already shown many prize winning films (such as Torino, Bellaria, Salina, Festival dei Popoli, Napoli Film festival).

With regard to theatrical release, Parallelo 41 has for many years been part of an independent cinema distribution circuit in Italy and has a very active collaboration with Istituto Luce, Rai Cinema and Lab 80, a long-established Italian film distribution company that pays special attention to independent cinema.

The film will be presented to the main broadcasters in Europe, such as YLE, ARTE, Sky, BBC, France TV.

AUDIOVISUAL REFERENCES

National Gallery, Frederick Wiseman (2014)

Mediterranée, Jean-Daniel Pollet (1963)

Il tempio di Bassae, Jean-Daniel Pollet (1964)

La ville Louvre, Nicolas Philibert (1990)

La Colonna Traiana, Luciano Emmer (1972)

Francofonia, Aleksandr Sokurov (2015)

I favoriti della luna, Otar Iosseliani (1984)

L'infinita fabbrica del Duomo, Massimo D'Anolfi e Martina Parenti (2015)

Anche le statue muoiono, Chris Marker e Jean Rouch (1951)

L'impero di marmo, Folco Quilici (2004)

Le mura di San'a, Pierpaolo Pasolini (1973)

Natural History, James Benning (2014)

Viaggio in Italia, Roberto Rossellini (1954)

Il pianeta azzurro, Franco Piavoli (1981)

La jetée, Chris Marker (1962)

MAIN CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

The work presented is a documentary and this is its technical cast:

Story and direction **Doriana Monaco**

Director of photography **Doriana Monaco, Martin Errichiello**

Sound **Filippo Maria Puglia**

Assistant director **Ennio Donato**

Editor **Enrica Gatto**

Produced by **Antonella Di Nocera - Lorenzo Cioffi**

A production by **Parallelo 41 Produzioni and Ladoc**

with the support of **Regione Campania Film Fund**

in collaboration with **MANN Archaeological Museum of Naples**





PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

DIRECTOR Doriana Monaco Was born in Benevento in 1989. She studied Archaeology and History of Arts at the Federico II University of Naples. In 2014 she was involved as an assistant director in the making of the film *Perez* by Edoardo De Angelis and in 2015 she directed her first two short films *Anatomia di un pensiero triste* and *Laziest girl in town*. In April 2016 she joined “Filmap - Atelier del cinema del reale in Ponticelli” directed by Leonardo Di Costanzo. At the end of the course she made the short documentary *Cronopios* selected at Trieste Film Festival 2017.

PRODUCER Antonella Di Nocera After a Master’s Degree in Performing Arts at Middlesex University in London and a Fulbright Scholarship at City University in New York,

she became the director of Arci Movie. In 2009 she started *AstraDoc*, a long running season of documentary films. In 2002 she founded *Parallelo 41*, an independent production company specializing in short films and documentaries, such as *Corde* and *La seconda natura* by Marcello Sannino (both award winners at the Torino Film Festival), *Le cose belle* by Agostino Ferrente and Giovanni Piperno (Nastro D’Argento - Best Italian documentary 2014), *Il segreto* by cyop&kaf (Cinéma du reel award 2014), *Aperti al pubblico* by Silvia Bellotti (Grand Prix Nanook Jean Rouch Int. Festival 2018).

In 2011 she started *Venezia a Napoli. Il cinema esteso*, which has brought to Naples film-makers like Laurent Cantet, Amos Gitai and Mohsen Makhmalbaf. She has been the coordinator of FILMaP - Atelier del cinema del reale, a center devoted to training and production of documentary films since 2014.

EXTRA NOTES

Teaser: <https://vimeo.com/314516135>

CONTACTS

Antonella Di Nocera

ph +39335582616

antodinocera@gmail.com

parallelo41produzioni@gmail.com



AMORE POSTATOMICO

PRODUCTION COMPANY

EWC 2001

WRITERS

**Vincenzo Caiazza, Valentina Cerasuolo,
Chiara Cepollaro**

TAGLINE

**Amore Postatomico - Power is Social -
Web reputation**

GENRE

Drama

CATEGORY

Feature Film

LOGLINE

Being a woman in the social media era: at what cost?
The future is more present than ever

BRIEF SYNOPSIS

The film tells the dramatic story of a young woman, Titti, who finds herself in the whirlwind of a ferocious media blast, caused by a sex tape that ended up online. Titti is a cartoonist and works for an important Neapolitan publishing house; she lives with her mother who understands right from the beginning the tragedy she is facing, and tries to support her in every possible way, bravely standing up against the continuous slurs and falsities that are coming from the rest of the world. As she proves to be a tenacious fighter, Titti will try in every way to escape from a hellish condition; she even moves to Berlin for a while trying to get a break from it all. Apart from her mother, her two longtime friends Gloria and Fabio will be supporting her and standing by her side. The first, a very extroverted and upbeat young woman, grew up with her and they have been friends since school. They are like chalk and cheese yet they share a true, deep, mental and emotional bond. The latter is a colleague from work: a copywriter working with her on the new comic book: **Amore Postatomico**. The fictional story will, in some ways, mirror the issues experienced in real life.

The protagonist of **Amore Postatomico** is a young woman, Mileva, living in a dystopian future. Society as we know it no longer exists: the world is fragmented and loveless, every form of nature and wilderness is destroyed and nearly dead.

This world is ruled by oligarchies that manage the production of coltan, a material needed to produce electronic devices. Individuals are being constantly watched and monitored through their smart-phones, which the law says they can't get rid of.

The little surviving greenery is owned by these powerful minorities and under patrol, so much so that no one is allowed to access the crops.

In this post-apocalyptic scenario in which the barrenness of soils echoes the human and affective deprivation, Mileva's hopes rest in a little queen bee, because she is convinced that this destruction was caused by the extinction of bees. Our quiet and lonesome traveler will find a companion along the way, someone who shares her human values: Alex.

Titti and Mileva are in two different journeys, but both need the same drive and determination to find their "inner fighter".

THEMES

The film has at its core a criticism of the negative use of social media, modern devices and assorted paraphernalia, in a context where human intentions and interactions are constantly generating web reputations with long-term consequences. If this reputation is not accepted culturally and morally by the masses, then the backlash and media blast is triggered quickly and violently. Part of the film is set in a dystopian future, in which nature is devastated by the slow disappearance of bees, where the only ones to survive are human beings vegetating in a dictatorial system based on the remote control of individuals.

CO-PRODUCTION POTENTIAL AND INTEREST

When we talk about Cyber-bullying, or the humiliation, discrimination and harassment of a weaker subject through the use of web channels, we can count about 1 suicide out of every 10 cases. The percentage is very high, if we consider that this is a phenomenon happening more and more frequently in every part of the world. Besides, being a widely spread

problem, it is also very pervasive in terms of the age-groups affected. In an era without apparent borders, where distances are measured in time from a click to another, likewise the issue of media pillorying is not restricted to a specific grouping and there are no limitations to its proliferation.

Strictly linked to the improper use of new technologies by the very young, cyber-bullying can find valid resistance in support centers for smart-phone detoxification, founded in the United States and existing today throughout the world. Absorbed in our virtual world, we are not aware of the “self education” imparted to our children: pictures, videos and catchy headlines are all part of a mindset that no longer knows how to find its own paradigms.

On account of its themes, we think that **Amore Postatomico** has both strong international appeal and relevance. We would be interested in a co-production with Germany for the animation part of the project, or even for the execution of post-production work. Furthermore part of the story is set in Berlin, since as an extremely creative and dynamic city, it is the perfect artistic refuge for a character like Titti.

AUDIOVISUAL REFERENCES

For this film we have various references linked to different aspects of the project.

Thematically, there are two important Italian references: *La lupa*, 1953, directed by Alberto Lattuada, inspired by Giovanni Verga’s novella, and *Respiro*, 2002, directed by Emanuele Crialesi. In both films the protagonists are marginalized and condemned by their society and moral codes, in some cases paying with their own lives like in *La lupa*. In 2019 these stories are more relevant than ever, with the growing crushing power of the social media and the era of misinformation and miscommunication we can all be victims of.

Some genre films made between 1982 and 1984 represented a dystopian post-apocalyptic universe, following the *Mad Max* series by George Miller. More recently, *Nirvana* by G. Salvatores, presented out of competition at the Cannes Film Festival in 1997, showed



a world in which video games come alive, while in John Carpenter’s *Escape from New York*, the city, hit by a virus, has become an open-cast prison, with monitored boundaries, from which escape is impossible. Another perfect example of a post-atomic world that is also a criticism to a post-modern society, is most famously represented in *Star Wars* by George Lucas, with its notorious political subtext and critique of Nixon’s presidency. We know technology can be very dangerous, when we think of Kubrick’s *2001: A Space Odyssey* and that we tend to immerse ourselves more and more in virtual realities at the expense of our real lives and human interaction, as shown in *Until the end of the world* by Wim Wenders, or the more recent *Ready player one* by Steven Spielberg. We are reviewing every aspect and facet of the apocalyptic genre, even in its more reality-based versions like John Hillcoat’s *The Road*, based on Cormac McCarthy’s Pulitzer winning novel, mixed with our other themes: exclusion, dehumanization and loss of values, but also hope for a better future and a better life.

MAIN CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

CHARACTERS

Titti is a young cartoonist who works for a Neapolitan publishing house. In spite of her introverted personality, she lives her life to the fullest, even indulging sometimes in some hardcore nights that are fuel to her creative soul. **Mileva** is the main character in Titti's comic book. She's a young woman who's facing the disappearance of the world as she knew it. With her background in bee-keeping, she will entrust all her expectations in the last queen bee that survived this environmental catastrophe. **Alex** is a bright and brave young man, who decides not to bend to the rules imposed by the oligarchy in power. His idealistic nature pushes him to look for life and beyond life itself.

CAST

Titti Parente (protagonist) **Angela Fontana**
Lucia Parente (Titti's mother) **Luisa Ranieri**
Fabio Mandrà (Titti's friend) **Elio Germano**
Maurizio Marini (editor in chief) **Marco Giallini**

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

Vincenzo Caiazza was born in Naples in 1979. He graduated in Art and Performing Arts at the University of Bologna and he attended the Fandango Lab for directors and producers. He directed several short films that received accolades in numerous national and international festivals. In 2018 he directed his first feature film *Il diario di*

Carmela, opening in theaters in May 2019.

Chiara Cepollaro was born in Naples in 1984. She graduated in Communication Studies at the faculty of Literature at the University of Salerno. She currently works as a copywriter and with several local newspapers.

Valentina Cerasuolo was born in Naples in 1986. She graduated in Fashion Design at Accademia della Moda in Naples. Passionate about fashion and cinema, she has worked with some very influential costume designers.

