



## Storydoc Documentary Seminars 2011 for filmmakers with Mediterranean projects

<b>CORFU</b> <b>11-15 JULY 2011</b> <b>1st session</b>	ATHENS NOVEMBER 2011 2 <sup>nd</sup> session
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Co-organized by:



Region of Ionian Islands



The action is 80% co-financed by the European Union/ ERDF.

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[www.storydoc.gr](http://www.storydoc.gr)



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**(Corfu, July 11-15)**

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# **1. Schedule Programme**

Tutor pairs, Groups programme

# 1. 2011 Storydoc Programme Schedule.

## 1st Session Corfu Greece

### Monday July 11

#### 9.30am

Welcome Words. Introduction to Workshop Programme

#### 10.00am

Participants and Tutors introduce themselves

#### 10.30am

Inspirational Lecture

Mikael Opstrup: How to Present your Project. Intro to pitch techniques.

#### 11.30am

Coffee Break

#### 12.00pm

1. Group Meetings in groups (of 3) and with tutors teams of two

#### 1.45pm

Lunch

#### 3.00pm

2. Group Meetings with new tutor teams

#### 5.00pm

Inspirational lecture by Emma Davie: What is a creative Documentary?

#### 6.00pm

End of Day One

#### 9.30pm

Welcome Dinner

### Tuesday July 12

#### 9.30am

Inspirational Lecture

Stan Neumann: Directors... think about form, not only content!

#### 10.30am

Coffee Break

#### 11.00am

3. Group meetings, new groups, new tutor teams

#### 1.45pm

Lunch

#### 3.00pm

4. Group Meetings, new groups, new tutor teams

#### 5.00pm

Participants present their projects in plenary, verbal and visual presentation.

#### 6.30pm

End of Day Two

**Wednesday July 13**

**9.30am**

The Arab Uprising and its consequences for the documentary filmmakers. A whole morning dedicated to films, talks, information and inspiration. The programme will be designed by the organisers in collaboration with invited tutors and participants from Syria, Lebanon, Algeria etc.

**12.00pm**

Coffee Break

**12.30pm**

5. Group Meetings, new groups, new tutor teams

**2.00pm**

Lunch

**3.30pm**

End of Day Three - Free time

**Thursday July 14**

**9.30am**

6. Group Meetings, new groups, new tutor teams

**11.00am**

Coffee break

**12.00pm**

7. Group Meetings, new groups, new tutor teams

**1.45pm**

Lunch

**3.00pm**

Preparation for plenary pitch Friday morning. Tutors will be available. Participants work on their own.

**6.30pm**

End of Day four

**Friday July 15**

**9.30am**

Plenary pitch and summing up project by project. Eventual pitch awards to be given.

**1.00pm**

Farewell lunch/reception

## TUTORS PAIRS

TUTORS-G1	TUE STEEN MULLER-N. KANELLOPOULOS
TUTORS-G2	K.PIROPOULOS-ARIANNA MEINTANA
TUTORS-G3	MIKAEL OPSTRUP-DIANA ELJEIRUDI
TUTORS-G4	EMMA DAVIE-KATHRIN BRINKMANN
TUTORS-G5	STAN NEUMANN-EVA STEFANI
TUTORS-G6	JORDI AMBROS - LOUISE ROSEN
TUTORS-G7	ANTOINETTE SPIELMANN-GEORGE KHLEIFI

