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CineLink

Drama Project Book

CineLink  
Industry  
Days 17-22  
August 2019



# **DRAMA**

# **PROJECT BOOK**

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## **DEVELOPMENT EXECUTIVES**

# CINELINK DRAMA



The programme of forth edition of CineLink Drama is designed to address the changing needs of the regional broadcasting industry, and the programme has expanded to include quality television content from Southeast Europe. Five exciting series in development will be presented in the pitching session to key European and re-

gional broadcasters, and VoD and SVoD operators and distributors, followed by question-and-answer sessions and one-on-one meetings. With the aim of boosting the development process for drama series from the region, CineLink Industry Days awards a €10,000 cash prize sponsored by the Film Centre Serbia.

# Film Center Serbia

Supporting  
co-productions

**Next call for  
minority  
co-productions  
August 27<sup>th</sup> 2019**

For more information  
[office@fcs.rs](mailto:office@fcs.rs)



Republic of Serbia  
Ministry of Culture and Information



The story of the rise and fall of Yugoslavia told through the life of the first Kosovar scuba diver who helped families of drowned victims, by recovering their loved ones' bodies from waters.

**Language:** Albanian, Serbian, Croatian

**Genre:** Drama, Thriller, Horror

**Format:** 60' x 8

**Creators:** Blerta Zeqiri, Triera Kasumi Berisha

**Writer:** Blerta Zeqiri, Keka Kreshnik Berisha, Lendita Zeqiraj

**Director:** Blerta Zeqiri, Lendita Zeqiraj

**Producer:** Keka Kreshnik Berisha, Triera Kasumi Berisha

**Development stage:**

Treatment, Project Bible, Moodboard

**Estimated production budget for a first**

**season:** 4,000.000,00 EUR

**Financing in place:**

200.000,00 EUR

**Production timeline:**

- Final Script - December 2019
- Fundraising - November 2020
- Pre-Production - 6 months in 2021
- Production 5 months in 2021

**Looking for at CineLink Drama:**

Potential broadcasters and co production from EU states, Croatia, Serbia, Montenegro, Macedonia and Albania, Germany, Russia, USA

**Production Company's contact details:**

DYNAMIC L.L.C.

st. Rexhep Luci 16/3-1 10000

Kosovo

Phone: +383 49 141 400

### ATTENDING THE MARKET:



5 Blerta Zeqiri



Triera Kasumi Berish

## SYNOPSIS OF THE SERIES:

Two childhood friends, SMAJ and KRAS are doing their best to navigate their lives in the newly made state of Yugoslavia. They are struggling with the system while trying to let go of the past way of living and embrace the so-called progressive new style. The fifteen-year-old Kras gets recruited by state security service, known as the UDBA. The latter used the information about the boy's involvement in an accidental crime, to turn him into an informer. Because Kras and Smaj are good swimmers, they both get accepted to be part of Kosovo's first diving team. Kras is jealous, because while Smaj is living the good life and getting all the spotlight because of his ability to hold breath under water up to five minutes, Kras himself can never take a break, as he's always on duty. That's why very often when they call the team to recover a dead body from the waters, Kras gets away from the situation by calling in sick and letting Smaj recover the victims, which makes Smaj even more famous and Kras even more jealous. I'm not a bad guy, and I'm not a traitor. I'm never going to harm my fellow Albanians, but if they knew I collaborate they would hate me - thinks Kras.

Still, by the end of the first season, the circumstances turn and make Kras spy on his friends and put them in jail.

## STORY DEVELOPMENT IN SEASON TWO:

The second season takes place after Tito's death, at the dawn of Yugoslavia's economical downfall, quickly followed by political unrest. The main character in this season is SMAJ, who is now a family man. He is a hard-working man struggling to put food on the table. (In the 90s, Albanians employed by the government, representing a vast majority of the working class, were let go for political reasons.) He could always decide to accept payments for his diving missions, but he cannot break the promise just yet. At the same time life circumstances make KRAS turn into a government informer; everybody finds out that he's now a collaborator and he became a sworn enemy to Smaj.

## CREATORS STATEMENT:

BLERTA ZEQRIRI Ever since the end of the wars in Yugoslavia I constantly think about how can one be sure that is working for the good of humanity by affiliating to a political party and working for their agenda.

My grandfather was killed in a battle fighting the red army. During communism he was considered a traitor, today, he is considered a hero. So who was he really? Was he good or bad? Depends on politics.

On the other hand, I grew up seeing my father investing all his earnings in education and arts. He always saw the individual before any nation, religion or race and he never affiliated to any political group. To me, my father is a bigger hero than my grandfather, who ironically is declared

a hero, only because he died fighting in a battle during WWII. That's why when I heard about Ismajl's deeds, I thought the world should know about him, as he is the real HERO, because he conquered his deepest fears, only so that he can sooth the pain of grieving families. More so because he did this voluntarily 548 times during half a century.

TRIERA KASUMI BERISHA I was born in 1990, a start of a period of great existential hardship for my people and my family, in times of unparalleled political and economic uncertainty. The struggle for freedom from the Serbian regime and my father's work, as a scuba diver, shaped me personally and professionally. I am also a scuba diver and have helped him in searching missions in the past decade. When I was little, I was curious what kept him away from home from time to time and what it was that he did that made people give him so much affection. At the same time, he never seemed very happy as a person, but later in life I found out that he was very fulfilled in his heart and soul. His calling was to help people and his success in doing this is what makes him unique, which is a story I want to share with the world.

## CREATORS' BIOGRAPHY

BLERTA ZEQRIRI is an award-winning Kosovar Director and Scriptwriter. She's won Sundance Best International Short Fiction award and The Heart of Sarajevo with her short film THE RETURN as well as the FIPRESCI and Jury Prize for her first feature THE MARRIAGE at Black Nights Tallinn Film Festival among dozens of other prizes in numerous film festival participations around the world.

## PRODUCERS' BIOGRAPHY

TRIERA KASUMI BERISHA is an entrepreneur based in Pristina and London. She owns a creative agency Dynamic, which created 4 worldwide brands dealing with finances, arts and IT. She is a ski racer and a professional scuba diver, involved in a few search and recovery underwater missions. Recently, she is creating a culinary TV series for Fox International.

## COMPANY PROFILE

Founded in 2008, Dynamic L.L.C., from day one, is committed to providing quality services for the market. We are a creative communications company, based in Pristina, enhancing brands through innovative solutions. Combining passion, creativity and knowledge, we don't only create timeless brands, we also offer the best solutions that are not only useful but aesthetic as well. Dynamic has also created these brands Nam Gallery L.L.C., Flamura. Online L.L.C., Financial Alliance L.L.C. and Bit Academy L.L.C.

# THE COUNSELLOR

HR



A counsellor at the Centre for Teenage Pregnancy battles the state laws and demons from her own past. After a law criminalising abortion is passed, the centre is threatened with closure.

**Language:** Croatian

**Genre:** Drama, Human Rights, Family drama

**Format:** 50' x 6

**Creator:** Višnja Skorin

**Writer:** Sandra Antolić

**Director:** Sara Hribar

**Producer:** Lado Skorin

**Development stage:**

Treatment, Project Bible, Pilot Script

**Estimated production budget for a first**

**season:** 1.200.000,00 EUR

**Financing in place:** n/a

**Production timeline:**

- Production - from September 2019 (3 months)

- Final script to be delivered June 2020

- Fundraising second half of 2020

- Pre-production starting from January 2021

- Production 4 months starting from May 2021

**Looking for at CineLink Drama:**

Broadcasters, co-producers, pre-sales, buyers

**Production Company's contact details:**

3D2D ANIMATORI

Dobriše Cesarića 59

Zagreb 10000, Croatia

Phone: +385 98 367 506

[3d2d@3d2d.hr](mailto:3d2d@3d2d.hr)

## ATTENDING THE MARKET:



7 Višnja Skorin



Lado Skorin

## SYNOPSIS OF THE SERIES:

Croatia 2020. ANA HOLC is a psychiatrist and a founder of the Counselling Centre for Teenage Pregnancy and Mothers. Croatia is about to pass a law banning abortion, and the counselling centre is about to close. The City cuts grants, right-wing activists exert daily pressure, someone even physically threatens Ana. This reopens Ana's old wounds from years ago when she was a pregnant teenager.

Even though she's a great psychiatrist, she has a difficult time handling stress. Abandoned by her parents and boyfriend, disgraced and overwhelmed by guilt over her father's suicide, Ana stops believing in herself, and undermines her chances of a happy life with JADRAN, a man who really loves her.

At the beginning, her past life is a separate story, and only after merging these two stories can we make sense of Ana's present neurosis. Demons of the past resurface with her younger brother, a theologian manipulated by the right-wing group to damage Ana's public persona. They have a complex relationship even though they try to understand each other on a personal level.

Ana develops a special relationship with one of her wards, MARIJA, because she is a troubled teenager who needs to leave the shelter, as her baby is already one year old. Marija needs to get a grip on daily care for an infant, but she is immature and an alcoholic.

As the story develops, the pressure increases on the shelter, the Centre loses the city donations, Marija commits suicide, Ana gets sued for negligence and Jadran leaves her. Everything leads to collapse and the rebirth of a new Ana. Ana does not succeed in changing the outside world, but she succeeds in changing her inner world. She confronts her mother and she restores her faith in love through fostering Marija's child.

## STORY DEVELOPMENT IN SEASON TWO:

A year later. Fužine. ANA lives in her mother's house with MIŠKO, MARIJA's child for whom ANA acts as a guardian. Ana was blamed for Marija's suicide in the first season and stripped of her medical license. Although she doesn't want to work illegally, people still come to her for advice. On top of that, she has to deal with Marija's mother. She's an alcoholic who was talked into taking legal action against Ana, and thus wants to prevent Miško from being fostered. JADRAN is back in Zagreb where he works as a social worker in an orphanage. He learns about Ana's situation and is eager to help her come back to Zagreb.

Ana has to face charges in court. MARKO, her priest brother, will testify for her, together with other clerics who will jump to her defense because they need her help in Fužine. Ana is caught in a difficult dilemma; although she wants to keep both her

counseling center and her newly formed small family, she doesn't want to be blackmailed into working with conservatives.

## CREATORS STATEMENT:

The idea for the series was conceived while making a documentary series about four pregnant teenagers. Since 2016, 5,237 girls aged 14-19 have given birth in Croatia. This subject is increasingly gaining in importance due to the spread of conservatism in Europe and America. Although the underlying theme is political, the series is primarily a complex and absorbing family drama. I want to show how hard-line views and a lack of communication break up families. The goal is not to preach or to take a stand for or against abortion, but to talk about consequences when there is no freedom of choice. The style is a mix of intimate style supported by powerful acting, and Nordic noir as seen in top Scandinavian TV series. Even though it is intended for families and prime time, the tone is serious.

## CREATORS' BIOGRAPHY

VIŠNJA SKORIN holds an MA in Editing from the Academy of Dramatic Art, Zagreb. After working at Croatian Public Television as a screenwriter and director, she co-founded 3D2D Animatori studio. She authored a few TV shows, wrote and directed documentaries *St. Mary's Black Sheep* and *If Only Dreams Came True*, animated puppet series *Wonder Hands*, and wrote the screenplay for animated feature film *The Rooster that Fell from the Sky*. She teaches Editing and montage methods at the VERN University of Applied Sciences and TV Journalism at the Faculty of Political Science.