EWC 2001 is an independent film production company based in Naples. The company's production output includes the short film *Resto con te*, the documentaries *Napoli playing* and *Storie di Jazz* and the feature film *Il diario di Carmela* by Vincenzo Caiazza. EWC is currently producing *Viaggio nella Napoli del silenzio*, a documentary directed by Luigi Di Gianni.

EXTRA NOTES

Titti is a cartoonist. During the film her characters come to life, and this part of the story will be told with the aid of a technique which can create the effect of a comic strip in motion changing into live-action with real actors.

CONTACTS

Carmine D'Onofrio carmine.don@libero.it
Vincenzo Caiazza encaia@libero.it
Yasmin Hadjeres hadjeresyasmin@gmail.com



AT 68

PRODUCTION COMPANY

Associazione Extra Moenia

WRITER

Felice Ceparano

TAGLINE

Street of Music

GENRE

Musical

CATEGORY

Documentary

LOGLINE

A brave young man opens a luthier workshop in Naples. His action is a brave stand against the long series of closures of music stores in the city centre. The story highlights the crisis that has hit the Neapolitan musical tradition – part of the heritage of humanity.

BRIEF SYNOPSIS

A modern fairy tale in Naples.

In the city of Naples, famous the world over for its music and song, a brave young man decides to open a luthier workshop in Via San Sebastiano in the heart of the city. This little street is much-loved by musicians, but many of its music shops have now closed down. In their place we now find only slot machine parlours and junk food outlets. This young luthier's story gives cause to reflect on the state of music in Naples, on its tradition and the dangers of modernity.



THEMES

The young luthier tells of his courageous decision, his work, his relationship with the street and with the city's music scene. The past and present of a typical Naples street steeped in music – its journey from glory to decay. In addition the views and voices of people who make music, people who are discouraged and people who manage to stay optimistic.

CO-PRODUCTION POTENTIAL AND INTEREST

Ministero dei Beni e delle Attività Culturali - Direzione Cinema
Regione Campania
RAI CINEMA

AUDIOVISUAL REFERENCES

Extra Moenia
Conservatorio San Pietro a Majella



MAIN CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

CAST

Alessandro Zanesco, the young luthier

Neapolitan musicians

Students of San Pietro a Majella Conservatory

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

AUTHOR Felice Ceparano studied at Ipotesi Cinema, the school founded by Ermanno Olmi from 1985 to 1988.

Filmography

La terra, directed by R. Bisatti, AD, 1992

I Gigli di Nola, directed by F.C., English version, 2002, Edizione Extra Moenia

I Gigli di Nola, directed by F.C., English version, 2002, Edizione Extra Moenia

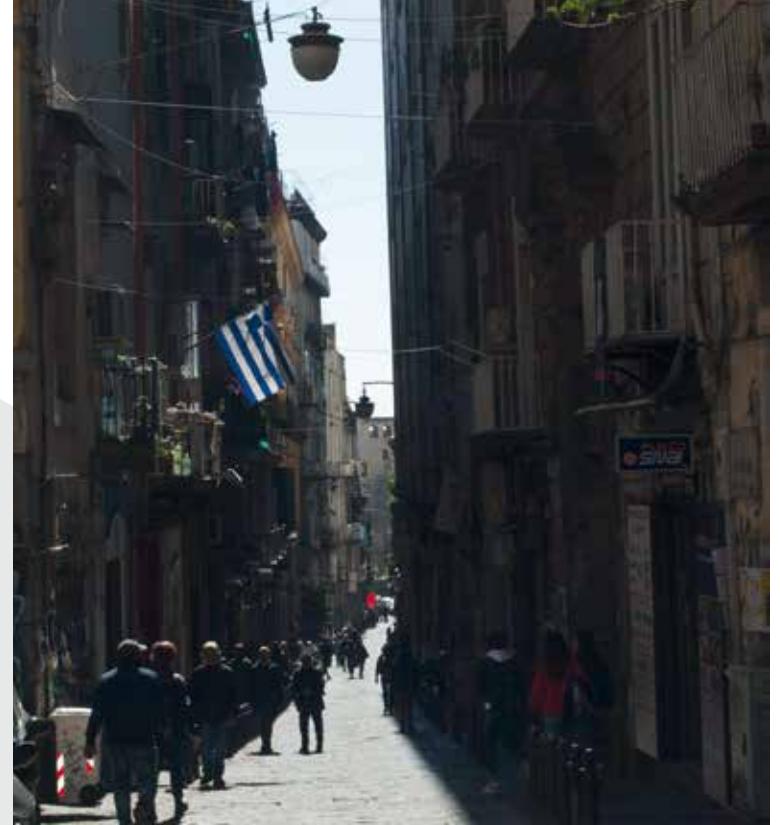
Itinerari della Tammorra, directed by F.C., in collaboration with Politecnico di Milano, 2004 Edizione Extra Moenia

Mimmo Paladino per Nola, directed by F.C., Ed. Extra Moenia, 2015

Tour in Festa, Tv programme directed by Amerigo D'Amelio, 2016

Con la i lunga, directed by F.C. submitted to Biennale College Italia, Venezia 2017

L'Eccidio di Nola, directed by F.C. music by Gerardo Ceparano with the participation of Paolo Mieli, produced by Extra Moenia and Embassy of the Federal Republic of Germany in Rome



EXTRA NOTES

L'Eccidio di Nola produced by Extra Moenia and Embassy of the Federal Republic of Germany in Rome.

CONTACTS

Felice Ceparano
feliceceparano@libero.it



FIAMMETTA

PRODUCTION COMPANY

Title

WRITERS

Nicola Barile, Giovanni Calvino

TAGLINE

The poetry of romance

GENRE

Historical/Romantic

CATEGORY

Animated feature film

LOGLINE

Young Giovanni Boccaccio seems destined to follow in his father's footsteps and become a banker, a job he hates, because he would like to be a poet! But destiny takes him on business to Naples, where he meets Fiammetta, the beautiful daughter of the King. This fateful encounter, marks the start of a troubled, yet amusing love story which leads Boccaccio to finally decide he wants to become a poet and not a merchant. Fiammetta's love has given him the strength to take flight!

BRIEF SYNOPSIS

Naples. Fiammetta, the illegitimate daughter of the king, tries her very best to make herself well liked by princess Giovanna who, instead, reciprocates with contempt and ill-concealed hate.

From a ship docked in the port of Naples we see Boccaccino descend with Chelino, a Florentine merchant. His son Giovanni has followed his father in this business trip reluctantly, since he has a vocation as a poet.

On the morning of Holy Saturday, in the church of San Lorenzo Maggiore, Fiammetta and Boccaccio see each other for the first time and both their souls are in turmoil.

Giovanni composes an elegy for Fiammetta.

Meanwhile, the mood of Princess Giovanna, prone to anger in itself, becomes increasingly black. King Robert promised her to Andrea of Hungary while, in her heart, Giovanna fancies herself as the queen of France or England. In the throes of a fit of fury, the princess goes to Janara, the witch of Benevento, to try to reverse her destiny. The old woman devises a plan...

At the end of the reception for the engagement between Giovanna and Andrea, Fiammetta joins the princess in her room just as she is throwing the gifts into the fire.

Fiammetta notices a roll of parchment that is about to be devoured by the flames.

Intrigued, she grabs it and begins to read rhymes of extraordinary beauty. The title is *Elegia for Madonna Fiammetta*. The signature was canceled by the fire ...

During the reception for Giovanna's engagement, poison is poured into prince Andrea's glass. The prince barely drinks a drop and seized by convulsions, begins to rattle on the floor. Fiammetta is accused of the terrible gesture.

The young woman, locked up in a convent, manages to escape and rejoins Boccaccio at the entrance of Janara's cave. The old woman, cornered, confesses her crime, but just as she is about to reveal that her client is actually Giovanna, a soldier grabs her by the waist and feeds her to the huge crocodile that guards the cave.

Fiammetta is proven innocent. Giovanna is forced to marry Andrea who, thanks to the antidote found in the cave, is completely cured. Giovanni desperately loves Fiammetta but she reveals that her heart belongs to an anonymous poet. The girl begins to recite the elegy. Soon after, Giovanni joins her in unison. Fiammetta realizes that the boy she has loved from the first day she met his gaze in the Basilica of San Lorenzo, and the anonymous poet, are one and the same person. Giovanni realizes that his rhymes are considered wonderful by the person he loves. This is the start of one of the most extraordinary artistic literary careers of all time.

THEMES

Fiammetta and Boccaccio's love story is the main theme that holds together several narrative threads: the difficult relationship between adolescents/parents; the theme of the rediscovery of a historical period little frequented by animation: the Middle Ages (in the film we'll try to reconstruct the lost frescoes of Giotto in Naples!); the international notoriety of Boccaccio, the poet of *Decameron* and of art cities such as Florence and Naples; the theme of the realization of one's dreams (Giovanni wants to be a poet and not a banker like his father); the love of a woman that makes a man a better person.

CO-PRODUCTION POTENTIAL AND INTEREST

The **Fiammetta** project has a significant international potential because Giovanni Boccaccio is a well-known figure all over the world, as demonstrated by the interest already shown by some potential European co-producers. The rigorous and attentive approach to historical truthfulness also allows for the involvement of animation studios and multimedia publishers specialized in the combination of fictional and educational content (edutainment). Furthermore, the possibility of creating innovative spin-offs (such as a role playing games inspired by the *Decameron* or a documentary on the reconstruction of Giotto's lost frescoes in Naples) may be interesting for production studios that are developing content for Virtual and Augmented Reality and Games. The project is at an advanced stage of negotiations with major players in international animation film and comics artists who have been involved in award-winning films (Academy Award-Oscar, Nastro d'Argento, Montréal International Children's Film Festival).

AUDIOVISUAL REFERENCES

There are many references that are inspiring the creation of the contents of **Fiammetta**. Some moments of the narrative mechanism recall literary works such as the *Cyrano de Bergerac* by Edmond Rostand (1868 - 1918) or film blockbusters such as *Grease*, directed by Randal Kleiser in 1978. For the aesthetics of the film, for the development of the graphic concept, the main sources of inspiration are the work of the cartoonist Moebius (Jean Giraud, 1938-2012) as well as the latest trends in computer graphics in animation cinema, such as the Oscar and Golden Globe winning film 2019 *Spider-Man: into the Spider-Verse*.



MAIN CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

CHARACTERS

Fiammetta is the illegitimate daughter of King Robert. She is a girl with a complex personality and has a conflictual relationship with her father that will be solved at the end of the film. She shares with Boccaccio a secret love for poetry.

Boccaccio is the famous author of the *Decameron*. In our story we find him as a teenage boy dominated by his father. He loves poetry, but fails to communicate his passion to his father who, instead, wants his son to become a merchant. Thanks to his love for Fiammetta, Giovanni will find the courage to oppose his father and to undertake his extraordinary career as a poet.

Giovanna was heir to the throne of King Robert of Anjou. In her life she tried to oppose marriage to Andrea of Hungary. As soon as she became queen, she had him assassinated, triggering a war that bloodied the Kingdom of Naples.