PROGRAMME OF GROUPS (TUTOR PAIRS WITH PARTICIPANTS)							
	Group 1	Group 2	Group 3	Group 4	Group 5	Group 6	Group 7
MONDAY 11 12.00-1.45	P1, P8, P15	P2, P10, P17	P3, P12, P19	P4, P14, P21	P5, P16, P9	P6, P18, P11	P7, P20, P13
MONDAY 11 3.00-5.00	P2, P9, P16	P3, P11, P18	P4, P13, P20	P5, P15, P8	P6, P17, P10	P7, P19, P12	P1, 14, P21
TUESDAY 12 11.00-1.45	P3, P10, P17	P4, P12, P19	P5, P14, P21	P6, P16, P9	P7, P18, P11	P1, P13, P20	P2, P15, P8
TUESDAY 12 3.00-5.00	P4, P11, P18	P5, P13, P20	P6, P15, P8	P7, P17, P10	P1, P12, P19	P2, P14, P21	P3, P16, P9
WEDNESDAY 13 12.30-14.00	P5, P12, P19	P6, 14, P21	P7, P16, P9	P1, P11, P18	P2, P13, P20	P3, P15, P8	P4, P17, P10
THURSDAY 14 9.30 - 11.00	P6, P13, P20	P7, P15, P8	P1, P10, P17	P2, P12, P19	P3, P14, P21	P4, P16,P, 9	P5, P18, P11
THURSDAY 14 12.00 - 1.45	P7, P14, P21	P1, P9, P16	P2, P11, P18	P3, P13, P20	P4, P15, P8	P5, P17, P10	P6, P19, P12
<b>Note:</b> each project has a number as P1, P2 etc.... (look at the list of projects)							

## **2. Meet the Story Doc team**

## 2. MEET THE STORY DOCTEAM

### **Directors of the Program**

- Tue Steen Muller, Head of studies, STORYDOC
- Kostas Spyropoulos, President, STORYDOC
- Mikael Opstrup (Denmark), EDN Head of Studies, director and producer

### **Tutors**

- Emma Davie (UK), Documentary Maker
- Mikael Opstrup (Denmark), director and producer
- Nikos Kanellopoulos, Professor, B.Sc., M.Sc., Ph.D.,  
Head of the Sound and Vision Arts Department of the Ionian University of Greece
- Arriana Meintana(Greece). Deputy Head of International Co-productions Dept, ERT  
S.A. –Television
- Jordi Ambros (Spain/TV Cataluna), Head of Documentaries Co-production and director  
of “El documental”
- Louise Rosen (USA), distributor
- Stan Neumann (France), generalist and director/editor
- Eva Stefani (Greece), film Director
- Kathrin Brinkmann (Germany), director and c. editor
- George Khleifi (Palestine), Producer
- Diana El Jeiroubi (Syria), filmmaker, producer, distributor and promoter of creative  
documentary Films

### **Coordinator/Event Manager**

Chara Lampidou

### **Advisory Board**

- Fotos Lamprinos, Director
- Roviros Manthoulis, Director
- Demetris Sofianopoulos, former vice-president of GFC, Director
- Valery Kontakos, Director, Producer
- Rea Apostolides, Producer
- Eva Stefani, Filmmaker, director and teacher
- Nikos Meggrelis, Journalist, director
- Eleni Atsikbasi, producer
- Jiannis Kopsias, producer
- Markos Gastine Director, Producer
- Stella Litou, Producer



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[www.storydoc.gr](http://www.storydoc.gr)



## TUE STEEN MULLER



Tue Steen Müller. Born 1947. Worked for more than 20 years at the Danish Film Board. Has given documentary courses and seminars in about 40 countries. From 1996-2005 initiator and director of EDN (European Documentary Network). Head of Studies at the European training programme Ex Oriente 2003-2009. From 2006 free lance consultant and teacher. Selector and consultant for the festivals DOCSBarcelona, Magnificent7 in Belgrade, DoxBox in Damascus and DOKLeipzig. Teacher at the film school Zelig in Bolzano, Italy. Head of Pitching at DOCSBarcelona from 2010. Tutor at other training programmes like Archidoc, ZagrebDOXPro, DocuRegio and Documentary Campus. Writes at [www.filmkommentaren.dk](http://www.filmkommentaren.dk).

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## KOSTAS SPYROPOULOS



He planned and commissioned the creation of the first 3D animation children's movies with many international prizes (Martha's Vineyard Best in Fest, EBU's award for best production).

He organized international co-productions of fiction TV series with ARTE, RAI, ZDF (The Lord of the Balkans, Defence Zone) and more than 100 documentary series, elevating ERT from the 37th to the 6th position in the list of international co-productions of EBU.

-2004-2001: GEO and Managing Director of Greek Business Channel (GBC) The first Greek thematic channel in NOVA, alike CNBC.

-2001-1999: Managing Director TEMPO TV

-1999-1992: General Director of News, Information and Sports Programmes ANTENNA TV

-1992-1989: Deputy News director of MEGA CHANNEL

Kostas Spiropoulos is a producer, broadcaster and content development consultant

-Director of the Educational Institute Storydoc ([www.storydoc.gr](http://www.storydoc.gr)).