## PRODUCERS' BIOGRAPHY

LADO SKORIN is a technical director and producer. A pioneer of animation in Croatia, he founded several iconic companies for animated production: ANIMUS (with Pjer Žardin), KENGES (with Ivan Ratković and Simon Bogojević Narath). As an owner and producer at 3D2D Animatori, he produced a lot of animated shorts, TV children shows and documentaries. He was animation producer of the Swiss-Croatian feature-length documentary animated film *CHRIS THE SWISS* and the Macedonian feature animated film *JOHN VARDAR VS. THE GALAXY*.

## COMPANY PROFILE

3D2D ANIMATORI was founded in 2008. The focus of 3D2D Animatori is on the development and production of animated, feature, documentary films and TV shows. In 2006 and 2008 they won the best production company award at the Days of Croatian Film. By maintaining the production pipeline in the Swiss-Croatian feature documentary animated film *Chris the Swiss*, they demonstrated their expertise in animation production. 3D2D Animatori co-produced animated feature-length film *John Vardar vs. The Galaxy* with the renowned Macedonian company Lynx Animation Studios and the Bulgarian and Danish producers.

## HOME

HR



Viki has to stay at the children's home when her adoption falls through, and she starts her new high school by making trouble. Luckily, she meets friends who help her through the issues of growing up.

**Language:** Croatian

**Genre:** Children Live Action, Coming of Age, Drama, Social Issue, Teenager, Youth/Teen

**Format:** 30' x 12

**Creator:** Daria Keršić

**Writer:** Daria Keršić

**Director:** TBC

**Producer:** Nebojša Taraba, Miodrag Sila

**Development stage:**

Treatment, Project Bible, Pilot Script, Moodboard

**Estimated production budget for a first season:** 1.200.000,00 EUR

**Financing in place:** N/A

**Production timeline:**

- Final script to be delivered by the end of 2019
- Pre-production: 3 months, starting from January 2020
- Production: 3 months, from April 2020

**Looking for at CineLink Drama:**

Broadcasters, co-producers, pre-sales

**Production Company's contact details:**

DRUGI PLAN

Babukićeva 3a

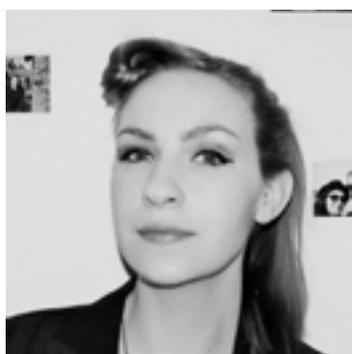
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Phone: +385 1 197062

[drugiplan@drugiplan.hr](mailto:drugiplan@drugiplan.hr)

<http://www.drugiplan.hr>

## ATTENDING THE MARKET:



9 Daria Keršić



Nebojša Taraba



Miodrag Sila

## SYNOPSIS OF THE SERIES:

VIKTORIJA is expecting her long-awaited adoption. She has spent years in the children's home – her mother is an addict who has never cared for her, and she doesn't even know who her dad is. Alas, one phone call in three months from her mom to the children's home is enough to keep her trapped in the system, without a chance for a real home. Viki is just starting an elite high school, where she ended by having excellent grades. She definitely doesn't fit in. She's used to being on her own, but her pent-up aggression gets her in trouble. Viki gets in a fight, being provoked by a girl named EVA, who quickly becomes her nemesis. Then, the school psychologist pairs her with a shy, sensitive boy named SVEN, thinking they would be a good influence on each other. They aren't thrilled about it at first, but when Viki defends him from the bullies in class, they become inseparable. MIHAEL, the boy who seems to be way too popular to be even seen with them, takes interest in Viki, so, joined together by the school project they become friends. Besides Eva, Viki has trouble in the children's home when some older kids, lead by PAVLE, gang up on her to take advantage. Furthermore, all of them are bothered by typical teen problems – struggling in school, love, bullying, self-confidence, class differences among students and such. Viki helps Sven with his anxiety, Mihael by tutoring him, and she's there for MINA – a gay girl with family and love issues. And all of them, including Eva, get involved in a plan to rescue Viki from Pavle and the gang. There's also this newfound information which means she could maybe find her father, after all. At the school party, Mihael reveals his feelings for Viki and the secret that he's adopted. Viki and Sven decide to run away and search for her father.

## STORY DEVELOPMENT IN SEASON TWO:

In season two, we see all the main characters back in school. Most of them haven't seen or heard from each other for the better part of summer break. VIKI seems sad, distant, and not willing to communicate with MIHAEL, after they left things unfinished. Through flashbacks, we see her and SVEN's journey of trying to find her dad, which was full of obstacles and unsuccessful. Sven and EVA get together and now she's even willing to openly show her other, kinder side of her for him. Mihael, trying to work things out with Viki and get her attention, openly admits he's adopted. His past mistakes, like using steroids, catch up to him and threaten his future. MINA lives with her father and two older brothers, and when she comes out to them, she gets kicked out. PAVLE was involved in drugs, but he gets free after ratting out the children's home counselor, so there's a change in the staff – not a welcome one for either Pavle or Viki. Viki eventually finds her dad, only to discover he has a family.

## CREATORS STATEMENT:

DARIA KERŠIĆ

HOME is intended for teenagers. This kind of TV programme barely exists in the Balkan region, especially Croatia. It tackles problems such as – relationships, sexuality, mental health, bullying, pressure about the future, but

also adoption issues, violence and anger management. The main arena is the school. The most important theme is – what does it mean to have a home? Is that limited only to our biological family? Or is it possible to create your own, different kind of home? Each of the main characters goes through certain family issues. Seemingly completely incompatible, they share much more than meets the eye. There would be 4 seasons, one for each high school class. A significant integration of social networks is planned, especially the additional content between the episodes.

## CREATORS' BIOGRAPHY

DARIA KERŠIĆ was born in 1990. She has a master's degree in Business Economics, and is currently at the MA Screenwriting programme at the Academy of dramatic art (Zagreb). She has a published fantasy YA novel. Daria worked as the editorial assistant, content writer, film critic, actress, script supervisor and 1st AD. In 2018, she attended TorinoFilmLab TV Series Extended and the Script station at Talents Sarajevo and got a scholarship from the Croatian Film Directors' Guild for a feature script. She wrote/directed 2 short fiction films and is developing several TV series with Drugi plan.

## PRODUCERS' BIOGRAPHY

NEBOJŠA TARABA was born in 1969 in Vitez, Bosnia and Herzegovina. He started with journalism in 1992 in the Zagreb office of Slobodna Dalmacija. He worked as a reporter and editor for Novi list, Feral Tribune, Globus, Playboy, and collaborated with a lot of others. In March 2014 Taraba and his partner, Miodrag Sila established Drugi plan which produces original shows and TV formats for all 3 Croatian national TV stations (HRT, Nova TV, RTL), as well as HBO Europe. Some of their most famous products: NOVINE (Netflix), USPJEH (HBO Europe), DVORNIKOVI, POLICIJSKA PATROLA SPLIT, KOD ANE, MAMUTICA, INSTRUKTOR, LOZA.

MIODRAG SILA was born in 1971 in Vukovar, Croatia. In the mid-nineties, Sila worked as a reporter in the Zagreb office of Glas Slavonije. After that, he worked for newsrooms for OTV and Mreža. At the beginning of the year 2000, he became one of the founding members and editors of the websites Iskon.hr, Klik.hr and T-portal. In March 2014 Sila and his partner, Nebojša Taraba established the production company Drugi plan which produces original shows and TV formats for all three Croatian television companies with national concession, as well as HBO Europe.

## COMPANY PROFILE

DRUGI PLAN is a leading Croatian independent production company. Established in 2004 by Nebojša Taraba and Miodrag Sila, Drugi plan has worked with all 3 Croatian national TV stations (HRT, Nova TV, RTL) and created and produced more than 15 original formats in all genres. For the last 8 years, Drugi plan has specialized in documentary and high-end drama productions. Their recent TV series The Paper was picked up by Netflix, and now is available for streaming in 190 countries. Drugi plan has also produced the first HBO Europe series in the Adria region, premiered at the beginning of 2019.

# SABRE

RS



SABRE is an 8-part, hour long, political thriller fiction series, focusing on a female journalist investigating the murder of the Serbian Prime Minister. The country's recent past presents the backdrop for the main character's search for the truth in a corrupted justice system.

**Language:** Serbian

**Genre:** Crime, Thriller

**Format:** 45' x 8

**Creator:** Goran Stanković, Vladimir Tagić

**Writer:** Goran Stanković, Vladimir Tagić, Maja Pelević

**Director:** Goran Stanković, Vladimir Tagić

**Producer:** Snezana van Houwelingen

**Development stage:**

Treatment, Project Bible, Pilot Script, Moodboard

**Estimated production budget for a first**

**season:** 1,600.000,00 EUR

**Financing in place:** 35.000,00 EUR

**Production timeline:**

- Fundraising from September 2019
- Final scripts delivered April 2020

- Principal photography starts February 2021
- Post-production: May - August 2021
- Broadcasting September 2021

**Looking for at CineLink Drama:**

Looking for co-producers, also broadcasters, online platforms for co-production or pre-buy. Countries Europe and the US, with the focus on Nordic countries, Germany, Spain, Ex-Yu region, Poland, Czech Republic

**Production Company's contact details:**

THIS AND THAT PRODUCTIONS

Gavrila Principa 16/6

11000 Belgrade, Serbia

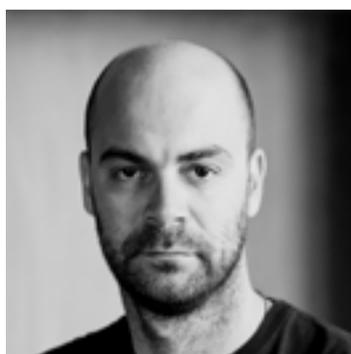
[www.thisandthat.rs](http://www.thisandthat.rs)

[office@thisandthat.rs](mailto:office@thisandthat.rs)

**ATTENDING THE MARKET:**



Goran Stanković



Vladimir Tagić



Snezana van Houwelingen

## SYNOPSIS OF THE SERIES:

SABRE is a Political Thriller series based on real events in Serbia, 15 years ago. After the failed assassination of the Prime Minister on the State highway, it looks as if nothing has happened, at least in the eyes of the public. We find DANICA (33) a young reporter on the rise, in the midst of one of her broadcasts, managing to get information using unconventional and radical methods. NIKOLA (45), a crime police inspector, finds out that the truck driver who blocked the Prime Minister's way on the highway is a known criminal. The trucker is not arrested due to seemingly late police reaction and the criminal clan immediately starts to prepare for the next assassination attempt. DAVOR (20), a loyal and rather unexposed clan member is given the task of driving the shooter. The Prime Minister is shot down by a sniper and the country plunges into chaos. The Provisional Government imposes a state of emergency and on a press conference announces that free reporting is forbidden and all information must come from them. When Danica realizes that no one wants to write about the true story behind the assassination, she starts her own investigation.