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

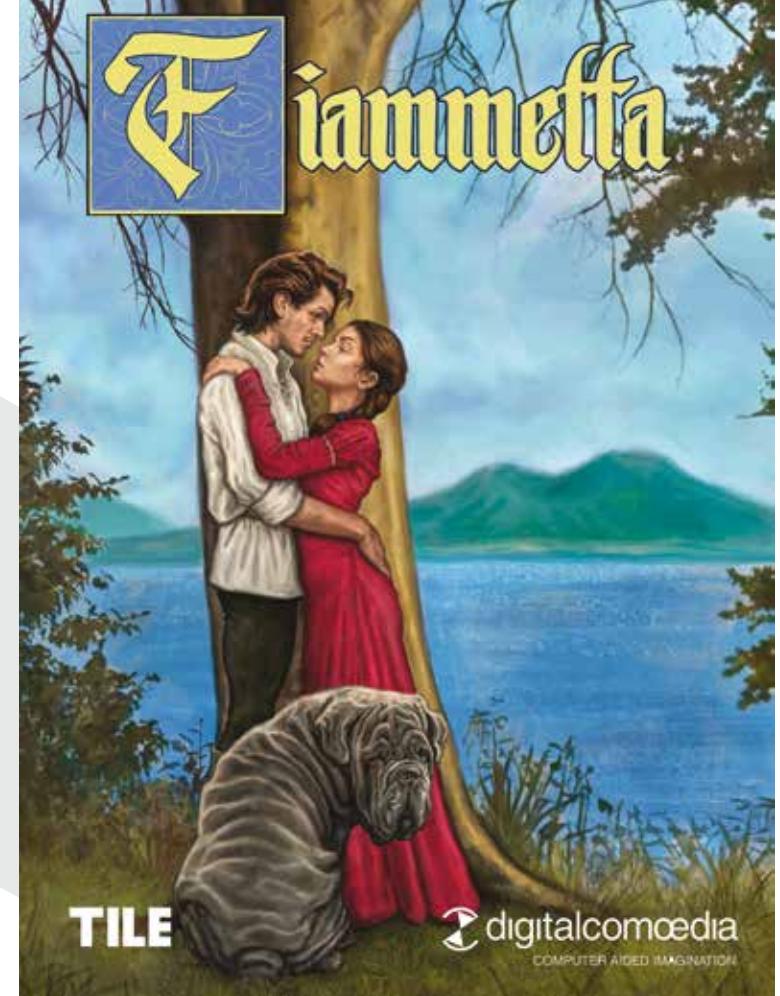
https://en.wikipedia.org/wiki/Nicola_Barile

<https://www.imdb.com/name/nm5549660/>

<http://www.mymovies.it/filmografia/?r=35092>

<https://www.tilestorytellers.com>

<https://vimeo.com/288336401>



CONTACTS

Giovanni Calvino g.calvino@tilestorytellers.com

Nicola Barile n.barile@tilestorytellers.com

TILE amministrazione@tilestorytellers.com



MARCO POLO: THE TRUTH ON A MYTH

PRODUCTION COMPANY

Open Mind

WRITERS

Luca Zingone, Sergio Panariello

GENRE

Adventure

CATEGORY

Documentary

LOGLINE

An adventurous mission from Italy to China to discover the truth about Marco Polo's journey. The archaeologist Daniele Petrella, known for the discovery of the legendary lost fleet of Kubilai Khan, leads a team of scientists through the Silk Road on the trail of the mythological merchant. A mission that can finally respond to doubts about the book *Le devisement du monde (Il Milione)* and reveal the secrets of a myth.



BRIEF SYNOPSIS

Marco Polo is a legendary character, a historical figure for Italy, recognized as the greatest traveler in the world. But what reliable information do we have about his life and his journey? NONE! To date there are no other sources, testimonies, documents or proofs of his journey and his story apart from *Il Milione* itself. So how much is true and how much is dreamed up? Which countries did he really go to? What did he do? Experts still do not agree. He certainly faced a very long journey, lived a thousand and more adventures.

The doubts and the perplexities about the truthfulness of many parts of the story are manifold and experts have been looking for answers for years. On the one hand there are the supporters of Marco Polo led by the German professor Hans Ulirch Vogel, on the other hand there are critics led by Dr. Frances Wood, English author of the best

seller *Did Marco Polo go to China?*.

Archaeologist Daniele Petrella cuts his way through this academic discussion, finding a first empirical proof. In Japan he finds the ships of the legendary submerged fleet of Kublai Khan and discovers that they are completely different from the description given by Marco Polo. Therefore, *The Million* is not an absolute truth. Now Petrella is ready to leave for his new mission along the Silk Road.

Starting from Naples and traveling as far as China, led by Petrella, an eclectic team of archaeologists, anthropologists, ethnologists, historians and journalists will search for Marco Polo's tracks by following the ancient maps and retracing the Silk Road. The discovery of original documents that can testify to the passage of Marco Polo, topographical checks and comparison with places and structures described in his text are just some of the objectives of the expedition. Italy, China, India, Pakistan, Croatia and Germany are the main stages of a mission that will rewrite the myth.

THEMES

Adventure - Travel - The Silk Road - History - Relations between the East and the West - Archaeology - Japan

CO-PRODUCTION POTENTIAL AND INTEREST

The documentary has a strongly international dimension first of all because Marco Polo is a legendary character all over the world and this documentary aims to rewrite his story, for the first time, with empirical evidence through an archaeological mission. Secondly, this documentary has a natural international vocation because the shooting will take place in different countries: Italy, China, India, Pakistan, Croatia and Germany. The search for evidence of Marco Polo's journey involves scientists and writers from different countries. We had a meeting with German Professor Hans Ulrich Vogel of the Institute of Chinese and Korean Studies and a comparison between his theses and those of archaeologist Daniele Petrella can become a fundamental node in storytelling, hence a potential involve-



ment of a German co-producer. Furthermore, the theme of the Silk Road has become very topical after the new trade agreements developed between Europe and China. Another potentially interesting factor in this documentary is its protagonist. Daniele Petrella is one of the most important archaeologists in the world, he manages to fascinate anyone when he talks about his work. His upcoming scheduled missions will reveal other great mysteries in history and he has signed an exclusivity contract with Open Mind s.r.l., valid for 10 years, for the production of documentaries concerning his mission. Daniele could become the modern Indiana Jones of documentary.

AUDIOVISUAL REFERENCES

From the very start, it will be easy to identify the protagonist archaeologist, Daniele Petrella, as a modern Indiana Jones. Costumes and locations bring us back to the style of this famous series of films. The style of filming will be close to reportage, shot with two cameras in 4k, to give the feeling of discovery and also give editing a lively pace when filming the encounters with the various characters met by our protagonist. The additional use of a GoPro7 4k, will allow us to have a direct relationship with the archaeologist, in a personal video diary style. The GoPro7 will also be used during the journey by our protagonist himself.

MAIN CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

CAST

Daniele Petrella has been designated as one of the ten most important archaeologists in the world for the discovery of the legendary lost fleet of Kublai Khan. He was born in Naples, is 40 years old and is a Far East Archaeology graduate. He is also an Underwater Archaeologist. Daniele is married and has a 3 year old daughter, he can speak English and Japanese, he loves oriental culture in all its forms and he can fascinate anyone who listens when he talks about his work. In all his missions, Daniele never leaves behind his Go-Pro which he uses to create beautiful video diaries in which he notes ideas, discoveries, memories, but also the special emotions and key moments experienced in each adventure.

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

AUTHOR Sergio Panariello, winner of the special jury award at the 2013 Nastro d'Argento, with his short film *Ciro*. His works were screened in numerous national and international festivals, including Festival Internazionale del Cinema di Roma. He later made the documentaries *Fuori campo - Rom stories in Italy today* and *Windemi - The false dream of gold*, both screened in several festivals. He directed the Action Aid spot, *Let's Help Them at Home* for The Jackal with whom he collaborated for the realization of several commercials (es. Vodafone, Leerdammer, Babybel, Ford).

PRODUCER Luca Zingone was the winner of the Funder35 call with one of the fifty most innovative cultural projects in Italy. He produced the short film *Day 0* with fund-

ing from the Campania Region and the short film *Le Mosche* with backing from the Municipality of Naples. Now he is producing two international documentaries: *Kofun: who are the Japanese?* and *Marco Polo: the truth on a myth*.



CONTACTS

OPEN MIND Luca Zingone
ph +39 3332214579
lucazing@hotmail.com



NOSFERATU

CONCERT FOR METAL ENSEMBLE AND SILENT MOVIE

PRODUCTION COMPANY

Fast Forward

WRITERS/COMPOSERS

OPERA NERA Alessandro Carrino, Marco Napolitano,
Alessandro Pacella, Edoardo Spada

TAGLINE

A Metal Symphony of Horrors

GENRE

Horror

CATEGORY

Silent movie with live soundtrack

LOGLINE

A new exciting experience where the Cinema's oldest Vampire meets heavy metal music. Nosferatu has never been so rock!

BRIEF SYNOPSIS

The heavy metal band Opera Nera wrote an original soundtrack to Murnau's 1922 silent horror masterpiece. They composed, arranged and synchronized it in three years. Opera Nera, a 4 pieces metal combo, performs it live during the screening of the 90 minute silent movie. The band is hidden behind the screen leaving to the audience the magic of the horror images enhanced by the powerful and evocative music.

THEMES

The powerful mix between the black and white terrorizing images of **Nosferatu** and the power of heavy metal in all its rich shades of power, thin acoustic sounds, mighty roaring guitar riffs, wild drumming, flashing solos.

The great lessons of Black Sabbath, Accept, Iron Maiden and their legacy and the never-ending legend of one of the first Horror silent movie.

CO-PRODUCTION POTENTIAL AND INTEREST

- Production of a DVD with brand new original soundtrack
- Production of a Docu-movie during a ten day long tour of the show in Germany that should absolutely include the city of Wisborg and Lubeck where the main scenes of the movie were filmed. In Lubeck in front of Salzspeicher and in Wisborg in a little court – still preserved – where the movie *Nosferatu* starts.

Music and cinema related CABLETV to be contacted.

Workshops

During the tour the band will be available for workshops in secondary school or music schools on how to write a soundtrack, how to synchronize it and how to perform rock or metal matching it with short or long movies.

AUDIOVISUAL REFERENCES

The copy of the movie the band worked on is a 2015 restored version by Münchner Filmuseum and La Cineteca del Comune di Bologna. Presented by Photoplay and remastered in association with BFI.