-He has produced, managed and participated in workshops for the international co-production of documentaries in :Leipzig, Munich, Sheffield, Paris, Marseille, Biarritz, Copenhagen, Tel Aviv, Ramallah, Corfu, Athens.

-Board member History Makers World Congress 2006-2007

-Board Member History Producers World Conference 2005-2006

### -His professional resume:

-2010 -2007: General Director of Content SKAI TV  
Responsible before the CEO for the content of the news and information programmes, the documentary series and the international co productions. He established new series and formats: New Files, Eco News, Thematic Evening, SKAI/you tube/Debate

-2007-2004: General Manager ERT.

Responsible for the content of the nationwide television channels ET1, NET, ERT3, of the satellite channel ERT world, and of the digital terrestrial channels Sportplus, Cineplus, Prisma. In his responsibility was: The creation and establishment of new slots and formats: Theme Evening, We Stay in Greece, History - Word and Image, Diaries, Behind the Scene, Why Democracy.

The commissioning and the supervision of the production of Greek fiction tv series, The creation of a children's zone programme, The coordination of productions for documentary TV series, Out-Put deals with International Content Providers. He negotiated and achieved the exclusive commission of programme from: Disney, BBC, ARTE, ZDF, PBS Int, WGBH, and History Channel.

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## MIKAEL OPSTRUP



A dedicated documentarist since I made my first documentary – now hidden for the public in my cellar - in 1977.

In 1979 I graduated with a degree in Film from The University of Copenhagen.

Most of the 80's I worked with distribution and theatrical release of documentaries.

Attended script writing at the Danish Film School in 88.

Freelance Producer and Production manager up through the 90's.

Organized the film festival 'Films from the South' from 1995 – 98.

Made a desk-cross-over from 1998-2002, where I worked as Production Adviser at The Danish Film Institute.

Attended EAVE 1998/99.

Since 2000 I have worked as tutor at a large number over workshops and forums around Europe, in The Middle East and South America.

From 2002 - 2008 co-owner and producer at Final Cut Productions in Copenhagen where I have produced a number of international documentaries.

Board member of EDN – European Documentary Network – 2005-09, from 2008-09 as Chairman.

In 2009 Film strategic Adviser of The Middle East at International Media Support, Denmark.

Also from 2009 I serve as Production Tutor at Ex Oriente Film Workshop.

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## ANTOINETTE SPIELMANN-VON JOEST



Commissioning Editor Arte

Unit program development and events

Born in 1952 in Bonn, Germany

Documentary filmmaker and psychotherapist

Since the foundation of Arte, the European cultural TV channel, in Strasbourg, France, in 1992 has been producing topical evenings, "THEMA".

2009/10 in charge of the cultural talk show "Paris-Berlin".

Since 1991 producer of 360°-GEO Reportage with more than 350 documentaries of 26' and 52' .

## LOUISE ROSEN



Louise Rosen is a media executive with over 25 years experience in all areas of the international television and film business. She has been honored to have among her projects Oscar, Emmy, Sundance, Prix Italia and International Emmy-winning films.

Current projects she is representing include **THE LOVING STORY, SUMMER PASTURE, A SMALL ACT, RAISING RENEE, THE BIOSPHERE EXPERIMENT** and **CRAZY WISDOM**. Louise is also a credited co-producer on many projects, including **PRODIGAL SONS, JOHNNY CASH AT FOLSOM PRISON, SIR! NO SIR!** and **THE ENDURANCE**.

Louise is a Tutor and lecturer each year at Documentary Campus Master School and speaks at many conferences and film festivals including HotDocs, Sheffield and HistoryMakers. She is on the Advisory Board of the IFP, the board of directors of the Camden International Film festival and is a consultant to the Maine Media Workshops.

## Jordi Ambròs

*Televisió de Catalunya / TV3*  
Catalonia (Spain)

[www.tv3.cat](http://www.tv3.cat)



Since 1985, he's been Scriptwriter, and later Director, Executive producer and Commissioning Editor, for *Televisió de Catalunya / TV3*.