The Government launches operation Sabre, during which a number of clan members are being arrested or shot by the police. The clan members, unprepared for this operation and in panic, seek a way to flee the country. Davor tries to settle with the police, when he finds himself involved in kidnapping and brutally killing a cooperating witness. He realizes that he's got nowhere to run.

When Danica finds out that people deep inside the state apparatus are connected with the Prime Minister's assassination, she puts her and the lives of her loved ones in danger. She is provided with police protection and forced to live in total isolation, estranged from her family. Realizing she cannot go back, Danica decides to pursue her investigation to the very end.

## STORY DEVELOPMENT IN SEASON TWO:

A year after the trial for murder of the Prime Minister, the country seems to be stable again. Serbia has yet to extradite two of the most wanted war criminals to the Hague tribunal. One night two young soldiers are found dead in a Military unit in the middle of Belgrade. The death is proclaimed as a suicide, while the traces suggest a much bigger cover up connected to the hiding of one of the wanted criminals. DANICA our investigator will pursue this case in an attempt to bring justice and discover the web behind the conspiracies. Based on real events that have not yet been uncovered.

## CREATORS STATEMENT:

GORAN STANKOVIĆ, VLADIMIR TAGIĆ

The assassination of Zoran Đinđić is probably the most important political event in modern Serbian history. We

still live the consequences of this act that marked shutting down a possible road for this society and we will never know where that road could have lead us. This is a story about a death of one man, but also a story about a system that doesn't allow itself to change, a system that eats itself, becoming its own cancer. In this system, anyone who tries to change something becomes a threat.

At the beginning of our story the Prime Minister is the target and by the end of it, the Reporter trying to solve his murder becomes a target herself. Both of them are ready to pursue their quest to the end, regardless of the consequences and this causes their suffering, turning them into tragic heroes. Our wish is to show the world we live in without polishing and genre stylization, without mythologizing or glorification, instead show it as harsh, rough and raw. During her quest, Danica (the Reporter) loses two most valuable things, her freedom and her family. Nikola (the Inspector) realizes that the system he devoted his entire life to is the opposite of what he fought for, and Davor (the Criminal) lost all illusions about the glorified criminal life and is now trapped in hell he cannot get out of. All of them are torn between the need to do something good and the world around them that doesn't let them do it. The series is imagined as a fast-paced thriller, where the suspense is ever present, but never taking us away from the complex characters we are portraying. They are always the central part of the story and we always experience the reality through their eyes. In order to achieve the raw and realistic approach to the topic, the camera will be controlled but with an almost documentaristic feel. Although very planned out and blocked, the camera movement will appear very organic and spontaneous. We will not be using any visually stylized elements in the approach, to always remind the viewers how close to real events the story actually is. In order to point out the cyclic nature of the eternally repeating events in our society, we decided to go back and explore the turning point in our recent history, that had profound effect on our lives. This series is our contribution to making sure the truth is not forgotten and that fighting for it in this world still has meaning.

## CREATORS' BIOGRAPHY

GORAN STANKOVIĆ received his BA in film directing at the Belgrade Art Academy and graduated with a master's degree from the Directing Program at the American Film Institute in Los Angeles. His thesis film WAY IN RYE was nominated for the Student Academy Award for Best Narrative Short. While his two undergraduate films, WHO GUARDS THE GUARDIANS and OLD MOUNTAIN were selected for over 50 international festivals and won 17 awards. During his studies at the American Film Institute, Goran was awarded The Hollywood Foreign Press and The Richard Frank scholarships. His first feature documentary, IN THE DARK, a story about Serbian miners, had its world premiere at the prestigious IDFA 2014 festival in

Amsterdam. Goran is one of the creators and directors of the Serbian TV show MORNING CHANGES EVERYTHING.

VLADIMIR TAGIC studied Film and TV Directing at the Faculty of Dramatic Arts in Belgrade. He is director and screenwriter of several short feature and documentary films that were screened on dozens of festivals and received numerous awards. He is best known for EMERGENCY EXIT (2014) screened at over 30 international film festivals including Cannes Acid Trip Programme 2017, WHERE HAVE YOU GONE and STEVAN M. ZIVKOVIC, both screened in over 20 international film festivals all over the world. He is one of the creators and directors of the Serbian TV Show MORNING CHANGES EVERYTHING. For his films he received numerous awards including Best Screenplay at Film School Fest Munich (2015), Best Editing Award at Film Festival Belgrade (2012) and Best film Award at Med Film Festival in Rome (2012).

## PRODUCERS' BIOGRAPHY

SNEŽANA VAN HOUWELINGEN graduated Film Production at the Academy of Arts in Belgrade. She is a graduate of the EAVE Producers program in 2011. Snežana has produced many internationally acclaimed fiction films and documentaries. Most recent are A GOOD WIFE by Mirjana Karanović (Sundance 2016), MONUMENT TO MICHAEL JACKSON supported by Eurimages and Media as well as BATTERY MAN, a feature documentary sold to over 10 worldwide broadcasters and IN THE DARK, a feature documentary which premiered at the IDFA. Snežana also produced a 40 episode TV show MORNING CHANGES EVERYTHING that aired on RTS. While a Board member of Belgrade FEST, Snežana launched the Industry Program FEST FORWARD and created a co-production market WOMEN IN FILM in 2014. She participated in Producers on The Move in Cannes in 2015. She has been teaching Film Production at FMK, the Faculty of Media and Communications in Belgrade. She is currently in post-production of Dušan Milić's film DARKLING, a co-production between Serbia, Denmark, Italy, Greece and Bulgaria, supported by Eurimages and Media Fund. She also has two TV shows and two films in the stage of development and financing.

## COMPANY PROFILE

Belgrade-based THIS AND THAT PRODUCTIONS was founded in 2008 by a group of young producers and filmmakers to produce high quality socially-engaged feature and creative documentary films. The team has attended many training schools and events including EAVE, Producers on the move, Producer's network, American Film Institute, etc. Most of the films are made as international co-productions and have won a number of international awards. Recent films are A GOOD WIFE by Mirjana Karanovic (co-pro: Bosnia and Herzegovina and Croatia, P: Sundance 2016), MONUMENT TO MICHAEL JACKSON by Darko Lungulov (co-pro: Germany, Macedonia and Croatia, supported by Media and Eurimages) and documentary film IN THE DARK by Goran Stankovic (supported by Idfa Berta fund, P: IDFA 2014). This and That has recently produced the critically acclaimed and commercially successful TV show MORNING CHANGES EVERYTHING, that premiered at the Sarajevo Film Festival and was broadcasted on RTS the National Television of Serbia. This and That currently has two films in the phase of financing, MOTHER MARA by Mirjana Karanović, supported by Film Center Serbia, Bosnian Film Center and MEDIA Creative Europe Fund and BLACK RIVER, by Goran Stankovic, supported by Film Center Serbia. The film DARKLING, directed by Dušan Milić, a co-production between Serbia, Denmark, Bulgaria, Italy and Greece, funded by MEDIA Creative Europe is currently in post-production. THE DIARY OF DIANA B. a docu-fiction has just been released while ASYMMETRY a fiction feature is about to be completed. Both are directed by female first time directors.

# SNOW

AT



When the snow is gone, old secrets see the light of day.

**Language:** German

**Genre:** Drama, Mystery, Thriller

**Format:** 45' x 6

**Creator:** Michaela Taschek

**Writer:** Michaela Taschek

**Director:** Barbara Albert, Sandra Wollner

**Producer:** Ursula Wolschlager

**Development stage:**

Treatment, Project Bible, Pilot Script, Script, Moodboard

**Estimated production budget for a first season:**

7,200.000,00 EUR

**Financing in place:** 50.000,00 EUR

**Production timeline:**

- Until December 2019 Script development
- September 2019 – January 2020 Casting
- November 2019 -January 2020 Location Scouting
- March 2020 Packaging Crew/Cast, Production Package (schedule, budget, financing plan)
- March 2020 Completion project development
- March 2020 Start production financing

- July 2020 Start of production
- October 2020 Start of Principal Photography
- March 2021 End of Principal Photography
- October 2021 Completion (expected)

**Looking for at CineLink Drama:**

We are looking for broadcasters, platforms, funders and international partners to find the show a home.

**Production Company's contact details:**

WITCRAFT

Lindengasse 25

1070 Vienna, Austria

Phone: +43 699 17788177

[u.wolschlager@witcraft.at](mailto:u.wolschlager@witcraft.at)

[www.witcraft.at](http://www.witcraft.at)

**ATTENDING THE MARKET:**



Michaela Taschek



Ursula Wolschlager

## SYNOPSIS OF THE SERIES:

The mountain village of Rotten has profited off of snow and the resulting winter sports for many years. Now the snow refuses to come, and the village loses its focus. On the glacier a body emerges from the melting snow. Who is this woman in 1980s clothes who apparently died a violent death up in the mountains?

LUCIA SALINGER (38), the new doctor, has just moved to the village with her husband and children in an attempt to rescue their marriage. She has to examine the body and soon becomes drawn into the case against her will - especially when she realizes that her little daughter ALMA (8) has a mysterious affinity to AURELIA (95), an old woman from the village. When the girl suddenly vanishes Lucia resolves to get to the bottom of the mysteries that have been kept under lock and key in the village for decades. SNOW lives from its strong atmosphere and its characters surrounded by nature. It looks like the classical mystery thriller on the surface (with whodunit elements), but later deals with dysfunctional families, who represent our whole society.

And there is the political issue, the changes to our society because of climate change still without any consequences in our lives, still denying the problem and the critical situation of earth, we are living in. A story about suppressed secrets, lost people, forgotten deeds, about the snow that no longer comes and about people who finally stop running away from the past.

SNOW tells the story of a village, which has drowned its secrets in snow and darkness. When the secrets meet the surface, they have to be dealt with – in one way or the other. The person to dig up those secrets is a foreigner, a woman who came here to and peace but what she sees is that she has to handle certain topics in order to really and out what's going in underneath the surface.

We need to confront our fears in order to be able to heal. We need to know the truth, even if it hurts.

## STORY DEVELOPMENT IN SEASON TWO:

Several weeks have passed since the horrific avalanche hit Rotten and the residents are busy rebuilding their properties. Several people have been found dead and MATTHIAS (38) is seriously injured. LUCIA tries to take as good care of him as possible while he is in the hospital as well as at home, no matter how exhausted she feels. But their marital problems are far from being over.

Among the people found in the snow is an elder man who calls himself THEO UNGER (70) and although no one remembers him, he insists that he lived in Rotten the whole time. His home is a small hut in the forest that nobody has ever noticed before, but people are busy with putting their lives back together and don't have time to think about him too much.

The HOFER's try to come to terms with their family tragedy and the bankruptcy of the hotel. In order to survive financially they rent some of the empty guest rooms to a

refugee family from Afghanistan, - the first non-Europeans to ever live in Rotten. Although the new inhabitants try their best, many people are suspicious of them. Especially because they seem so eager to assimilate and just be like them and also because they connect to the nature surrounding Rotten better, than the village people themselves. (They for example make tea out of herbs, collect berries and start bee keeping).