MAIN CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

CHARACTERS

The Vampire and Heavy Metal Music

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

AUTHOR Opera Nera is a rock metal combo based in Naples, made up of two rhythm and solo guitarists, one bassist and a drummer. Their experience started in the 80's; the four members have different backgrounds, coming from four major bands: Loadstar, Entropy, Eva Kitch, Lost Fandango. Between the four of them they have recorded 12 different albums and performed more than 900 live acts all over Italy. They got together in 2017 to create this unique soundtrack sharing their great experience in metal music.

PRODUCER Fast Forward is a Naples based company involved in promoting live acts of artists such as Bob Dylan, Mark Knopfler, James Taylor, Simply Red and all major Italian pop music stars from Vasco Rossi to Laura Pausini, Eros Ramazzotti, Gianna Nannini.

They manage show in arenas, stadiums, theaters and clubs.

EXTRA NOTES

Available Audiovisual Materials:

- Live HD multicam footage of the band's performance during the movie is available to be released as a special multi-angle DVD.
The performance was filmed during the Premiere held on 19th November 2018 in Casa della Musica in Naples, Italy.
- Complete multi-track audio recording.

The movie will be 100 years old on march 4th 2022.

First heavy metal complete and original soundtrack to the movie.

Never performed in Germany.

CONTACTS

ALESSANDRO PACELLA

ph +39 0812482200 - 3386808237

alessandro@fastforwardlive.com



POMPEII

ANTICA DOMINA OF VIA DELL'ABBONDANZA

PRODUCTION COMPANY

Bronx Film

WRITERS

Giuseppe M. Gaudino, Isabella Sandri

TAGLINE

Days before Vesuvius erupts, a woman from Pompeii goes on a quest for her own immortality

GENRE

Drama

CATEGORY

Feature Film

LOGLINE

79 A.D. in Pompeii, days before Vesuvius erupts, a woman makes every effort to make her home the most beautiful in town. What starts out as an obsession to make a magnificent painting on the wall come alive will take this woman on a voyage throughout the future history of Pompeii and on a quest for her own immortality.

BRIEF SYNOPSIS

PROCULEIA, a charming and intelligent woman from 79 AD Pompeii, has an obsession: enter to History through the decoration of her house. She hires the great painter AULO VESTORIO to make the walls come “alive”.

The erotic ceremonies that take place in the house are an extraordinary choreography to bewitch the customers. The painted figures come to life off the walls replacing the real girls who are free to steal from the costumers. Proculeia’s life is disturbed by a nightmare. Highly sensitive, she also perceives people from another age.

In 1748, King Charles III of Bourbon, unearths Pompeii with dynamite, as a gift to his wife, Queen MARIA AMALIA CRISTINA. Proculeia is furious about such a destructive endeavor just to keep the Queen’ spirits high. The Queen wants Pompeii to be the Bourbons’ “heritage”. Proculeia takes action by injecting her nightmare into the Queen’s mind. M.A. Cristina shows signs of insanity, excavations are interrupted and the findings stored in a Museum. In 1860 a wall of the Museum is demolished. Findings of Proculeia’s home are judged obscene and hidden away again. Proculeia suffers.

TONINO CACCIUOPOLI is the director of the Secret Cabinet at the Museum of Naples, the section that contains the findings from Proculeia’s house. On a guided tour for a TV show, Tonino talks about the findings and his dream of setting up an exhibition. A dream he immediately regrets having shared on TV. Tonino is being blackmailed by **Ciro Donnarumma**, an art trafficker. Tonino delivers him faithfully reproduced fakes and keeps the originals safe at home. Even if the exhibition will expose his deceit, Tonino is determined to go ahead with it. Tonino’s exhibition is a success but **Ciro un** masks Tonino’s plan. The day after Tonino Cacciuopoli lies dead at Proculeia’s house.

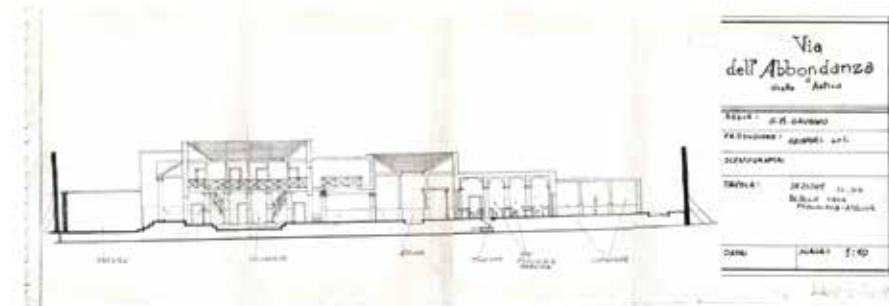
Proculeia is happy with the exhibition. On the last day of Pompeii, she enters the room where Vestorio is working on the last fragment of the painting. The girls are posing for him. He shows discontent, but Proculeia ignores him. Along with the five girls, she enters the natural well to fetch her gold pottery.

Jealous Vestorio locks them inside. Mount Vesuvius erupts. While the ash covers everything, a powerless Vestorio listens to the girls crying. They’re locked up. Vestorio collapses in fear. Furious Proculeia hurls herself against the rock of the well until she’s drawn into the wall.

THEMES

Proculeia’s story represents the conflict opposing human-kind to nature. Vesuvius’ destructive eruption however takes a secondary place in this conflict, at least from Proculeia’s perspective. Proculeia is looking for a way to be relevant, even in the future days of Pompeii, when the lost city will be excavated and eventually found. The painted perfection she demands from the painter is a way to seek recognition but also to defy time by seeking immortality. Love, Sacrifice and Myths, are strong secondary themes with complex side plots that make a strong case for Proculeia’s main quest.

PROJECT : VILLA DEL CASTI AMANTI



CO-PRODUCTION POTENTIAL AND INTEREST

The involvement of a post-production partner is one of the potential co-production opportunities offered by this project.

Besides, this film needs a substantial input of post-production special effects that can be delivered by a co-producer:

- all paintings and statues that are to be seen at Proculeia's house
- the eruption of Vesuvius and the consequent destruction of Pompeii
- image correction on 1748 settings for accurate period re-enactment
- image correction on 1957 settings for accurate period re-enactment.

There is also the possibility of including foreign actors in the main cast. The part of Queen Maria Amalia Cristina is one of the roles currently available, which requires an actress of German origins. In addition to this, for the scenes set in 79 A.D., there are at least five female roles available. The roles would suit a mixed variety of features from European, to North African or Middle Eastern areas – representing the actual diversity of the Roman Empire in 79 AD. For the male characters, instead, there are 10 parts from different periods: 79 AD, 1748, 1957 and 2019.

AUDIOVISUAL REFERENCES

The film is divided in four different periods of time: Pompeii, August 79 AD; Pompeii, November 1748; Pompeii, 1957; Pompeii / Naples 2019.

It is also divided in four settings and it demands two different types of reconstructions: a theater for:

A) interior of the house in 79 AD, the brothel and Proculeia's tavern, the external part

of the house and a small part of a Pompeian street; the slopes of Vesuvius.

B) the excavations of Pompeii of 1957.

The scenes set in 1748 will be filmed at the National Archaeological Museum of Naples, the Capodimonte Museum in Naples; the Museum of Portici (NA).

MAIN CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

CHARACTERS

Proculeia is the owner of the lodging-brothel-tavern. In the past she used to be a slave but now as a free woman she is determined to leave her mark in Pompeii, asserting herself through Art. She is obstinate, sensitive and obsessed with her quest for recognition. **Zosima** is one of Proculeia's girls. Like all the others she seduces the clients and then deceives them with the help of the painted figures that come to life off the walls. **Alfio Amanzio** is infatuated with her, but only after the eruption of Vesuvius, will she respond to his love. **Vestorio** is the artist painting Proculeia's walls "alive". He's jealous of his paintings but also of the girls. His portraits are his obsession and he sees the girls as an extension of his own Art. **Satyr** Even though he is a mythological figure, the Satyr is Proculeia's best friend. He listens to her, he knows her better than anyone else and he loves her profoundly. He warns her constantly that

her time is coming to an end. **Regina Maria Amalia Cristina** Born a Princess in Germany, she's Queen of the Kingdom of the Two Sicilies, married to King Charles III of the House of Bourbon. When Pompeii starts being excavated she becomes obsessed with all the findings from Proculeia's house. But mostly she's obsessed with the ambition of making Pompeii's findings the greatest legacy of the Borbouns to European History. Proculeia despises her and eventually drives her insane. **Tonino Cacciupoli** The Director of the Secret Cabinet section in the Archaeological Museum of Naples has a lifelong dream of curating an exhibition of the findings from Proculeia's house. He's threatened by his childhood friend, now an art traficker, **Ciro Donnarumma**, whom he deceives by giving him faithfully reproduced fakes. Tonino keeps the originals safe at home. However for the exhibition project to go forward, his deceit will have to come to light and Tonino will eventually risk his own life.

CAST

Valeria Golino is Proculeia (confirmed)

Jasmine Trinca is Zosima (confirmed)

Riccardo Scamarcio is Vestorio (confirmed)

Adrianno Giannini is Satyr (confirmed)

Leo Gullota is Tonino Cacciupoli (confirmed)

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

AUTHOR Giuseppe Gaudino has written and directed several documentaries, shorts, theatrical works as well as feature films since 1982. Over the past 30 years Giuseppe Gaudino has been nominated and has won awards in the most prestigious cinema festivals worldwide. When *Per Amor Vostro* won the "Coppa Volpi" at the 72nd International Venice Film Festival in 2015, Giuseppe Gaudino stood out as one of the most



creatively prominent author/directors in Italy.

PRODUCER Bronx Film was set up in Naples in December 2000 following the experience of *I ragazzi del Bronx Napoletano*, a theatre and music company founded by the writer-actor **Peppe Lanzetta**.

Since December 2007, it has produced and released short films documentaries and full-length films, submitted in the most of prestigious national and international festivals. In 2015 Bronx Film produced **Giuseppe Gaudino's Per Amor Vostro** which won the "Coppa Volpi" award for **Valeria Golino** as best actress in a leading role.

CONTACTS

Isabella Da Rocha

ph +39 3663450797 | isabeldarocha@me.com

Bronx Film

bronxfilm@gmail.com | info@bronxfilm.it



SAD LETTERS

PRODUCTION COMPANY

Paradise Pictures

WRITERS

Giuseppe Alessio Nuzzo, Giovanni Mazzitelli

TAGLINE

When letters can open a door in the past and in the soul to change the future of an Alzheimer's patient

GENRE

Drama

CATEGORY

Feature Film

LOGLINE

Mario is a world-famous ex-conductor, he exiles himself in a German clinic after being diagnosed with Alzheimer's disease. The only relationship he has with his daughter Johanna are their letters written over the years; these open a door in time and in his soul, through which Mario can relive special moments and attempt to change some situations. A bridge between past and present that is hindered by a new enemy, his illness.

BRIEF SYNOPSIS

Hamburg, the Seventies. Mario, a world-famous Italian conductor on tour in Europe, has arrived in Hamburg. He is a troubled man because of a trauma he suffered when he was young and for this reason, he now resists any type of affection.