Currently, and since 2.000, he's *Head of Documentaries Co-production* and director of "*El documental*", a weekly slot that includes a wide selection of international documentaries and local co-productions, focused on social creative documentaries.

Numerous national and international engagements and contributions on documentary field (consultant, jury, lecturer, tutor and reporter). **..//..**

**Nikos Kanellopoulos**  
Professor, B.Sc., M.Sc., Ph.D.,  
Head of the Sound and Vision Arts  
Department of the Ionian University  
of Greece



Professor N. Kanellopoulos, B.Sc., M.Sc., Ph.D., ([kane@ionio.gr](mailto:kane@ionio.gr)) is the Head of the Sound and Vision Arts Department of the Ionian University of Greece. In the past he has served as faculty member for the Computer Science Engineering and Informatics Department of Patras University, as faculty member of the Archives and Library Science Department of Ionian University, as Vice-President for the Computer Science Department of the Ionian University and as President for the Greek National School of Dance.

His main interest is the development of the Greek Informatics Industry. Towards this direction he has contributed since 1986 in the development of the Department of Computer Engineering & Informatics of Patras University and the Research Academic Computer Technology Institute of the Ministry of Education. He has extensive experience with more than 50 National and European R&D projects in the fields of Computer System Architecture, e-government and Information Technology Applications. His published work includes three international patents and about 100 papers/studies. He has presented his opinion on various scientific and cultural matters in the mass media. He has written one play for theatre as well as various literature essays. Currently his main research interest is in the application of digital technology in audiovisual art interactive systems.

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## EVA STEFANI



Born in 1964. Studied political sciences at the University of Athens (1981-1987), documentary at VARAN in Paris(1989), cinema studies and ethnographic film at New York University(1989-1991), (MA). She then followed a 4 year documentary course at the National film and TV School in England (1991-1995). At 1997 she obtained her Ph.D from Panteion university, Dept of Media Studies. Since 2000 she teaches cinema studies at the Department of Theatre Studies, University of Athens, She works as a free lance film director and video artist. She has received several awards in documentary film festivals, such as Cinema du Reel, Thessaloniki Documentary Film Festival, See Docs/Dubrovnik etc.

Filmography: 1987 Gutters,11min, 1989 La vie en vert, 16min, 1991 Moiroloi, 16 min, 1993 Paschalis, 17 min, 1995 Ahene, 36min, 1995 Letters From Albatross 26min, 1998 Inner Spaces , 8 x 26', 2001 Prison Leave 28', 2001 Akropolis 46', 2000 Reveille 3', 2001 Avraam and Iakovos 28', 2004 The Box 11', 2006 "The hole",3', 2006 "Mr N.S.P", 1,5', 2007 "The kiss 1,5', 2007 What time is it? 26', 2007"National Anthem",1', 2008 Bathers,46'

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## EMMA DAVIE



Emma Davie is a documentary maker, currently teaching at Edinburgh College of Art where she is head of Film and TV and also works with Scottish Documentary Institute which is based there.

She has made a wide variety of documentaries for national and international broadcasters and is currently directing a feature documentary called "Breathing" with a fiction filmmaker, Morag MacKinnon.

Previous work includes documentaries on art including "What Age Can you Start Being an Artist?" for Channel 4 which was short listed for a Grierson. Other work is more observational including a one hour film for BBC "Gigha. Buying Our Island" and "Flight" which was a co-production with Canada while also pursuing more experimental work herself such as "71°N" , a co-production with Norway. In the past Emma programmed documentaries for the Edinburgh Film Festival and also was on the board of EDN for 4 years. She has taught on many workshops throughout Europe and served on many juries. She was documentary tutor at the European Film College in Denmark for a year. She contributes regular articles to DOX magazine. Emma was educated at Oxford University where she studied English literature.

## KATHRIN BRINKMANN



Born September 29, 1964 in Iserlohn, Germany.

1984-1990: Studied Applied Dramatic Arts in Giessen, Germany.

1990-1992: assistant director, theatre projects, e.g. Theater am Turm/Frankfurt/M. freelance work for the german culture channel 3sat.

1992-1994: practical training as dramaturg / commissioning editor at ZDF.