The Afghan family seems to get along with Theo very well, which makes them even more suspicious to the rest of the village. IRMGARD HOFER (72) doesn't care about what the others say and connects especially with ASMAAN (40) the mother of the family who has also lost a daughter before. BERNHARD (46) comes back from his travels and Lucia realizes that she still has feelings for him. She decides to move in with him and wants to take the kids with her which leads to further problems with Matthias. Alma and the other children become friends with the kids from the Afghan Family and spend many hours outside, where one day, deep in the woods, they find a buried chest with gold and jewelry in it. Theo tells everyone it belongs to him but soon a woman arrives in the village and claims it for herself. Two days later she is found dead in the river. New questions arise: Who was this woman? Who killed her? What is Theo hiding about his past? Why is the Afghan family so close to him? But it seems like not everyone in the village is eager to find answers. And then on one fateful day Lucia gets her blood results back from her yearly health check and finds out that she suffers from leukemia. Suddenly she has to question what she really wants from life and also where to find a cure and what exactly it is, that she has to cure first.

## CREATORS STATEMENT:

MICHAELA TASCHEK

Life in the mountains, in harmony with nature, has always interested me. When the ski regions around the place where I grew up began to close due to lack of snow, and more and more villages lost not only their source of income but also one of the most significant elements in defining their identity, I began to research the psychological dependency between snow and human beings. It was at this point that the idea for this story first struck me.

I elaborated a number of questions: What will people do in future without snow? Why are people so devastated when the snow doesn't come? Why isn't this something that we can prepare for better? And then I extended them to analogies about family secrets which, although everyone knows they will come to the surface at some point, are repressed for years or even decades... until it's too late. Finally, I resolved to weave these two aspects together and not only have the snow fail to appear but also have dark secrets buried underneath it come to the surface as a result of its disappearance.

Alongside the Alps, archaeology is one of my major interests, and I soon established that my ideas weren't so far-fetched. In fact, glacier archaeology is growing in importance every year; alongside ancient artefacts, more

and more bodies are emerging from the glaciers, many of them recent enough to still have living relatives. In the Swiss Alps alone it is expected that bodies of dozens of missing people will be found by the year 2025.

During a holiday which took me right across South Tyrol I came to the conclusion that this landscape would be the appropriate location for my story. I invented the village of Rotten, where these related problems of lack of snow and climatic warming are becoming acute, and the villagers have become expert over the generations at sweeping things under the carpet... or rather, under the snow.

The Hofer family in particular, where virtually everybody is carrying a secret around. Soon it became obvious that there had to be people coming into the village from outside, whose arrival – in conjunction with the lack of snow – makes the whole issue more urgent. Outsiders who take us, as an external audience, into the village with them, so we can explore the place together with them. However, the way of life in this mountain village must not be completely alien to these new arrivals, and they have to come to the conclusion that they can't continue to run away from the ghosts of their past. In this case, the newcomers are the Salinger family, especially the mother Lucia, who is a doctor. A family hoping to make a new beginning in Rotten; they would very much like to leave their past failings behind them in the big city but, just like everyone else, they are forced to see that not everything can be relegated to the past so easily.

As a TV child of the 1990s I have of course, thanks to X Files and similar shows, a particular weakness for the supernatural. And a childhood in the Alps without growing up alongside the local myths and legends would be unthinkable for me. From the very beginning an important point in the development of the story was the mystique of the mountains, the overpowering force of nature which, no matter how hard we try to subjugate it, we are always dependent on. So why only speak about spirits – why not let them actually return to the village? Why not have the past, which has been repressed for so long, become part of the present? This was how I came to the motif of the revenant (ALMA), which also features in so many Alpine legends.

That is how SNOW came into being.

A story about suppressed secrets, lost people, forgotten deeds, about the snow that no longer comes and about people who finally stop running away from the past.

Glacier, chamois, spirits. Snow, guilt, sleepless nights. All that and much more confronts us in Rotten over the 6 45-minute episodes of our stay, while the people there are forced to confront their secrets – and not all of them will escape with their lives.

## CREATORS' BIOGRAPHY

MICHAELA TASCHEK 1984 and grew up in a tiny town at the very eastern mountain of the Alps. She studied scriptwriting at the Filmakademie Baden – Württemberg (2012 – 2018) as well as theatre, film and media (MA) and German as a foreign language in Vienna, Berlin and London. She also worked at the International Short Film Festival Ober-

hausen, Lotus Film Vienna and received a scholarship for literature of the Austrian Federal Ministry for Education, the Arts and Culture. Her films have been shown at international film festivals and on arte. For her latest film Doppelgänger she received the Best Newcomer Award at Vienna Shorts.

## PRODUCERS' BIOGRAPHY

URSULA WOLSCHLAGER – Producer Since 1995 Ursula has worked in a variety of positions involving screenplay and film production with writers and directors like Michael Glawogger, Tony Pemberton, Kirill Serebrennikov, Marie Kreutzer, Nathalie Borgers, Christian Frosch, Bakhtiar Khodoyazarov, and Barbara Albert. Several of the screenplays she has developed have received script awards in Milan, Ghent, Sabam, Graz, and Vienna. For her screenwriting, Ursula was awarded the Carl Mayer New Talent Prize.

## COMPANY PROFILE

WITCRAFT FILMPRODUKTION GMBH – Production Company Witcraft Filmproduktion GmbH is an award-winning production company based in Vienna, founded in 2008. Most recently Witcraft developed and realised, in cooperation with NGF Geyrhalter film and LOOKS the historical drama MADEMOISELLE PARADIS (dir. by Barbara Albert) which had its world premiere at TIFF and was in competition at the San Sebastian Film Festival. It had a record of 14 nominations for the Austrian Film Award and won ve, apart from many other awards including the Thomas Pluch Script Award. The romantic comedy ANNA F\*\*\*ING MOLNAR (dir. by Sabine Deringer, written by Nina Proll and Ursula Wolschlager) had a successful theatrical release in Austria, ran in the official selection of WIFF in NY and won Nina Proll the ROMY as most popular actress. With MEET YOUR FAKER and A CLASS OF THEIR OWN (commissioned by the Austrian State Broadcaster ORF) Witcraft is expanding its portfolio to include TV shows.

# MIDPOINT

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**MIDPOINT** is a training and networking platform for script and project development operating under the auspices of the Academy of Performing Arts in Prague. It is aimed at creative teams of writers, directors and producers from Central and Eastern Europe. **MIDPOINT** operates as a year-long center that organizes a wide range of programs.

**MIDPOINT** was conceived in 2010 with the aim of strengthening the creative collaboration between writer, director and producer in the development process. In its years of existence, **MIDPOINT** has grown into a platform that provides several types of workshops designed to cover the area of film and TV dramaturgy and systematically to assist filmmakers during the entire development process.

**MIDPOINT** has more than 700 graduates, mostly emerging filmmakers from Central

and Eastern Europe. Filmmakers who attended **MIDPOINT** have achieved success at festivals such as Berlinale, Karlovy Vary IFF, Cannes IFF and market platforms such as Baltic Event, CineLink, Cinemart, Crossroads, Berlinale Copro Series Pitching, SerienCamp Co-production Sessions, and others.

**MIDPOINT** is supported by Creative Europe - MEDIA and has partnerships with leading industry platforms, film schools, training providers and national film funds in Europe and US such as the Sundance Institute, HBO Europe, When East Meets West, CineLink/Sarajevo FF, Rotterdam Lab, connecting cottbus, Serial Eyes, Berlinale Talents, EAVE, TorinoFilmLab, CANNESERIES, Series Mania Writers Campus, Lodz Film School, VŠMU Bratislava, UNATC Bucharest and many others.

# MIDPOINT

# TRAINING AND NETWORKING PLATFORM FOR FILM & TV DEVELOPMENT

[www.midpoint-center.eu](http://www.midpoint-center.eu)

with the support of  
Creative Europe – MEDIA Programme  
of the European Union



# 100 % FINE CRYSTAL



Three aspiring artists in their twenties in Ljubljana, Slovenia struggle to overcome inner blockages that keep them from creating.

**Language:** Slovenian

**Genre:** Drama

**Format:** 12' x 10

**Creator:** Ana Trebše

**Writer:** Ana Trebše

**Director:** Ana Trebše

**Producer:** Ana Trebše

**Development stage:**

Treatment, Project Bible, Pilot Script, Script

**Estimated production budget for a first**

**season:** 180.000,00 EUR

**Financing in place:** n/a

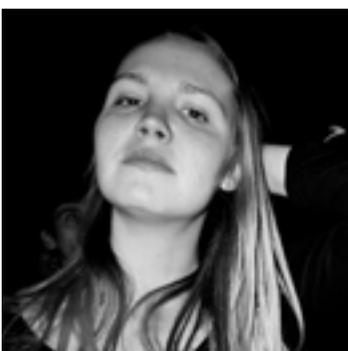
**Production timeline:**

- Final script to be delivered by end of 2019;
- Fundraising by June 2020
- Pre-production - 3 months from June 2020
- Production - 2 months from September 2020

**Looking for at CineLink Drama:**

Slovenian and Regional (Balkan) producer and co-producer and broadcaster.

ATTENDING THE MARKET:



## SYNOPSIS OF THE SERIES:

TAŠJA (28) and DORIAN (31) are friends from childhood. Dorian pursued his calling and is now a recognized painter of the younger generation, whereas Tašja never had the courage. After his breakthrough, Dorian seems to have lost his way, but Tašja has found hers. After impulsively quitting her job at a call centre, she gets involved with an aspiring trap music video director JALE (29), and stops putting off her dream to be an artist.

## CREATOR'S STATEMENT:

ANA TREBŠE Artist's way is a long and winding road. Purpose of series is to shed a light on creative process and its obstacles and challenges. By asking eternal questions such as; who can call oneself an artist, where does talent come from, what is the value of art, how can art heal, where does the confidence in the work come from, it aims to provide comfort to a generation of millennials, showing we face similar challenges – trying to be artist in a society that undervalues art and culture - being a female artist and balancing all kinds of social roles besides creating.

## CREATORS' BIOGRAPHY

ANA TREBŠE (1992, Ljubljana) is a writer and director. She studied film and television directing at the Faculty of Dramatic Arts in Belgrade. Her student films were shown at many regional film festivals. In the beginning of 2018, she directed the Slovenian TV series GORSKE SANJE. In May 2018, her graduation film CHASM premiered, in August; CHASM won the best Slovenian short award at the Ljubljana International Short Film Festival - FeKK 2018. She's a Sarajevo Talent 2018 alumna. She is doing her MA at AGRFT in Ljubljana, writes scripts for short films as well as her first feature film.

# BABYLAND

**BG**


2020, Kiev. Natasha has created Babyland: a luxury hotel where fertile women give birth for infertile couples. When a tragic event from Natasha's past comes back to haunt her, Babyland's future is threatened and Natasha's soul is at stake. The miracle of life and the business of birth collide, and a price tag hangs on everyone.