The mysticism of the German city seems to have exacerbated the pain linked to his very difficult past, which he tries hard not to remember.

He feels totally desperate, when he meets Clara Wieck, a German cellist, who takes him to discover the possibility of pure love.

Their story seems to be a potion, able to reduce the wounds in Mario's soul. They move together to Naples where Mario wants to become the director of the San Carlo. Here his karma returns again. The woman, sexually abused some time before, is pregnant. Mario doesn't want to fall prey to the cynicism of fate, so he decides to react to it and grow the little girl together with his new love.

Life always punishes people who go against reality. Many situations arise from a difficult job and an erratic life. An incurable illness takes Clara away, and the pain for her death pushes Mario into an abyss, where the only medicine is to leave everything behind, including his daughter Johanna. Only this cure is able to heal his wounds.

Naples, nowadays. Mario has an old face and is sitting in a German nursing home when he receives a call: Johanna has been hospitalized for an overdose.

Mario has Alzheimer and although his memories, after many years, are fading away, he decides to take on the last challenge of his life.

He really wants to go back and save his abandoned daughter. There is only one way he can make it: through recovering the lost memories that have been hidden away for years, without any contact with Johanna.

The letters that his daughter kept writing to him over the years, open a door in time and in his soul through which Mario can relive special moments and attempt to change some situations. A bridge between past and present hindered by a new enemy,

his illness. The only true chance for Mario is to live his everyday reality, together with his daughter Johanna, and help her to overcome this moment. Mario has to recover his lost moments and memories, so he can understand that the only force able to transcend time is love.

THEMES

Love. An emotion that has inspired artists, philosophers, singers, poets, writers.

An emotion that can be declined in many ways.

An emotion that gives back the most beautiful shades of the same word when it bonds together a father and his daughter. This movie was born out of the Need to talk about Love, the real one, even when an illness or different views can undermine the essence of the same emotion. But love is able to overcome all walls, stronger than memory loss, it is able to bring back vanished memories, and overcome the constraints of an illness that is real but subtle, Alzheimer's.



CO-PRODUCTION POTENTIAL AND INTEREST

The strength of this feature film, in terms of its audience appeal and co-production interest, lies in the truth and emotional relevance of the story and the strong social issues addressed, but above all, it lies in themes so universal and cross-national such as Love and illness. In addition, from the early stages of writing, the authors have carefully considered the key elements of successful international dissemination, in order to meet the investment standards of international companies potentially interested in co-production:

- the relevant market and the target have been chosen accurately;
- a competitive and defensible area has been defined: objectives and strategies of potential competitors (i.e. movies already existing or distributed) have been studied, included and evaluated;
- the utilization of Campania and Naples, beyond the German territory, as brands to make the most of the international potential inherent in the excellent market and media achievements of the movies recently shot in Naples and/or produced by Campanian companies;
- international locations (Hamburg, Naples) have been included in the script.

AUDIOVISUAL REFERENCES

The author has analysed this issue for 5 years, through studies, meetings, interviews; his important world film background is part of his medical education (graduated with the highest marks in Dentistry and advisor of Medical and Surgical School) and has allowed to carry out this delicate work together with the young Campanian scriptwriter Giovanni

Mazzitelli. The resulting work can be considered scientifically approved and valid.

During these years of study and interviews, the author Giuseppe Alessio Nuzzo has collected hours and hours of video material, including interviews and meetings with patients, doctors, nurses from all parts of Italy and with the President of the Alzheimer's Italian Federation.

References for the delicacy and the quality of the project are the short film and documentary attached.

Short movie: <https://vimeo.com/paradisepicturesitalia/lettereamiafiglia>

Pass: LETTERE2016

Documentary: <https://vimeo.com/paradisepicturesitalia/manualealzheimer>



MAIN CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

CHARACTERS

Mario Grim, shy, disillusioned dreamer, of few words, concrete, life puts him to test on several occasions. **Johanna** Strong and silent, she suffers from the absence of parents and this have opened the door to drug addiction. **Clara** Sweet and dreamy, eccentric artist, a disease will lead her to gradually lose everything.

CAST

Mario: **Leo Gullotta** (confirmed)

Johanna: **Marianna Fontana** (ideal)

Clara: **Paula Beer** (ideal)

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

DIRECTOR, AUTHOR AND PRODUCER Giuseppe Alessio Nuzzo Born in 1989. Director, writer and producer, he is an expert of social movies and the current director of the Social World Film Festival, which has as its honorary president the actress Claudia Cardinale. He founded a Museum of Cinema and has organized 480 days of film-making activities in Italy and 37 international events that have touched 28 towns in five continents. He has written and directed many short movies (*Lettere a mia figlia* with Leo Gullotta) documentaries (*Primitivamente* with Giancarlo Giannini and the music of Enzo Avitabile), feature films (*Le Verità* with Francesco Montanari) and social awareness information adverts for which he has received many awards, including recognitions by the President



of the Italian Republic, the Nobel Prize Rita Levi Montalcini and the European Union. He also received a special mention at the prestigious Italian award Nastro d'Argento, the first award at the Giffoni Film Festival, the Ettore Scola Award and the Critic's Prize at the Siena Film Festival.

CONTACTS

Paradise Pictures s.r.l.

Legal address // via Roma, 16 - 80011 Acerra, Napoli

Operational office Napoli // via Roma, 16 - 80011 Acerra, Napoli

Representative office // via Appia Nuova, 414 - 00181 Roma

mobile phone +39 3920398194

business phone +39 0681153619

fax +39 0681151076



THE WHITE KILLER

PRODUCTION COMPANY

Riverstudio

WRITERS

Angelo Petrella, Maurizio Fiume

TAGLINE

Bet on your life, it's not just a game

GENRE

Noir

CATEGORY

Feature Film

LOGLINE

A killer on the run, a girl looking for fortune, two fearless detectives on their tracks. And a mysterious man pulling the strings... Between Italy and Germany, a riveting thriller set in the professional football world.

BRIEF SYNOPSIS

Rino Schwarz is an Apulian killer, contracted for a last operation that will allow him to put the past behind and start a new life: to kill the entrepreneur Richter, owner of the soccer team of the German town of Duisburg. But something goes wrong and, in a case of mistaken identity, the sports columnist Bauer is killed in his place, while he is carrying on an investigation about football bets and the speculation of big finance. From that moment on, Rino's life becomes hell: he is hunted by both the police and two private detectives, hired by a mysterious character, to track him down and eventually kill him. However a beautiful girl comes to his rescue. Her name is Adele, and she has been employed for his "logistical support", but is actually the repository of a terrible secret: it was she who provided the deceased Bauer with the key file that reveals the financial misdeeds of the German football world, whose protagonist is a man called Martial. The mysterious billionaire is actually the puppeteer who concocted the murder of both Bauer and Rino, guilty of a terrible mistake more than thirty years earlier: he crippled and publicly humiliated him during an innocent game as a child. In the ultimate man-hunt, Rino will have to try and wash away the faults of the past and free himself of one of his ghosts. But when money is involved, there is hardly ever space for justice.

THEMES

The main character is the archetype of the prodigal son, cursed with a deep wound. The other archetype is the *femme fatale*. The environment in which our protagonists move is that of international soccer betting, where the boundaries of the law are forced, in the struggle to win colossal bets. The story unfolds with rational linearity following all the patterns and archetypes of the noir genre. The theme of professional football paired with that of organized crime is a topic little investigated by cinema.

CO-PRODUCTION POTENTIAL AND INTEREST

The White Killer has a serious potential to be a successful Italian-German co-production. The story begins in Southern Italy where a former German policeman, probably framed by his own colleagues, has found a safe shelter. The only chance to survive is to do little jobs for petty local mobsters. He puts his life at stake by accepting a new mission: to eliminate the rich and powerful president of a top German football team, just to set up a huge bet. Rino is his name. Being a killer, he accepts, but things are complicated by double and triple games, and the involvement of two characters: Adele, a *femme fatale*, and her mentor Franz. The plot gets as unpredictable as humankind itself. A fast-paced, original and intriguing noir, built on a series of surprising twists.

The film will be shot in Italy (Taranto and Trento) and in Germany (Berlin and Duisburg), mainly in English, with some parts in Italian and German.





AUDIOVISUAL REFERENCES

A road movie with a great aesthetic appeal, that never ceases to thrill, thanks also to the little known landscape of the Puglia coastline and of its promenades that act as a counterpoint to the rationalism of the steel capital Duisburg, the typical cityscape of northern European suburbs, which in the film embodies the solitude of the protagonist. This is why the authors believe that Wim Wenders' reference film could be *Paris, Texas*, intertwined with another epic road movie, *Thelma & Louise*, which turns to noir just as **The White Killer** aims to do.

MAIN CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

CHARACTERS

Rino Swartz is an Apulian killer, contracted for a last operation that will allow him to start a new life: to kill the entrepreneur Richter, owner of the soccer team of Duisburg.

Adele, a beautiful girl, embodies the archetype of the *femme fatale*.

CAST

For the main character we would ideally cast Italian-German actor **Denis Moschitto** (born and raised in Cologne, Germany), Italian father and Turkish mother.

Moschitto acted in the theater, was a tracker musician on the demo scene under the pseudonym "Merlin M." and a member of bands such as Scoopex and Shining 8.

He made his debut in 1999 in Rolf Schübel's film *Gloomy Sunday - Ein Lied von Liebe und Tod*. Over the years he has made himself known through films such as *Kebab Connection*, *Almanya - My family goes to Germany* and *Chiko*, for which he received a nomination for best actor at the Deutscher Filmpreis.

In 2017 he joined Diane Kruger in Fatih Akin's film.

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

AUTHOR Angelo Petrella born in Naples in 1978. Screenwriter for cinema and TV. Author of commissioned scripts, treatments and series outlines. Playwright and author of novels, short stories and poetry. Journalist. Freelance author of book reviews, social and cultural analyses.

Among his most recent works:

2014 *È la mia famiglia* (drama series - Ares Film for Canale 5): treatment and script for episode 3

2014 *Totò* (biographical series - Ares Film): series outline

Pompei. L'incubo e il risveglio, Rizzoli, 2014 (novel)

Vogliamo niente e lo vogliamo adesso!, Zona, 2015 (poetry)

Operazione Levante, Baldini & Castoldi, 2017 (novel)

Fragile è la notte, Marsilio, 2018 (novel)

SHOWRUNNER Maurizio Fiume has written, produced and directed several short films and documentaries, presented in major international film festivals, and the feature film *I will follow* (Montreal Film Festival, 2003), inspired by the story of Giancarlo Siani, a journalist killed by the camorra. He worked with over 30 producers and 60 directors as executive producer or supervisor on numerous independent films.