-Since 1994 commissioning editor for ZDF - "Das kleine Fernsehspiel":

Development and production of theme evenings for the European Culture Channel ARTE.

Development of new programme formats for "quantum", the television workshop of "Das kleine Fernsehspiel" within the german culture channel 3sat.

-Since May 2000: commissioning editor in the new department "ARTE THEMA" within ZDF.

### **Examples of work:**

- "Dinner with the president" by Sabiha Sumar (P/D/USA 2007, 58')

- "A jihad for love" by Parvez Sharma (D/GB/USA 2007, 80')

- "Peace Mission – Mission Nollywood" by Dorothee Wenner ( D 2007, 80')

- "Who's afraid of Kathy Acker" by Barara Caspar ( D/A 2007, 78')

- „The way of the warrior“ by Andreas Pichler (D/A 2007, 89')

- "Comrade Couture" by Marco Willms (, D 2008, 85')

- "Super Art Market" by Zoran Solomun (D 2008, 90')

- "The art of Failure. Chuck Connelly not for sale" by Jeff Stimmel (USA/GB/D 2008,78')

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## DIANA EL JEIROUBI



A Syrian filmmaker, producer, distributor and promoter of creative documentary Films since 2002. As a doc filmmaker, Diana El Jeiroudi works meticulously and takes her time during phases of filmmaking to insure intimacy and cohesion. Her depute doc "THE POT" Premiered @ Yamagata International Documentary Film Festival in 2005 & followed by a feature-length doc "DOLLS - A WOMAN FROM DAMASCUS" which departed from the Syrian norm and was co-produced with Denmark, pitched @ IDFA's Forum 2006, premiered @ Silver Wolf competition in IDFA 2007 and played at more than twenty international festivals to date, including Vision Du Reel, Montpellier, and CPH:DOX and broadcast in several European TV channels as well as in Asia. Her new feature-length documentary already in pre-production will be co-produced with Germany and is expected for release in 2012.

When not behind camera or in the editing room, Diana enjoys working with other creative documentary filmmakers as a creative producer & distributor through the company she co-founded in 2002 PRAOCTION FILM known to be the only independent film production outfit in Syria operating today.

A graduate of AFIC (INA – Sorbonne 2006), she co-produced 3 short documentaries and is now producing 2 feature-length docs and offers consultancies in documentary structure and editing. Diana is a co-founder, a selector and Heads the Industry & Professional Activities in DOX BOX International Documentary Film Festival in Syria since 2007.

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## GEORGE KHLEIFI



Born in Nazareth in 1947. Moves to live in Jerusalem after high school, and works as announcer/producer for the Arabic Radio specializing in literature programmes.

In 1973 goes to Brussels, Belgium to study Cinema and enrolls in the cinema school "INSAS" studying Film and Television Direction and Production for 4 years. From 1978 – 1984 he directs documentaries for the Belgian TV "RTBF", and assists his brother Michel Khleifi in producing and directing his first long documentary "The Fertile Memories".

Returning to Jerusalem in 1985, he is the executive producer of Michel's first feature "Wedding in Galilee" then he directs and produces several medium and short documentaries, specializing in film about and for children "The Stone Throwers", in 1988 and "Shorook" in 1990.

He line produces Michel's feature for children "The Tale of the 3 Jewels" in 1993. He is the Line producer of 1996 "Share' Sumsum" The Palestinian Sesame Street. In 1999 he writes and directs the social development series "The House of Abu Yousef" designated to the whole family.

2003 he co writes his book "Palestinian cinema: Landscape, Trauma and Memory"

2008 he writes and directs the mini series " Matabb", and line produce Najwa Najjar's feature "Pomegranate and Myrrh". He is the Ramallah line producer of Chrien Daibis "Amreeka", and line produce Michel Khleifi's feature " The Zindiq"

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## STAN NEUMANN



Born in Prague in 1949, living and working in Paris.