**Language:** English, Ukrainian

**Genre:** Drama

**Format:** 55' x 8

**Creator:** Simona Nobile, Martichka Bozhilova, Dianne Jones

**Writer:** Simona Nobile, Martichka Bozhilova, Dianne Jones

**Director:** TBC

**Producer:** Martichka Bozhilova

**Development stage:**

Treatment, Project Bible, Pilot Script, Moodboard

**Estimated production budget for a first season:** 6.200.000,00 EUR

**Financing in place:** n/a

**Production timeline:**

- Development - 2019/2020
- Production - 2021
- Release - 2021/2022

**Looking for at CineLink Drama:**

Co-producers, Platform, TV-co-production, Sales agent

**Production Company's contact details:**

AGITPROP

72 Georgi S. Rakovski Str.

1000 Sofia, Bulgaria

Phone : +359 2 983 14 11, 983 19 29

[producer@agitprop.bg](mailto:producer@agitprop.bg)

ATTENDING THE MARKET:



21 Simona Nobile



Martichka Bozhilova



Dianne Jones

## SYNOPSIS OF THE SERIES:

2020 Kiev. BABYLAND is the first and most successful surrogacy clinic in the West. The heart and brains behind it is NATASHA, a woman who comes from violence, hate and murder so has dedicated herself to life, love and optimism. She has perfected the art of hiding her past by atoning for it. Natasha helps young women find their feet or get back up on them. She helps infertile couples start a family, to have the baby they feel they can't live without. To those who don't understand, who protest her work in ignorance and fear, she will listen but sometimes people just want to destroy what threatens them. A bomb goes off in BABYLAND. Natasha now has to defeat the haters and protect her world, her ideal, the meaning of life she has constructed for herself. BABYLAND: Rules get broken, laws get broken. The young Ukrainian surrogates are all there for the money: some to change their lives, some to save their lives. Couples from around the world come to find the perfect "vessel" for their baby and Natasha will satisfy them. But at what cost? Some will have their dream come true, others not. Babyland will come under attack, not only by a bomb, but by the exploitation that always surrounds the business of a woman's body. A young woman hangs herself, a Priest believes he must destroy Babyland, an old dear friend is murdered, a lover betrays and is betrayed, a dark secret that won't stay buried is exposed. Natasha is at the center of all this. External and internal forces compel her to face her demons and that means walking away from her life, her love and begin the journey to find her missing daughter. A journey that starts when she turns the key in the lock of Babyland for the last time, leaving it behind. But can she really leave her world behind?

## CREATOR'S STATEMENT:

The human race still believes it's immortal and we immortalize ourselves through our children. We don't want A baby, we want OUR baby. And not only, if we can't or won't have our own, we want our baby to be carried by beautiful, tall, blond, blue eyed women. Ukraine is the only place in the European continent where surrogacy is legal and cheap. Couples come from all over the world in the quest for their perfect baby. Ours is an urban contemporary tale that tackles these issues: what makes a parent? Who do babies "belong" to? What do surrogacy and genetic manipulation all mean to the future of Europe? The world? The human race? Lofty questions. No answers here, just stories taken from real life that describe but don't judge and leave the viewer rooting for life actually.

## STORY DEVELOPMENT IN SEASON TWO:

Natasha has walked away from Babyland. She has lost her only friend, her love and now her world. Before dying, a priest gave her one clue that will lead her through Season II. Her journey will take her to her past, old wounds will be opened. Will her daughter, 15 years old, be able to understand why she was abandoned or will she make Natasha pay an even higher price? The Russian mafia has Babyland in its clutches. Run by Irina, an ex surrogate and protegee' of Natasha, Babyland has entered the world of prostitution, illegal egg and sperm banks, baby and human trafficking. Season II will tackle these huge issues. At the core, what happens when business takes control of a woman's reproductive process? And how can women get that power back?

## CREATORS' BIOGRAPHY

MARTICHKA BOZHILOVA is producer of AGITPROP, Bulgaria. Her high-end author driven films have been selected and awarded at Cannes, Berlin, Sarajevo, IDFA and many others. Among her films are: TOUCH ME NOT (Golden Bear Winner, Berlinale, 2018), LOVE & ENGINEERING (Tribeca, Karlovy Vary), OMELETTE (Sundance), THE MOSQUITO PROBLEM AND OTHER STORIES (Cannes, Toronto), feature film and TV series Palace for the People (sold to BBC, NHK, MDR/ARTE, SVT). Producer of FATHER'S DAY TV drama series for Bulgarian National TV (supported by Creative Europe MEDIA, presented at Venice Gap Financing Market), which premiered in February 2019 getting the highest TV scores in Bulgaria.

SIMONA NOBILE is an international screenwriter, trainer and script consultant working for MEDIA Development Program, Eurimages, EWA, EAVE, Torino Film Lab, among others. She is a current Member of the Selection Committees for the Piemonte and Apulia Film/TV Funds. She's been Member of the Italian Ministry of Culture's Selection Committee responsible for awarding national development, production and coproduction funding for feature films. Her credits include the HBO documentary feature AGNELLI (2017); documentary ANOTHER ME (2016); international feature film ROMEO & JULIET (2013, Amber Ent./Echolake/Svarovski Ent.); TV productions IL GENERALE DELLA ROVERE (2011, Rai1) and L'AVIATORE (2008, Mediaset)

The US-born DIANNE JONES lives and works in Italy. After having worked as an actress in the English language theatrical company THE CRYPT, she began working in cinema as a dialect and acting coach, specializing in international co-productions. Specifically to coach actors who were required to perform in a foreign language or accent. She currently teaches Acting in English at the Action Academy in Rome. MINE is her second feature screenplay and she is co-writer of BABYLAND.

## PRODUCERS' BIOGRAPHY:

MARTICHKA BOZHILOVA is producer of AGITPROP, Bulgaria. Her high-end author driven films have been selected and awarded at Cannes, Berlin, Sarajevo, IDFA and many others. Among her films are: TOUCH ME NOT (Golden Bear Winner, Berlinale, 2018), LOVE & ENGINEERING (Tribeca, Karlovy Vary), OMELETTE (Sundance), THE MOSQUITO PROBLEM AND OTHER STORIES (Cannes, Toronto), feature film and TV series Palace for the People (sold to BBC, NHK, MDR/ARTE, SVT). Producer of FATHER'S DAY TV drama series for Bulgarian National TV (supported by Creative Europe MEDIA, presented at Venice Gap Financing Market), which premiered in February 2019 getting the highest TV scores in Bulgaria.

## COMPANY PROFILE:

AGITPROP is probably the most awarded Bulgarian film production company with lead producer Martichka Bozhilova. AGITPROP has produced films with a strong author's style, among which GEORGI AND THE BUTTERFLIES (IDFA winner), THE MOSQUITO PROBLEM AND OTHER STORIES (Cannes), CORRIDOR #8 (Berlinale), OMELETTE (Sundance), THE LAST BLACK SEA PIRATES (Visions du Reel, Hot Docs). The company's latest films include TOUCH ME NOT (Golden Bear Winner, Berlinale 2018), PALACE FOR THE PEOPLE (Dok Leipzig 2018, Dok Buster Award). AGITPROP recently produced the TV drama series FATHER'S DAY for the Bulgarian National Television, pitched at Venice Gap Financing Market, Serie Series and many others.

# CONVICTIONS

SK/CZ/US



Soviet-controlled Czechoslovakia, 1951. Jo's life collapses when her devoutly communist husband is unjustly imprisoned by his own party. What happens when she refuses to give up on him, while he refuses to give up his beliefs?

**Language:** Czech, English, Slovak, Hungarian

**Genre:** Drama

**Format:** 60' x 4

**Creator:** Tereza Nvotova

**Writer:** Tereza Nvotova, Barbora Namerova, Max Benitz

**Director:** Tereza Nvotova

**Producer:** Daniel Turcan, Johnny Galvin, Zuzana Mistrikova, Lubica Orechovska

**Development stage:** Treatment, Project Bible, Pilot Script, Moodboard

**Estimated production budget for a first season:** 2,618.900,00 EUR

**Financing in place:** 67.800,00 EUR

**Production timeline:**

- Final Script: end of 2019
- Fundraising: end of May 2020
- Pre-production: end of January 2020
- Production: 6 months from February 2020

**Looking for at CineLink Drama:**

Pre-sales, European broadcasters, co-producers

**Production Company's contact details:**

PUBRES

Grosslingova 63

81109 Bratislava, Slovak Republic

[www.pubres.sk](http://www.pubres.sk)

[pubres@pubres.sk](mailto:pubres@pubres.sk)

VESPUCCI GROUP

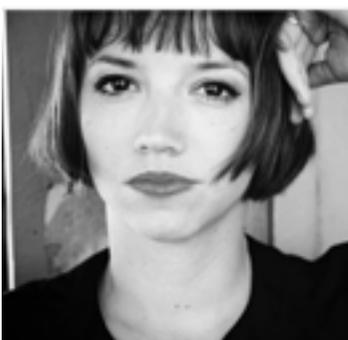
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[www.vespuccigroup.com](http://www.vespuccigroup.com)

[grace@vespuccigroup.com](mailto:grace@vespuccigroup.com)

**ATTENDING THE MARKET:**



Tereza Nvotova



Barbora Namerova



Max Benitz



Daniel Turcan

## SYNOPSIS OF THE SERIES:

Across four one-hour episodes, *CONVICTIONS* tell JO LANGER's remarkable survival story.

In many ways, her story is a somewhat unconventional ménage à trois between Jo, OSCAR and Oscar's other love: the communist party's ideology. Oscar obsessively refracts all his actions through this ideological prism. This clearly has severe implications for Jo, Oscar, their marriage and their two daughters.

Oscar's fierce political devotion enralls Jo, at first. She turns her back on a conventional bourgeoisie life and chooses Oscar. They flee Europe together as the Second World War crashes down on their families. As Jews, they are lucky to escape. Oscar elects to return to Czechoslovakia after the war. But instead of building a socialist utopia, a nightmare ensnares them. Oscar is arrested, due to his Jewish roots, amidst an obscure internal party purge. The consequences of his failure to adjust to the reality of life under communism, rather than its theoretical tenets lead directly to his torture, staged confession, show trial, and a long prison sentence.

Jo's fall from grace is also sudden and brutal. Fired. Evicted. No communication with her husband of 20 years. Jo fights prejudice and danger on all sides; she manages to save her family through unbelievable feats of resourcefulness and resilience. She survives in the face of a regime intent on destroying not only their lives but their very identities. She escapes and testifies – this is her story.

### CREATOR'S STATEMENT:

TEREZA NVOTOVA

I belong to the millennial generation. We were born into a free world. We don't know how it feels to live behind closed borders. Fear doesn't drive our every decision. We can't imagine loss of identity or freedom. And that's why we often fall into the same traps that destroyed millions of our ancestors' lives. A significant number of young people across the Europe are drawn to far-right or anti-establishment parties. In Slovakia – where Jo and Oscar Langer were persecuted largely due to their Jewish roots – the majority of first-time voters support a politician who denies the Holocaust. I believe that Jo Langer's life demonstrates that radical solutions often lead to the greatest human catastrophes. However, Jo didn't write her memoir to preach and we aren't adapting them to preach either. Jo never tells us what to think. She's not a superhero about to save the world. Nor is she a meekly suffering martyr. Just like most of us, she lives the best she can. But unlike us, she lived in a world where noble ideals have led to hellish consequences. While civil society quietly tolerates authoritarian tyranny, where Jo and her family have lost their right to a normal life. Jo tells her story with poise, surprising humour in the face of misery, and emotional depth. She is a modern, freethinking woman – someone with whom I can easily identify. And it is because of her voice – the intimate story of a woman trying to survive hell – and the voices of all the daughters, sisters, and wives who lived through this period that I am inspired to tell this story. Men have told most of the stories from the totalitarian era. Recounting a patriarchal time, through a

patriarchal lens. The female consciousness brings with it new layers – an unbelievably resilient softness that refuses to harden and crack in the face of terror. I want to tell this story, which is both old and new at the same time. It is the story of a woman who would not lose her face or heart. The millennial generation is fascinated by dystopian narratives. They imagine universes set in razed, smoking futures, controlled by a big brother to maintain the illusion of a perfect society. Citizens are under constant surveillance. Individualism is dead. But this is not the concocted reality of a fictional future. This has already happened. By recounting one woman's experience, we might show how easily it could all happen again.