Filmography

2018 *Rosso Perfetto, Don Vesuvio* (short movie) (showrunner and director)

2017 *Totò si rigira* (tvmovie) (showrunner and director)

2016 *Maradonapoli* (Documentary feature film) (line producer)

2016 *Due euro l'ora* (executive producer)

2014 *Una bella giornata, luoghi e miti di Ferito a morte* (Documentary) (director, producer)



2003 *E io ti seguo* (writer, director, producer)

1996 *Isotta* (writer, director, producer)

1993 *Il tuffo* (writer, executive producer)

<https://www.imdb.com/name/nm0280676/>

CONTACTS

RIVERSTUDIO

Flora Fiume

ph +39 3488169827 | +39 3933959927

produzioni@riverstudio.it

riverstudio.srl@gmail.com



THE WINE ROADS

PRODUCTION COMPANY

Audioimage

WRITER

Fabio Esposito

TAGLINE

A new *Italienische Reise*...

CATEGORY

Documentary Series

LOGLINE

Since Goethe's *Italienische Reise*, Italy has been on the road map of any German traveller. Our aim is to show German audiences the magnificent wine culture of Italy through a dedicated trip made by two characters, a German and an Italian, to discover wine diversity, touching on the stories around the people who produce it. Every Italian region has a local wine and a special cuisine. We will follow our two characters in twelve different Italian regions focusing on wine producers and the special local recipes that match with their wine.

BRIEF SYNOPSIS

The Wine Roads is a trip to discover Italian local wines; a passionate Deutsch man addicted to Italian wines, together with an Italian mate, embarks on a tour as a pretext to show one of the richest territories of the world local vineyards-wise. (Italy has more than 300 vines). The two friends travel by car across Italy visiting vineyards in several regions, meeting with wine-makers, farmers and producers. Every chapter ends up with dinner in a restaurant, paired with the wine made on the estate they visited



earlier, where a local chef will illustrate the recipes especially made to exalt the vineyards visited in that region.

Along their trip, the two main characters will tell unexpected stories about people who have devoted their life entirely to producing wine. The approach is really familiar and the dialogues also will keep a light tone, not going into any technical issues, but making everything really easy to be understood.

THEMES

The main theme is the devotion that German people have always shown for all things Italian since Goethe's well-known *Italienische Reise*, a trip to Italy: our aim is to turn this interest to food and wine, as Italy is still one of the most loved destination for Germans nowadays. Combining the funny adventures of our two characters together with the stories of the wine producers and their special approach to wine, is the key to develop our doc series.



CO-PRODUCTION POTENTIAL AND INTEREST

Our company has already worked with Fabio Esposito; in 2005 we produced his documentary, *Battista e la seta*, where the main character was a priest involved in keeping alive the silk work culture in San Leucio - Caserta, a two-century-old tradition which is famous all over Europe.

Fabio later moved to Berlin where he kept on working on audiovisual projects but he also started several different activities, including importing Italian wines all across Germany and allowing him to build a strong relation with vineyards which may be involved in the doc series. Moreover, Fabio is part of a German audiovisual company based in Berlin, Latteplus, with which he's currently starting to develop audiovisual projects.

We discussed this idea together with his partners and we decided to focus on the German market to develop **The Wine Roads**, conceived as a twelve part series about wine culture in Italy. We think the project can be developed with a light approach to wine producing techniques, avoiding any "technical" issue, but mostly focusing on the stories around the vineyard owners and producers and their passionate experience.

AUDIOVISUAL REFERENCES

Our references are movies like *Sideways*, where the two characters are into a strong relation that could add a familiar touch to our **The Wine Roads**, and documentaries like *Steak Revolution*, *Mondovino*, *Natural Resistance*.

MAIN CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

CHARACTERS

Our series has two characters, an Italian and a German; in order to avoid possible clichés, the idea is to subvert expectations as to their behaviour... the Italian character will be a very precise and rule-abiding guy, someone who's never late and anything but showy, while the German character will be smart and very outgoing, a bit chaotic. Their relation will be shown with a dynamic approach, in order to make the most of this funny contrast. For this reason we are considering the possibility of casting well-known actors so as to work deeply on the relation between them and make it really work.

CAST

We don't have a confirmed cast but several ideas about the type of characters: if we choose to cast 2 actors, they could be **Pierfrancesco Favino** and **Christoph Waltz**; alternatively we might get well-known German TV journalist **Harald Pignatelli** involved, as he is a great lover of wine and he has Italian origins.

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

AUTHOR Fabio Esposito started as an advertising photographer. In 1997 he started to work as a production photographer in theatre with Teatri Uniti, Rossotiziano, Onorevole Teatro Casertano Vesuvio Teatro and Teatro di Palermo. He has directed several docs for the Department of Sociology at the Federico II University of Naples. In 2005 he directed the short doc *Battista e la seta* produced by Audioimage.

PRODUCER Audioimage is an independent production company, dedicated to the development and the production of documentaries and art films, that encourages international co-productions. Here's our track record resume:

- 2018 *Elvis*, directed by Andrea Della Monica, presented at RIFF
- 2016 *Dert*, directed by Stefano and Mario Martone, presented at FIE in Paris and Napoli Film Festival
- 2013 *Lucciole per Lanterne*, directed by Stefano and Mario Martone, winner of multiple awards supported by MIBACT and recognised of National Cultural Interest
- 2013 *Uoldisnei*, by Andrea Della Monica, screened at Raindance Film Festival 2013
- 2010 *Gaza Hospital* by Marco Pasquini, Globo d'oro as best Italian documentary 2010
- 2007 *Sguardi Superstiti* by Marco Pasquini, Tekfestival Roma
- 2005 *Battista e la Seta* by Fabio Esposito
- 2004 *Afo 4* by Nina di Majo, screened at RomaEuropa Festival



CONTACTS

AUDIOIMAGE

Davide Mastropaolo

ph +39 3348366202

audioimagesnc@gmail.com



THERE WAS AND THERE WASN'T

PRODUCTION COMPANY

Ladoc

WRITER

Andrea Capranico

TAGLINE

A story of a father and a son

GENRE

Documentary

CATEGORY

Feature

LOGLINE

There Was and There Wasn't is the story of the man responsible for the first, international terrorist attack in Canada in 1982. It is also the story of a son who grew up without a father and tried to reconnect, 35 years after his arrest. This is the story of Raffi Balian, the father, and Haig Balian, the son.

BRIEF SYNOPSIS

April 1982: Raffi Balian shoots a Turkish diplomat in a parking lot of Ottawa, Canada. The victim survives, but is wheelchair for the rest of his life. The shooter, Raffi Balian, was a soldier of the “Armenian Secret Army”, a revolutionary group formed to seek revenge for the Turkish genocide on the Armenians in 1915. Raffi was bound to make his own father proud – and thought only a violent act of revenge would prove that he loved Armenia, that he loved his father.

May 2016: Haig, Raffi’s son, in his mid 30s, feels it’s the right time to reconnect with his father after decades of emotional distance. Raffi is taking back control of his own life. He is trying to come off drugs, he gets a stable job using his decade-long relationship with opiates to fight for drug users’ rights in Canada. He rediscovers the pleasure of long strolls in Toronto’s parks, while meeting friends and writing his memoirs. When Haig asks him if he is willing to open up in front of a camera he agrees, perhaps only to please his son. So Haig travels to Toronto and spends a month with his father, the longest period of time they’ve spent together in over twenty years.

It wasn’t easy, but reconnection feels possible.

On saying goodbye, Haig doesn’t imagine that he will never see his father again. In fact, a few months later Raffi dies of an overdose, alone, in a Vancouver’s hotel bathroom. A culmination of a life of guilt and self-destruction.

Haig, once again, is alone. But after the scorching pain of the first months he decides to put back together the pieces of his father’s life and learn who his father really was. He sets out to meet with people who really knew his father: his ex-wife, lover, cellmates, prison counselor and criminal lawyer.

During this long trip Haig decides to travel to the Middle East: to Lebanon, where his father was brought up and the cradle of his father’s radicalization; to Turkey, to meet the victim’s daughter and to bring his father’s plea for forgiveness.

Through this vicarious redemption Haig puts an end to a multigenerational circle of

violence, something his father wasn’t able to do in his own life. Something he would certainly be proud of.

THEMES

There Was and There Wasn’t delves into generational and historical trauma, and tries to bridge the gap between the innocence of a child and the violence caused by a former terrorist. It also touches upon the causes and the effects of the spiking overdose epidemic in Canada through the point-of-view of a man who turned his dependence on opioids into an unwavering commitment to social change. These discourses are crucial in a modern society prone to easy labels.

CO-PRODUCTION POTENTIAL AND INTEREST

There Was and There Wasn’t is conceived first and foremost as a cinematic work, and our goal is to premiere the film at a *marquee festival* in Europe or North America, before theatrical runs world-wide.

The topics that are the preoccupation of the main character are themselves notable. Raffi Balian was a principled advocate for drug users, and before that he was involved in the assassination of a Turkish diplomat in Canada.

We are convinced these topics will attract attentive partners and audiences: harm reduction and the overdose crisis in North America are at a boiling point; the alternative view of a terrorist and his family will be fascinating and controversial.

But what will hit a nerve is the universality of a son's search for his father's redemption, and the guilt that is passed from one generation to another. While the circumstances of Raffi's absence from his family and his death are extraordinary, these are universal themes that reach well beyond niche audiences.

The film's originality, its willingness to leave some things unsaid, its direction, and Raffi's impassioned point of view – we are very confident these elements will be able to attract broadcasters, festival programmers and viewers.

As for the audience, our primary target are men and women (50/50), aged 30-55, with a high level of education and lovers of documentary films. Our secondary audiences are Armenians and Turks (including diaspora), people interested in human rights, activism, and overdose crisis.

AUDIOVISUAL REFERENCES

The Harbor, 2010, Clio Barnard

Fuocoammare, 2016, Gianfranco Rosi

The Weather Underground, 2002, Sam Green

Long Distance Revolutionary: A Journey With Mumia Abu-Jamal, 2013, S. Vittoria

Stories We Tell, 2013, Sarah Polley

The Fear of Number 13, 2015, Philip Sheppard

The White Dove (Holubice), 1960, Frantisek Vlácil

My Architect, 2003, Nathaniel Kahn

MAIN CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

CHARACTERS

Raffi Coming from an Armenian family exiled in the 50s, Raffi Balian spent his childhood in Beirut. During the arshest stage of the Lebanese Civil War his family was obliged to move to Canada. In 1982, as a militant of the Secret Army for the Liberation of Armenia, he carried out an assassination attempt on a Turkish diplomat. For this attack, Raffi was sentenced to 8 years in prison.

Haig At the time, Raffi had a wife and two children. The elder was Haig. Today, Haig is a 39-year-old teacher who lives in the Philippines. His quest for his father's life is the motive of the film. So, in 2016 father and son had began a journey of reconciliation, that was interrupted by Raffi's sudden death for overdose.