## CREATORS' BIOGRAPHY

TEREZA NVOTOVA was born in Czechoslovakia. She graduated in direction from FAMU film academy in Prague. Her feature debut *FILTHY* has been screened in 40 major festivals around the world including Rotterdam, Karlovy Vary, Cairo and Santa Barbara. During its distribution, *FILTHY* took home more than 20 awards, making it one of the most successful Czech and Slovak films of the year. Tereza collaborates with various broadcasting companies, most notably HBO Europe, who co-produced her feature debut and two documentary films. Her latest HBO documentary, *THE LUST OF POWER*, has been shortlisted for the European Film Academy Awards 2019. It was critically acclaimed and has caused heated debate about populism and corruption in politics. Tereza is an alumnus of Berlinale Talents, MIDPOINT and ScripTeast development initiatives. She is currently working on her second feature, *THE NIGHTSIREN*. It is co-produced in Slovakia, Czech Republic, France and Norway.

## PRODUCERS' BIOGRAPHY

DANIEL TURCAN is a Swiss producer living in New York. Since graduating from NYU's Tisch Film School, he has worked in multiple fields of filmmaking. He started out by editing multiple short format projects as well as two feature films. He then transitioned into production, where he worked in both non-scripted and independent film, including most recently producing *MARJORIE PRIME* (directed by Michael Almereyda and starring Jon Hamm and Tim Robbins). The film premiered at The Sundance Film Festival where it went on to receive the Alfred P. Sloan Award. In 2016 he co-founded Vespucci Group, a fact based content engine.

ZUZANA MISTRÍKOVÁ is a Slovak producer, she founded PubRes a production company based in Bratislava. She is known for *The Insect* (2018) by Jan Švankmajer, *Toman* (2018), *The Teacher* (2016), *Wilson City* (2015) among many others.

## COMPANY PROFILE

VESPUCCI GROUP is a film, television, and multimedia fact-based content engine based in New York & Los Angeles.

PUBRES is a leading Central European production company based in Bratislava.



## SYNOPSIS OF THE SERIES:

Unable to shake a terrifying delusion that slowly destroys the life of his son and already destroyed the life of his wife, depressed father ZOLTÁN VÁNDOR (33) unwillingly agrees to become a test subject in an unconventional family constellation therapy, which includes physically experiencing his despised ancestors' traumas in mankind's collective subconscious, The Abyss. But a wrong decision based on his own underlying fears steers the therapy in an unforeseen angle, and Zoltan quite literally gets lost in The Abyss. Now, he has to race through the clock to find the Original Trauma of his family, a traumatic event which screwed up the lives of all prior family members (including him), by meeting as many relatives as possible, before it's too late, and he gets stuck in The Abyss forever.

To make matters even worse, slowly he needs to realize that Dr. VERA FRANK (40), the conductor of the therapy might have her own hidden agenda with the session: and it seems that it might not include getting Zoltan out of the personal hell he's been sent to.

## STORY DEVELOPMENT IN SEASON TWO:

Having successfully confronted his blood family's Original Trauma, but severely and unexpectedly transformed by his experience in The Abyss, ZOLTAN is desperately trying to re-adjust to reality and enjoy a fresh start with his wife and son, when he gets a strange, distraught call for help from The Abyss. With the help of an odd new ally, Zoltan has no choice but to revisit the place which nearly killed him and drove him insane and to reconnect with Dr. FRANK, the therapist who facilitated this at the first place.

## CREATORS STATEMENT:

JUDIT BANHAZI, CYRIL TYSZ

Who needs Dystopias? We are already living in one. We are past that point of denying it. We are in dire, radical need for change. Yet more and more we are stuck in a cir-

cle, a doomed pattern, repeating traumas of past decades or centuries over and over again, annihilating our future, as if past, present and future did not even exist... as if it was all part of a cursed repetitive flux. Is change possible? And if so... where does it lead us? Can we truly evolve through confronting unresolved traumas of the past? If change was possible, would we want to stay part of our shitty comfort zone, or would we care to take the red pill and confront our Abyss? Is our fear of the future actually killing in the egg what we're paradoxically craving for: the ability to evolve?

THE BORDER constantly shifts between the idea of how and to what extent change is possible (or impossible). It's a crude search to what makes us human and if it's possible to transcend our past traumas and evolve from what we are.

## CREATORS' BIOGRAPHY

JUDIT BANHAZI - A graduate of the Serial Eyes Program in Berlin, Judit is a freelance screenwriter represented by Agentur Players Berlin, developing and writing on shows for both European and International audiences and platforms, with companies including Gaumont Germany and Constantin Film. Prior to attending Serial Eyes, she worked seven years in physical production and two years in the writers' room of Hungary's most watched daily drama as storyliner.

CYRIL TYSZ - A screenwriting and producing graduate from both the Sorbonne in Paris and UCLA School of Film and TV in Los Angeles, Headwriter- writer-producer Cyril Tysz has been involved in the writing of numerous animation and fiction TV shows after working for several years in physical production in France and the USA for 20th Century Fox Television. His latest credits include adapting and head writing the Norwegian hit series SKAM for French TV.

# THE HITCHHIKER



A paraglider girl hitchhikes regularly after landing. Once she got raped and her life made a U-turn. She tries to call up her faded memories of the traumatic evening and find the rapist.

**Language:** English

**Genre:** Drama

**Format:** 20' x 24

**Creator:** Marcell Pátkai

**Writer:** Marcell Pátkai

**Director:** István Kovács

**Producer:** Viktória Petrányi, Patricia D'Intino

**Development stage:**

Treatment, Project Bible, Pilot Script,  
Moodboard

**Estimated production budget for a first season:** 1.500.000,00 EUR

**Financing in place:** n/a

**Production timeline first season: :**

- Final script to be delivered by February 2020
- Fundraising until June 2020
- Pre-production - 3 months from June 2020
- Production - 2,5 Months from August 2020;
- Post-production - 2 Months from October 2020;

**Looking for at CineLink Drama:**

Pre-sales, producing partners, broadcasters

**Production Company's contact details:**

PROTON CINEMA

Phone: +36306206965,

[patkaimarcell@gmail.com](mailto:patkaimarcell@gmail.com)

[www.protoncinema.hu](http://www.protoncinema.hu)

**ATTENDING THE MARKET:**



Marcell Pátkai,



Patricia D'Intino

## SYNOPSIS OF THE SERIES:

THE HITCHHIKER is intertwining deep psychological conversations with the hazardous world of hitchhiking. It is a psycho drama about a girl who had a traumatic childhood and messed up family. She is a pianist and a wannabe composer student. She likes to live a dangerous life, she paraglides and after paragliding she hitchhikes to get home or at least to the nearest station.

Once she has an accident by landing and she suffers concussion. She celebrates that she survived and gets some drinks with painkiller pills. On the way home while hitchhiking she gets sick and gets raped semi-conscious by a driver. She is brought to the hospital. The trauma affects her concentration when it comes to playing the piano. While she doesn't remember what happened to her, police close investigation.

She tries to recall her faded memories with the help of a criminal psychologist of the local police department. She goes back paragliding and hitchhiking to the same spot regularly to remember and find the rapist.

Can she finally find the perpetrator without getting into more trouble, or can she overcome the trauma, start composing again and live a less dangerous life without taking revenge?

The heroin's story is full of empathy, built up around the hitchhiking carpool situations with deep conversations about (everyday) psychological distresses.

## STORY DEVELOPMENT IN SEASON TWO:

As a result of hypnotherapy and paragliding at the same spot regularly PANNA remembers more and more details of the traumatic evening. At the end of season one, Panna breaks up with her boyfriend and starts an affair with her ex paragliding instructor. At the last episode it turns out to the viewer that he was the one who raped her.

In season two, the perpetrator burns down the hospital's laboratory to get rid of the DNA sample and succeeds to throw suspicion on the criminal psychologist who treated Panna with hypnotherapy without a proper license and helped her remembering the trauma. The criminal psychologist continues the investigation with the help of Panna's best friend and ex-boyfriend under a pre-trial detention.

Finally, they manage to catch the perpetrator. Panna opens up to her mother and they get back together with her ex-boyfriend. She finds the way back to playing the piano and gets accepted to the Music Academy.

## CREATOR'S STATEMENT:

MARCELL PÁTKAI

Our personality is formed by our life experience. It's all about our past perceptions and the way of interpretations. In our accelerated world we often hide our feelings and thoughts not only from others but from ourselves

too. We don't really have time for in-depth conversations or self-reflection. I also used to hitchhike many times. I was always surprised that the drivers felt much more comfortable to open up in front of me, a stranger than in front of a friend or a family member. The most interesting insight of the Hitchhiker TV series is the deep psychology that made the In treatment TV series successful worldwide. The heroine enters the drivers' private space, their car and spontaneously they open their mind for themselves.

## CREATORS' BIOGRAPHY

MARCELL PÁTKAI is a novelist, copywriter and screenwriter. He has been working as a screenwriter in several fiction TV series for different Hungarian TV channels. He has been working as creative director and copywriter for several communication agencies, and he has been awarded at Hungarian and international advertising festivals. His screenwriting skills improved at different workshops (Midpoint, Scripteast, ContentLab). He graduated in, philosophy, German and cultural management.

## PRODUCERS' BIOGRAPHY

VIKTÓRIA PETRÁNYI is an all-round character amongst Hungarian filmmakers. She graduated as a producer and has worked together with Kornél Mundruczó since then. In 2011 she became a member of ACE Producers, Board member since 2014, and Vice President in 2017. Patricia D'Intino her collaborations as a producer circuted in several international festivals such as IDFA, CPH DOX, KVFF, ZFF, SFF, TAIWAN DOX, HOT DOCS, DOK LEIPZIG. She line produced a short film called A SIEGE awarded a student Oscar by the Academy in 2018 and YDA Gold screen award during Cannes Lions Festival, 2019.

## COMPANY PROFILE

PROTON CINEMA is Viktória Petrányi and Kornél Mundruczó's production company since 2003, aside from their own films, they also look after kickstarter filmmaker's work. GOOD KIDS is a young Budapest based boutique production house co-founded by producer Patricia D'Intino focusing on young directors and author-driven contents as well as creative branded videos. Dogma Creative is a creative lab for content development and creative content translation to Hungarian language since 2018.

# LIFE UNEXPECTED

CY



A married woman trying to have a baby discovers that she and her husband have fertility issues and will have to undergo IVF, while her single, career-driven best friend falls pregnant accidentally.

**Language:** English

**Genre:** Dramedy

**Format:** 30' x 9

**Creators:** Stelana Kliris, Tonia Mishiali

**Writer:** Stelana Kliris

**Producer:** Tonia Mishiali

**Development stage:**

Project Bible, Pilot script, Moodboard

**Estimated production budget for a first**

**season:** 1,000.000,00 EUR

**Financing in place:** n/a

**Production timeline:**

- Final pilot script and pitch bible ready, pitching and fundraising in 2019/2020
- Production end of 2020

**Looking for at CineLink Drama:**

Sales agents, Distributors, Broadcasters, Platforms

**Production Company's contact details:**

MERAKI FILMS

5 Foti Pitta Street, Palouriotissa

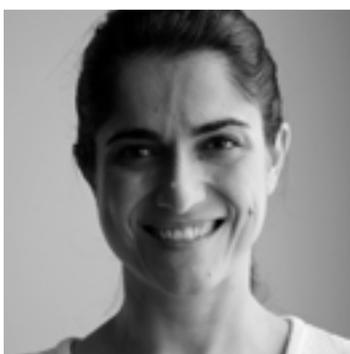
1046 Nicosia, Cyprus

Phone: +357 99419556

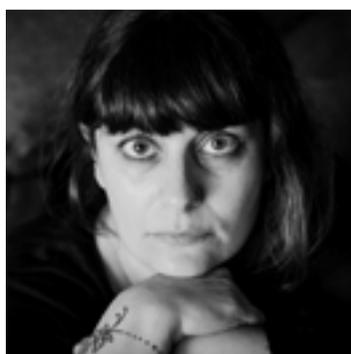
[merakifilmscyprus@gmail.com](mailto:merakifilmscyprus@gmail.com)

[www.meraki-films.com](http://www.meraki-films.com)

## ATTENDING THE MARKET:



Stelana Kliris



Tonia Mishiali

## SYNOPSIS OF THE SERIES:

ELENA and MIA, both in their mid-thirties, have been best friends since university. They are now both journalists at a local TV station but lead very different personal lives: Elena is married and ready to take a step back from her career to start a family, while MIA hates all things conventional and remains a free-spirit and driven career-woman whose relationships never last longer than a month and whose main goal is to be promoted to anchor.

Elena discovers that she has fertility issues and will have to undergo IVF, while Mia falls pregnant accidentally. Both women end up in completely different places than they had planned and are forced to learn from each other that life isn't always what you expected. This is LIFE UNEXPECTED.

## STORY DEVELOPMENT IN SEASON TWO:

The second season would continue with ELENA and GEORGE discovering their last IVF attempt failed, adjusting to life without kids and exploring other options like adoption, and MIA taking on the challenge of being a single mother, as well as being caught in an awkward love triangle between the baby's father and MONTY, her cameraman.

## CREATORS STATEMENT:

STELANA KLIRIS, TONIA MISHIALI

I always imagined myself having a family, and after trying to conceive for a year, my husband and I finally did fertility tests and discovered that we both had issues in that department and our best bet at falling pregnant would be IVF. We started straight away and we had no idea what we were in for – the tests, the injections, the family interference, the expense, the home remedies, the break-downs... did I mention the injections? It turned out to be a difficult, emotional and ultimately ridiculous experience, without any result, other than the inspiration for a comedy series. LIFE UNEXPECTED is not only about fertility and pregnancy, but about life expectations and what are you willing to sacrifice or change when life throws you a curveball.

## CREATORS' BIOGRAPHY

CREATORS

STELANA KLIRIS and TONIA MISHIALI are both writer/directors who produce for each other. They have a successful ongoing creative collaboration with feature films and now TV series. They aim to produce high-quality content that can travel to an international audience.

STELANA KLIRIS is a South African Cypriot writer/director/producer and with a background in production on international film and commercial productions in Greece and Cyprus. Her first feature, COMMITTED, which she wrote, directed and produced was distributed internationally and optioned for Hollywood and German remakes.

She also produced award-winning director Tonia Mishiali's debut feature film PAUSE which premiered at the 2018 Karlovy Vary International Film Festival. She is currently developing several new projects under her production company Meraki Films, including LIFE UNEXPECTED.

## PRODUCERS' BIOGRAPHY

TONIA MISHIALI is a Cypriot producer/writer/director. She is a member of the EFA, the European Women's Audiovisual Network, a Berlinale Talents alumna and one of the artistic directors of Cyprus Film Days International Festival. She has produced several awarded short and feature films including the shorts DEAD END and LULLABY OF THE BUTTERFLY which were officially selected in more than 60 film festivals together, such as Locarno, Palm Springs and Sarajevo. Tonia's feature directorial debut PAUSE premiered at the 2018 Karlovy Vary International Film Festival and has since won multiple awards.

## COMPANY PROFILE

MERAKI FILMS is a film production company based in Cyprus that focuses on the production of features and TV series, both locally and as international co-productions. With the implementation of the country's new film incentives, including a 35% cash rebate, we also provide services to international productions.

# PARADISE



Under the direct sun the shadows are darker.

**Language:** English

**Genre:** Thriller / Drama/ Crime/ Action

**Format:** 45' x 8

**Creators:** Panos Iossifelis

**Writer:** Panos Iossifelis

**Producer:** Labis Charalambides

**Development stage:**

Pilot script

**Estimated production budget for a first season:**

4.500.000,00 EUR

**Financing in place:** n/a

**Production timeline:**

- Final script to be delivered by March of 2020
- Fundraising by end of 2020
- Pre-production: January 2021
- Production: Summer 2021

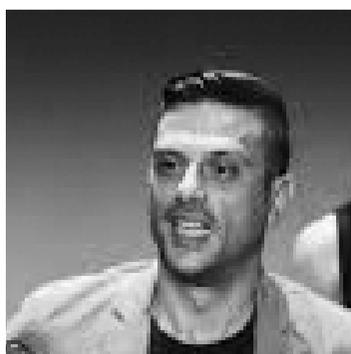
**Looking for at CineLink Drama:**

European co-producer, pre-sales, European broadcaster

## ATTENDING THE MARKET:



Panos Iossifelis



Labis Charalambides

## SYNOPSIS OF THE SERIES:

Twelve years ago PETER's wife, ALICE, was murdered in a Greek island. He was accused for the murder, expelled to Britain and convicted. Now, twelve years later, he returns to the island in an attempt to find out what had happened that night back then. He finds a job as a security guy in one of the bigger clubs of the island, owned by MANOLIS, the head of the island mafia and the only person Peter can remember from the night of his wife murder.

## STORY DEVELOPMENT IN SEASON TWO:

At the end of season one Peter realizes that what he believed was the resolution is totally wrong – as it was the image, he had for the role his wife had played back then. But he knows it's too late to abandon his plan to solve the puzzle. At the same time, the terms have changed – Peter is considered as the island mafia prince.

## CREATOR'S STATEMENT:

The story is about revenge. At the same time, it's a story about justice: the tormenting relation between personal and social/institutional justice. But most importantly, this

is a story about love and betrayal, about secrets and the pain they can cause once revealed. It's also about closure and the catharsis they can bring about. Paradise is a story about modern day Greece.

## CREATORS' BIOGRAPHY

PANOS IOSIFELIS is a Thessaloniki based screenwriter and Associate Professor in Screenwriting, Head of School of Film, Faculty of Fine Arts, A.U.Th. Also, he is the Coordinator – Professor in the Master of Arts of G.O.U (Greek Open University) in Creative Writing in the area of Cinematic and television writing and Coordinator and Professor of the same program at the Master of Arts of I.M.D.P. His work includes several awarded short and feature films, documentaries and approximately 50 tv episodes in several Greek Broadcasts.

## PRODUCERS' BIOGRAPHY

LABIS CHARALAMBIDES is an Athens based awarded editor and producer. He has edited over 50 features films and he has produced tv series and shorts films.

## PLAYGIRL

# Playgirl

Lost in a fast moving city of Berlin where intimacy has a lifespan of a mayfly, two young women, a tomboy-gamer and a romantic socio-path develop an unusual semi mother-daughter relationship full of drugs, sex and video games.

**Language:** English, Serbian, German

**Genre:** Comedy

**Format:** 25' – 30' x 10

**Creator:** Michaela Pnacekova, Marijana Verhoef

**Writer:** Michaela Pnacekova, Marijana Verhoef

**Director:** TBC

**Producer:** TBC

**Development stage:**

Treatment, Project Bible, Pilot Script, Moodboard

**Estimated production budget for a first**

**season:** 150.000,00 EUR

**Financing in place:** n/a

**Production timeline:**

- Final script Season 1 - end of 2019
- Fundraising: fall 2019 - summer 2020
- Production - fall 2020
- Release - spring 2021

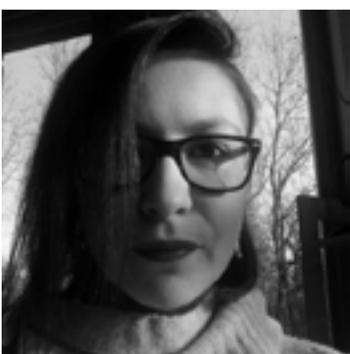
**Looking for at CineLink Drama:**

Producers, financiers

**Production Company's contact details:**

TBC

## ATTENDING THE MARKET:



Michaela Pnacekova



Marijana Verhoef

## SYNOPSIS OF THE SERIES:

SASHA, a 20-year-old Serbian streetwise girl, decides to go to Berlin and get her missing father back to her family in Belgrade.

Meanwhile, MARLENE, a mid-30 romantic sociopath is living a Berlin life. Even though she is dating and exchanging various men and women in the dark loneliness of techno clubs, she still longs for love and true connection.

Once in Berlin, Sasha finds a clue about the identity of the mysterious German woman, called Marlene, her father married to get papers. She looks her up and befriends her without Marlene knowing who Sasha really is.

From the moment their paths cross, Sasha is trying to be present in Marlene's life, as some sort of an unwanted guardian angel. Marlene tries to get rid of her, seeing Sasha as a random invader of her life's routine. As time is passing by, to surprise for both of them, they get close and protective of each other while Sasha's secret is ticking as a bomb threatening to ruin their friendship.

## STORY DEVELOPMENT IN SEASON TWO:

In Season 2, ZLATKO's character becomes a more prominent character next to SASHA and MARLENE. The main plot revolves around Sasha's and Marlene's search for Zlatko, their messy meeting and the consequences Zlatko has on Sasha's and Marlene's friendship.

## CREATOR'S STATEMENT:

MICHAELA PNACEKOVA, MARIJANA VERHOEF

Playgirl is a 'galmanse', a story of an unusual friendship and struggles of the two single and childless women who are clashing with their own idea of independence as they are desperately looking for intimacy in a city where nothing ever lasts but parties and one night stands.

The series questions what other ways of life one can have apart from the traditional one: get settled, have kids, buy a house, work and die. The idea is to portray the two main characters not as warriors but rather as slaves of their own habits and fallen hedonists avoiding their responsibilities of tomorrow.

The dramaturgy is linear, the dialogues are saucy and blunt and the main engine of the story is the ever-changing relationship between the two characters and their confusion with what they think they want and need.