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

AUTHOR Andrea Capranico is a director/cinematographer for documentary, commercial and multimedia productions in Asia and Africa. His first long-feature documentary, *The Undertaker* (developed at Al Jazeera Viewfinder Asia Program 2012), had its premiere at Singapore International Film

Festival 2014, followed by a number of festivals and screening venues (Madrid, Manchester, Tenerife, New York). In 2015 Andrea completed his second feature documentary, *The Landscape Within*, which was screened in more than 40 film festivals.

PRODUCER Lorenzo Cioffi is a producer, author and director. He specialised in documentary attending DropOut School in Milan, then he worked in Paris as a production assistant. He founded Ladoc in 2011, since then he has been producing and directing documentaries for cinema and Tv. Among his productions: *Napolislam* (IDFA 2015; broadcast on Sky Italy, Al Jazeera Balkans, France Télévisions, RSI, Al Arabiya); *The Nature of Things* (Locarno 2016; broadcast on RSI), *Life of Marzouk* (broadcast on Rai, Al Jazeera Doc Channel, France Télévisions). Lorenzo was selected for Eurodoc (2016), Berlinale Talents (2017), Jihlava Emerging Producers (2018).



EXTRA NOTES

Teaser: <https://vimeo.com/279815028>

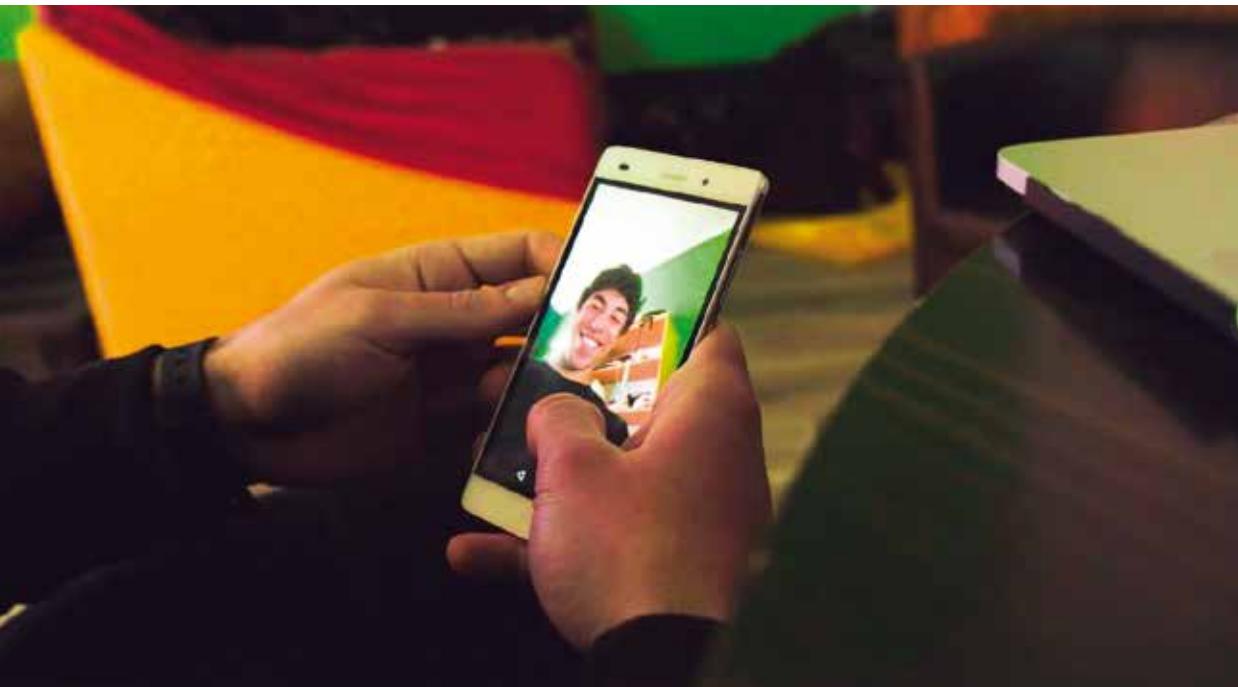
CONTACTS

LADOC

Lorenzo Cioffi

ph +39 3357375979

lorenzo@ladoc.it



V.A.S.

PRODUCTION COMPANY

Meleagris Film

WRITER

Sara Sole Notarbartolo

TAGLINE

Living life through a screen

GENRE

Drama

CATEGORY

Feature Film

LOGLINE

An agoraphobic girl living in Paris is afraid of leaving her apartment. She starts writing a novel about a long distance love story, in which she fancies herself as the protagonist. One day she meets online a guy who reminds her of the male protagonist in her story. Is he real and can this be just a coincidence? When reality, fiction and virtuality mix, the consequences can be dangerous.

BRIEF SYNOPSIS

Camilla Sangez is cute, smart and agoraphobic. She is 25 and lives in Paris. Since leaving Italy for France she has had no social life and all her relationships are filtered through her computer or her phone.

She has only one distraction, writing her novel on “wattpad” – a social media platform for aspiring writers. Her novel is about the virtual love story between a young girl named Camilla and Matteo. It just so happens that one day a stranger called Matteo contacts her, apparently by chance.

As fiction meets reality, Camilla and Matteo start a very peculiar relationship. The real Matteo is a translator from Naples, who hasn't left his apartment in months as a result of a distressing break-up. A latent agoraphobic, he has developed a compulsive internet sex addiction. After a few conversations which spark curiosity in both of them, things start heating up. Matteo thinks this might just turn into one of his usual virtual sex encounters and gets turned off. Camilla senses that Matteo is getting bored and decides to cut herself and show Matteo her blood.

The two are excited by the unexpected twist and keep experimenting with this violent game to the point of falling into a victim and perpetrator relationship. As their passion grows the two become closer and closer also sentimentally. They are scared about their feelings for each-other. Matteo tries to bring the relationship to an end by taking some distance. In the attempt to get her perpetrator back, Camilla challenges him with increasingly painful requests, until Matteo reveals to her she is only one of several lovers. Camilla is shattered and ends all interactions with Matteo.

She erases everything related to her novel and realises there is only one thing to do. She starts a last video call with Matteo and gives him an ultimatum. They will either meet in real life or she will kill herself. For the first time in several months Matteo realises that the girl behind his screen is actually a real person. This is not a game. He accepts Camilla's invitation to Paris. On the day of the meeting, Matteo is in his hotel

room in Paris. From the window he sees Camilla arriving at the bar chosen for the meeting. She is in a state of panic. He sees her slowly relaxing and getting used to her surroundings, smiling and talking to people around her.

Matteo is petrified. He realises just how bad his condition is. He rings his family up and for the first time confesses his misery to them. Matteo and Camilla will never meet but their lives will be for ever connected.

THEMES

The film revolves around the main theme of agoraphobia, an ever growing generational pathology, affecting an increasing number of teenagers.

Thanks to the Hikikomori Italia Association we have been able to reach an in-depth understanding of this subject. In a society of connections, virtuality is often seen as a game.

V.A.S. challenges the idea of its consequences on the real world. In our film, social media accounts are a perfect metaphor for one of the most ancient causes of discomfort in humankind, the difference between being and appearing.

CO-PRODUCTION POTENTIAL AND INTEREST

The text is based on a theatrical work that was distributed in Belgium, France and other European countries. The cinematic language involves the use not only of live-action images, but also of repertoire materials from the web, such as music videos, amateur videos, YouTube videos. The visual style will consist of a blend of this content.

As the web is universal and interactive, **V.A.S.** has a strong capacity to involve both national international audiences.

To increase the potential of both dissemination and the development of a European co-production project, locations have been identified between Naples and Paris.

French production company “Digital Born Producers” are interested in coproducing the project. Moreover the film deals with current and crucial socio-economical issues, such as the state of the European economy, youth employment, Italians living abroad and the welfare state in France and other European countries.

AUDIOVISUAL REFERENCES

The most immediate reference is certainly *Castaway on the Moon* by Lee -Hae-jun.

Another reference is the 2011 British series *Black Mirror*, which deals with technological neuroses. In our case the treatment is not focussed on the sci-fi aspect, but rather on the sociological one. The rooms in which our protagonists live, their clothes and the colours around them reflect their anxieties and their feelings.

Music will follow the evolution of our characters, beginning with teenage alternative rock and ending with Italian experimental 70's progressive rock.

MAIN CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

CHARACTERS

Camilla Sangez (25) lives in Paris. She is cute, smart and agoraphobic. She would like to publish her first novel, which she has been working on since she arrived in France. Since moving to Paris her relationship with other people has become more inconsistent. Every contact with the world has now become much harder than before. She lives alone at home without any kind of real human interaction, filtering all human contact through her phone or pc.

Matteo Mori is a Neapolitan translator. He is 28 years old. After his last relationship ended, an unconscious agoraphobia has taken hold of him. Now, this pathology forces him to stay within the confines of his home. He lost all self-esteem and developed a compulsive virtual sex addiction.

CAST

Camilla Sangez: **Sara Serraiocco** (ideal)

<http://www.officineartistiche.com/artisti/sara-serraiocco/>

Matteo Mori: **Eduardo Scarpetta** (confirmed)

<http://www.volver.actor/eduardo-scarpetta>

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

AUTHOR Sara Sole Notarbartolo is a Neapolitan playwright. Her works have been translated in France, Sweden, Bosnia and Herzegovina, Switzerland and Belgium. She has received several awards including the “Premio Generazione Scenario”; selected for “Premio Ustica” (2005) “Premio Nuove Creatività” supported by ETI (2009), “Face à Face” Italian authors for the French stage, at the Theatre de la Ville, Paris (2012), “Visionari Kilowatt Festival” Award 2014, Selected for “Italia-Svezia 2-2” 2015.

PRODUCER Born in 1989, **Francesco Inglese** is a Neapolitan producer and writer/director. He graduated in Film and TV production at the DAMS University, Bologna. Since 2018 he has been executive producer on several short films and music videos, which were screened at the most important film festivals in Italy. At the end of 2018 he co-founded production company Meleagris Film s.r.l., with which he is working on several projects, including a feature documentary and the feature film **V.A.S.**



EXTRA NOTES

<https://vimeo.com/312554397/password>
PASSWORD: vasmeeleagris



CONTACTS

MELEAGRIS FILM s.r.l.
via Lago Patria, 8 - 80026 Casoria (NA)
FRANCESCO INGLESSE Production Manager
produzione@meleagrisfilm.it
ph +39 3403987162



VEDI NAPOLI (See Naples)

PRODUCTION COMPANY

Mad Entertainment

WRITERS

Alessandro and Giovanni Labadessa

TAGLINE

It is never too late

GENRE

Comedy

CATEGORY

Feature Film

LOGLINE

A story of love, friendship and second chances.