## CREATORS' BIOGRAPHY

MICHAELA PŇAČEKOVÁ (born 1981 in Slovakia) is a Berlin based interactive creator, writer and producer. She studied theatre and wrote plays for several years. After she moved to Berlin, she has worked for film festivals. In 2008, her play NOTES ON THE DOLL'S HOUSE won the Czech Golden Frog Award for the best play with female driven subject. Until now she has produced three long

feature documentaries from which BORDER CUT received Special Mention at the Bosch Stiftung East European Co-Production Prize 2014 and WATERPROOF was a Winner of the EWA Development Award at DOK Leipzig 2017. Apart from creating PLAYGIRL, she currently works on her first VR project A Symphony of Noise as a creative director and is in development of a documentary detective game Pre-Crime Simulation, of which she is the author of. From September 2019 she starts a PhD program in New Media at York University in Toronto.

MARIJANA VERHOEF (born 1986 in Belgrade) is a Berlin based scriptwriter, playwright and filmmaker. She is fluent in English, German, Dutch, and Serbian. After graduating in Dramaturgy and Creative Writing at the Faculty of Dramatic Arts in Belgrade, Verhoef moved to Berlin where she worked at the dramaturgy department of Deutsches Theater Berlin. In 2016 Verhoef worked as a Story Editor trainee at TorinoFilmLab's program for feature screenplay development under the mentorship of Franz Rodenkirchen. Her plays premiered at numerous theatres such as Düsseldorfer Schauspielhaus, Augsburg Theater and Maxim Gorki Theater. She is also a graduate of Ekran+ program at Andrzej Wajda Film School. Verhoef is currently studying film directing at DFFB.

# WILLOWS



Young Anezka loses her beloved groom Hynek on the day of their wedding. He returns from the dead to her surprise, though he is soon whisked away by a secret society of immortal beings called the Willows. Anezka is determined to free him from their grasp no matter what it takes!

**Language:** Czech

**Genre:** Drama, Fantasy, Dark comedy

**Format:** 50' x 6

**Creator:** Milada Tesitelova, Jan Tesitel, Julie Zackova

**Writer:** Milada Tesitelova

**Director:** Jan Tesitel

**Producer:** Julie Zackova

**Development stage:**

Project Bible, Pilot Script, Moodboard, Pitchbook

**Estimated production budget for a first season:** 3.300.000,00 EUR

**Financing in place:** 12.000,00 EUR

**Production timeline:**

- Final script to be delivered by March 2020
- Fundraising in fall 2019
- Pre-production 5 months, starting from April 2020
- Production 3 months, September 2020

**Looking for at CineLink Drama:**

Broadcasters, financiers, sales agents, co-producers

**Production Company's contact details:**

UNIT AND SOFA PRAHA

Salvatorska 10, Praha 1, 110 00

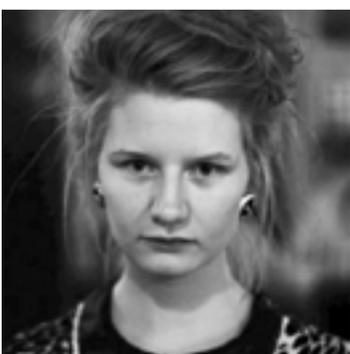
Czech Republic

Phone: +420602166593

[julie@thesofa.cz](mailto:julie@thesofa.cz)

[www.unitsofa.tv](http://www.unitsofa.tv)

## ATTENDING THE MARKET:



Milada Tesitelova



Jan Tesitel



Julie Zackova

## SYNOPSIS OF THE SERIES:

THE WILLOWS are immortal beings who look just like regular people but spend their days indulging in mind numbing decadence. They prey off of human suffering, sucking in people's souls, all while trapped in the city of Prague. Their existence full of excess has left them in an eternal trance - until HYNEK, a poor student, comes along and snaps them out of it. After his sudden death at his own wedding and an unexpected twist of fate, Hynek rises from the dead and transforms into an immortal Willow. The Willows must try and keep his resurrection a secret, though things quickly get out of hand. When Hynek's young bride ANEZKA finds out that her husband has miraculously returned from the grave, she refuses to let the love of her life disappear again!

## STORY DEVELOPMENT IN SEASON TWO:

In the second season (as in all the possible following seasons), we will concentrate on telling the story of one of the Willows we met during the initial season. For this particular one, KLARA, the marsh fairy, comes into focus, as we follow her throughout the centuries she has to live through trapped in a body of a 13-year-old girl. The life of the eternal teenager brings innumerable obstacles she has to overcome - ranging from attending middle school forever in order to prevent the unwanted attention of social services, changing places of residence to distract prying neighbours, as well as not being able to fulfil her love interest in the fellow Willow - the water goblin RICHARD who simply cannot come to terms with the fact that he could be in a relationship with a child (even if the child is 384 years old). We will dig into history, to find out how Klara even became one of the Willows and which of the emotional conditions were met in her particular case. On top of that, Klara will now have to help her sister (which she pretends to be in the non-Willow world) LILI on her quest to find a new Destroyer, one that could finally end the existence of Willows. Unless, of course, Klara manages to persuade Lili that there are, in the end, some perks that come with being alive forever. We will also touch upon the threat that the Prague governing office presents to the Willows and delve deeper into the secret society itself, examining further how its existence intertwined with the human one.

## CREATOR'S STATEMENT:

JAN TĚŠITEL, MILADA TĚŠITELOVÁ

I am fascinated by the idea of existence of beings that are unrecognizable from us mortals, beings who live in Prague for centuries and have experienced all the events of this intriguing city. They have seen its inhabitants grow up and pass away, they watched as its winding streets were torn down and altered. I am intrigued by the storyline of the main heroine who is a firm believer in romantic love that overcomes all obstacles and is willing to fight for it. But how can this naive girl face the cynical and experienced Willows?! The contrasts of this story are what I regard as its greatest strength: the eternal lazy beings who no longer remember how to live properly come face to face with mortals who are still willing to listen to fairytales. The fateful clashes with the banal, the grandiosity with the

smallness and the history with the current times. The mysterious atmosphere of Prague is confronted with the ridiculous tourist attractions and all blurs into one.

## CREATORS' BIOGRAPHY

JAN TĚŠITEL is a graduate of Prague's FAMU directing department. During his studies, he shot a short film PEOPLE INVOLVED, which was nominated for the Best Student film at the Czech Lion awards (2010). His first feature film DAVID (2015) premiered in the Forum of Independents competition at Karlovy Vary film festival and also competed in Montreal. He is currently in development stage of his second feature film PLAGUE (written by Milada Těšitelová), produced by Sirena Films. He also works as a director on numerous programs for Czech television, as well as a commercial director.

MILADA TĚŠITELOVÁ graduated from Prague's FAMU screenwriting department. Two of her scripts are currently being adapted into feature films: "Mountains in the Mist" (dir. Agnieszka Smoczynska) and "Plague" (dir. Jan Těšitel). Milada had two of her writing works released: the story of "Plague" was adapted into a comic book that was published in 2015 by Lipnik publishing house and a year later, "Cats and other stories about fear", a book of short stories was published by Argo publishing. She is currently working as a scriptwriter and dramaturgist at Czech Television.

## PRODUCERS' BIOGRAPHY

JULIE ŽÁČKOVÁ is a graduate of Prague's FAMU producing department, and she also holds a Master degree in Critical and Cultural Theory at Charles University. From 2010 - 2014, she worked as a programmer for iShorts, monthly short film screenings in Prague. From 2012, she has worked as a producer at production company Unit and Sofa. She is currently developing a feature film MOUNTAINS OF THE MIST (writ. Milada Těšitelová, dir. Agnieszka Smoczynska). In 2017, she started the Prague outpost of GIRLS IN FILM platform that aims at connecting aspiring female filmmakers in local film industry.

## COMPANY PROFILE

UNIT and SOFA is production company based in Prague, Czech Republic, which has been active since 2009, servicing film shoots for companies from United States, UK, France or Germany. Since 2013, we have also been a co-production partner to a number of projects, most recently Andrew Dosunmu's MOTHER OF GEORGE (premiered at Sundance) and Alma Har'el's LOVETRUE (premiered at Tribeca festival), which was awarded the main prize at 2016 documentary competition at Karlovy Vary Film festival. Albeit originally being a primarily service production company, Unit and Sofa is currently also starting to delve into producing its own projects under its branch Unit and Sofa Praha. We are now in a development process of a feature film THE MOUNTAINS IN THE MIST (written by Milada Těšitelová, directed by Agnieszka Smoczynska), as well as TV series WILLOWS.

**Name and Surname**

Martynas Mendelis

**Country**

Lithuania

**Looking for at CineLink Drama**

To meet companies and talents who would like to collaborate with Development Executive.

**Development Executive's contact details**

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[martynas@spacecolour.com](mailto:martynas@spacecolour.com)

Martynas Mendelis

**DEVELOPMENT EXECUTIVE'S BIOGRAPHY**

MARTYNAS MENDELIS obtained BA (Mathematics) degree at Vilnius University. After his studies, Martynas worked as a Business Analyst at Western Union for three years. Since 2017, he focused on deepening his knowledge on TV industry. As a screenwriter, he participated at Torino Serieslab, Frontieres International Co-production Market, SerienCamp, Sitges Pitchbox, Summer Media Studio, and other training/markets. In 2018 he was developing TV Series The Beehive with SKY Italy. As a TV Development Executive, he's attending MIDPOINT TV Launch Development Executive training.

**DEVELOPMENT EXECUTIVE'S EDITORIAL LINE / PROFILE**

After working three years as a Business Analyst, I've rediscovered my passion for storytelling in 2017. Since then, I've visited many international festivals and markets. This experience allowed me to meet aspiring talents and realise that there are many untold stories in Europe. During the MIDPOINT TV Launch Development Executive training, I have improved my abilities to understand the stories and provide support for the writers. I'm keen to share my experience and work with European writers and companies. I believe that constructive feedback is a key factor to improve the scripts. Also, in the development stage, it is important for the writers to feel the support as opposed to being instructed what to do. I'm looking forward to reading engaging stories, meeting compelling characters, and helping the writers to find their distinctive voices.

**Name and Surname**

Zuza Ferenczova

**Country**

Slovakia

**Looking for at CineLink Drama**

Development partners

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Zuza Ferenczova

**DEVELOPMENT EXECUTIVE'S BIOGRAPHY**

ZUZA FERENCZOVA was born 1977. Part of Midpoint TV Launch 2019 program as Development Executive participant. Freelance TV script writer and ceramist. Originally studied Theatre Dramaturgy on Academy of Performing Arts in Bratislava. Wrote a few critically acclaimed theatre plays. Cooperated on several long running TV shows in Slovakia as script editor, scriptwriter, storyliner and creative producer. Part of the Slovak DramaQueens writing collective. Owns a small ceramic studio. Has 2 children, lives in a small village near Bratislava, Slovakia.

**DEVELOPMENT EXECUTIVE'S EDITORIAL LINE / PROFILE**

I entered the Midpoint TV Launch program in order to learn the skills of a TV development executive and the rules of creating high quality television shows. As a member of Slovak DramaQueens writing collective I would like to find partners keen on developing high quality TV ideas for today's streaming-shared TV market. Our motto is: We can make drama out of everything! So if you need co-writing partners able to develop dramatic stories, feel free to contact me after The CineLink Drama open pitch session which hosts as well the projects of Midpoint TV Launch participants.

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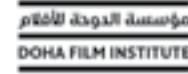


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