BRIEF SYNOPSIS

Aurora is 26 years old and her life is already planned in every detail: today she is going to get her degree and starting tomorrow, she will work in the prestigious office of her father Vincenzo, who wants her to be a lawyer at all costs. And Aurora, at all costs, wants her father to be proud of her. It is never enough, though, despite her efforts, but that is another story...

After a night of celebrations, Aurora finds herself facing her first day at work.

However, plans often change when you least expect it: her life suddenly derails the moment she decides to escape and rescue her grandfather Mario from a hospice.

Aurora's plan is clear: Mario, a shrewd former rock star of Neapolitan origin with no glory and no guitar, has a score to settle with the members of his old band and he deserves the chance to clean up the loose ends.

And what if Aurora is actually running away from her life as well?

Aurora and Mario's journey, on board an epic 70s Alfa car, will be utterly improbable and will lead to many more improbable encounters: from old, fading rock stars to bizarre Neapolitans that dispel the most entrenched clichés, to the eclectic Gabriele, whom Aurora falls head over heels for.

Exploring Mario's past, will be an opportunity for Aurora to get to know herself better and question her future. What she will do when she is older is yet to be seen.

Vedi Napoli provides the evidence that there is no right age or generation to take charge of your own life. It doesn't matter whether you are seventy or twenty-six years old. What matters is having a touch of madness and a bit of sane foolishness.

All of this set in a city which makes it easier for the two rebel souls to run wild.

THEMES

Vedi Napoli is a comedy where the protagonists are a grandfather and his granddaughter.

At the heart of the story there is a desire to change: the grandpa feels the end of his days is near, so he decides to go back to his roots and the grandchild feels detached from the place where she lives and from the people that surround her.

At the heart of the movie there is a strong bond between grandfather and granddaughter, the positive legacy of a man who lived in another era which fascinates and moves a modern girl.

The main themes talk about love in all its forms, friendship and second chances.



CO-PRODUCTION POTENTIAL AND INTEREST

Vedi Napoli is the story of the relationship between a grandfather and his grandchild, which is common and universal. The bonds narrated by the story are simple, yet true and profound. That is why the movie has a target audience which is not focused just on a specific key demographic segment, but can encompass a wider range of age and ethnic groups.

Its themes can be enjoyed by audiences from all over the world.

On account of these factors, the search for an international co-producer is fundamental for the foreign distribution and fruition, as well as for the internationalization of the project.

AUDIOVISUAL REFERENCES

Inspired to the style of American independent movies such as *The Secret Life of Walter Mitty*, *American Hustle*, *Little Miss Sunshine*, **Vedi Napoli** will have the feeling of US cinema's classic romances with a clean style and a stylized cinematography.

As the narrative unfolds, the visuals will gain momentum in keeping with Aurora's increasing awareness and her willingness to change. Smooth camerawork and use of long takes will give a sense of naturalness and authenticity.

Shots will change in tune with shifts in the feelings of the protagonists followed by a Slingshot camera- from static to dynamic.

CENTRAL CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

CHARACTERS

Mario The Granddad. He's over 70 years old and still brings with him the legacy of a past life in the spirit of rock 'n' roll. He was the guitarist of a rock band set up by four young friends in Naples. After he fell in love with the girlfriend of his best friend, the band split up and Mario moved to Milan.

Aurora The granddaughter. On the outside she seems to be the typical well-born 23-year-old law school graduate; on the inside she doesn't know what she really wants to be. Since ever, all of her choices had to be approved by her dad. Today she wants to do something for herself. Discovering Naples with Mario will allow her to discover herself.

IDEAL CAST

Renato Carpentieri

Matilda Lutz

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

AUTHOR Giovanni Labadessa Writer/director and producer, known for projects as Road to Capri, Vivaldi, The Lonely Italian - in 2017 he was nominated in the category Best Comedy at the San Diego International Film Festival and won a Best Movie Award at the Ferrara Film Festival. He has been working in the audiovisual industry as Head Of Development at Lumiere Lab in Los Angeles for 10 years.

AUTHOR Alessandro Labadessa He studied at the New York Film Academy in L.A. and then specialized in screenwriting at UCLA Extension. In Italy he worked as assistant director on *Il Crimine Non Va in Pensione* by Fabio Fulco and on *Achille Tarallo* by Antonio Capuano.

PRODUCER Luciano Stella Founder and CEO of Mad Entertainment, the audiovisual factory set up in Naples in 2010, winner of 2 David di Donatello, a Nastro d'Argento and a Ciak d'Oro in 2018 and credited as best studio of the year at Cartoons on the Bay (RaiFiction) in 2014. CEO at Stella Film, a company that manages movie theaters all over Italy. Former president of Film Commission Regione Campania.



CONTACTS

MAD ENTERTAINMENT

Luciano Stella

ph +39 0815527106

lucianostella@madinnaples.com



VESUVIO

PRODUCTION COMPANY

Dazzle Communication

WRITER

Giovanni Troilo

TAGLINE

A million lives, waiting for a catastrophe

GENRE

Dramatic

CATEGORY

Documentary

LOGLINE

People who live in the “Red Zone” under Mount Vesuvius are endangered, the explosion could happen any moment and it would be devastating, still they manage to live their lives. These are their stories.

BRIEF SYNOPSIS

The area around the Vesuvius is the most densely populated in Europe. In case of an eruption, the results would be of catastrophic proportions: 700 thousand people would be dead in barely seven minutes.

This documentary tells a story that begins from the analysis and the awareness of the destructive potential of an explosion. Through the narration of the lives and the paradoxes of those who find themselves sitting on a veritable ticking bomb, the film tries to investigate the deep symbiosis between these extraordinary people and the volcano. It tries to explore, above all, their judgment, the rational and irrational reasons that compel the citizens of the “Red Zone” to stay there and live this uninterrupted exchange between them and the mountain.

In the unlimited possibilities of human declination that can exist between science and magic, the documentary will call to action: volcanologists, artists, professors, tour guides, magicians, crooks, midwives, farmers and hermits. Through the narration, we may find that behind the attempt to comprehend the reasons of those who try to save



millions of endangered lives, lies the opportunity of a simpler way of living, more connected to the Earth, in which human beings are born, fed and eventually die in the same land. The fragmentation of the story, segmented into those of the interviewees, will come together to form a single portrait, that of Mount Vesuvius. For the entire length of the documentary, the volcano is a constant presence, in the background or close-up, in a mixture of myth and reality, building a strong, original visual impression. Ominous dreams about the eruption will encompass the narration. Sometimes they will be “real” nightmares, sometimes veritable visions: an exchange of imagery between aboveground and underground worlds, between the realm of the living and the realm of the dead, of which Vesuvius was believed to be the gate.



THEMES

The documentary tells the stories of people living in the Vesuvius “Red Zone”: school kids who have to perform an evacuation drill every other week, soccer players who play in a crater, a family that owns a fireworks factory, volcano witches, scientists that study the mountain, common people that have lived there their whole lives and don’t want to leave.

CO-PRODUCTION POTENTIAL AND INTEREST

We are looking for co-producers and a worldwide distribution option deal.

AUDIOVISUAL REFERENCES

The documentary finds its major benchmarks in exploration projects as *Into the Inferno* by Werner Herzog (2016, distributed by Netflix), mostly in what concerns the narrative mode and the photography.

Other projects by Herzog like *Lo and Behold* (2016) and *Grizzly Man* (2005) can be taken into consideration, as references for narrating science and the relationship between man and nature.

CENTRAL CHARACTER PROFILE AND IDEAL INTERNATIONAL CAST

Some of the stories

Schools An Evacuation Drill in a school, dozens of students throng confusedly in the corridors. The sound of a siren and a voice from the speakers fill the air. The Principal struggles to lead the chaotic unenthusiastic mass of students and teachers towards the emergency exits. It is mandatory for every school in the Vesuvius area to perform a drill. We’ll follow one.

“Vesuvius” Fireworks The Scudo family is one of the oldest pyrotechnical specialist families in Italy: great-grandfather Fausto started to manufacture and sell fireworks in Herculaneum at the end of the 1800s.

Giuseppe Scudo is the creator of the so-called “Queen Bomb”

(Bomba Regina) or “Three-Times-Bomb” (Bomba a tre): the award-winning signature item of his fireworks factory.

San Gennaro’s Sacristy It was during the 472 A.D., 512 A.D. and the mighty 1631 eruptions, that Saint Gennaro gained the title of defender of the city of Naples. We’ll follow the day-by-day life of an altar boy from the sacristy of San Gennaro’s Cathedral during the days preceding the annual celebration of the “miracle”, when the Saint’s blood is believed to melt in front of thousands of devotees.

PROFESSIONAL PROFILE OF AUTHOR AND/OR PRODUCER

AUTHOR Giovanni Troilo born in Putignano in 1977. Director and photographer, he works in cinema, television, publishing and advertising. His work has been published in Newsweek Japan, Der Spiegel, La Repubblica, GQ, CNN, Wired, Corriere della Sera, Wallpaper, Flair, Sport&Street, Velvet and Urban. In 2011 he directed *Fan Pio*, his first feature length film, and he published in Germany his first book, *Apulien*, awarded as best photography book at the International Photography Awards in 2012. Between 2012 and 2015 Troilo directed for Sky *Fotografi*, three documentary series about famous Italian photographers, and several other documentaries like *On The Road - Joe Bastianich Music Tour* and *Caravaggio Criminale*. In 2015 with the project *La Ville Noire, The Dark Heart of Europe* he was voted People Photographer of the Year at Sony World Photography Awards. In 2016 *William Kentridge, Triumphs and Laments*, his documentary film about the South African artist, was in competition at the Rome International Film Festival and *Coeurope*, his work, set in Belgium, on contemporary Europe, was in competition at IDFA and broadcasted on Rai and Arté in Germany and France. In 2017 he directed *The Mystery of the Lost Paintings*, a series of 7 documentaries for Sky Arts International Hub (UK, ITA, GER), broadcasted from April 2018 in Germany and France’.

PRODUCER Davide Azzolini In 2000 he founded Dazzle, which produces documentaries, feature films and stand-up comedy specials, including *Enzo Avitabile Music Life*, directed by Jonathan Demme, *Naples ’44*, directed by Francesco Patierno and narrated by Benedict Cumberbatch, and the first three Italian comedy specials on Netflix.

He was the director of the Napoli Film Festival from 2002 to 2013. He curated retrospectives in some of the most renowned New York City locations, as the Lincoln Center, MoMa, New York University and Film Forum.

In 2006 together with Antonio Monda, he created “Le Conversazioni”, a festival, that is held every year since then in Capri, New York and Rome. In 2018 he started Aguilar, the first Italian company primarily focusing on stand-up comedy.

EXTRA NOTES

Teaser <https://vimeo.com/325649654/34c95fdb4>

CONTACTS

Dazzle Communication
Giulio D’Antona
giulio@dazzlecomm.it
ph +39 345 8058252

graphic design

studioeikon.com

printed in **April 2019**