### Some of my films :

- **THE LAST MARRANOS**

Futura Award 1990

- **PARIS, LE ROMAN D'UNE VILLE**

Grand prix du festival Art et Architecture de Graz (Autriche) 1993

- **LOUVRE, A MUSEUM IN TIME**

Primé au Festival du Film d'Art de Montréal de 1993

- **NADAR, PHOTOGRAPHER**

Grand Prix au Festival du Film d'Art de Montréal de 1995

- **A HOUSE IN PRAGUE**

Semaine de la Critique au Festival de Locarno 1998

Prix du Jury au Festival Euromedia de Strasbourg, 1999

- **NORMAN MAILER'S AMERICA**

(1998-1999)

- **APPARATCHIKS & BUSINESSMEN**

(2001)

- **LA LANGUE NE MENT PAS (LANGUAGE DOESN'T LIE)**

Grand Prix du Documentaire International URTI au festival de Télévision de Monte Carlo 2004, Grand Prix Scam du documentaire 2006

- **THE GERMAN EXPRESSIONISM**

64' 2006-2007

- **SURREALIST PHOTOGRAPHY**

26' 2009

- **STARGAZER,**

feature film, 2010

**Since 1994 I'm in charge of the tv collection**

**« ARCHITECTURES » (Arte/Les Films d'Ici) 50 x 26' films made so far, and more to come.**

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## **Ariana Meintana**

***Deputy Head of International Co-  
productions Dept, ERT S.A. -  
Television***



Studies in French Literature at ULB University (Brussels), graduate of the Athens University. Foreign languages: English, French. Deputy Head of ERT International Coproductions Dept., commissioning editor. Member of the EBU Documentary Group Bureau. Member of the Steering Group for the Public Media Theme Day. Participation in many international meetings, fora and seminars of the EBU and CMCA (Science and Education Group, Memorial Sites collection, Health in Europe , European Man, Children's Documentary Series , Chroniques Mediterraneennes), Conference des Programmes of ARTE. Involved in the organization of the Greek participation of various big TV events (Junior Eurovision Song Contest, Eurovision Dance Contest, Eurovision Young Musicians, Eurovision Young Dancers).

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## **CHARA LAMPIDOU**



Coordinator and Event Manager.

From 2001 since today she has worked for three Greek channels (ERT, SKAI and GBC) co-ordinating the production of news and documentaries. In Story Doc, she is responsible for the organization of workshops, and coordinates promotional activities. From 1988 – 2001 she was responsible for the Public Relations and Relations with the Investors in the commercial company FANCO SA

### **3. Workshop 2011 (Corfu, July 11-15)**

#### **Selected projects-synopsis**

**LIST OF SELECTED DOCUMENTARIES FOR STORYDOC WORKSHOP 2011  
1st SESSION CORFU - JULY 11-15**

<b>a/a</b>	<b>Name of the Project</b>	<b>Producer/Director</b>	<b>Country</b>	<b>Pages</b>
P1	Aisha (The Orphanage I Never Left)	Asma Beseiso	Jordan	<b>22</b>
P2	ANGEL SKIN	Iva Tkalec Matija Radelsak	Croatia	<b>24</b>
P3	Back to the Roots	Samer Ghorayeb	Lebanon	<b>27</b>
P4	Butterflies wake up at the edge of light	Mohamad Ataya	Syria	<b>29</b>
P5	Deadly Business	Elkheyer Zidani, Imad Khelfa Sahel	Algeria	<b>31</b>
P6	Coffee for all nations	Wafa Jamil	Palestine	<b>33</b>
P7	Of Happiness?	Elpida Markianidou	Greece	<b>36</b>
P8	I Spend Time With Making: Lucas Samaras	Tassos Rigopoulos, Joanna Yuen, Nicolas Panoutsopoulos and Lena Anastasiadou	Greece -U.S	<b>39</b>
P9	In Quest of the First Seafarers of the Mediterranean sea	Silas Michalakas	Cyprus	<b>44</b>
P10	Land Without	Jasmina Metwaly	Egypt	<b>49</b>
P11	One step ahead	Dimitris Athirithis	Greece	<b>56</b>
P12	On the Shore	Jorge Yetano and Miguel Yetano	Spain	<b>60</b>
P13	Road to Redemption	Finlay Pretsell	UK	<b>63</b>
P14	Speed Sisters	Amber Fares Rebecca Day	UK/Palestine	<b>66</b>
P15	THANASSIS, alias BRUNO	Demetri Sofianopoulos	Greece	<b>70</b>
P16	The Infiltrators	Khaled Jarrar	Palestine	<b>73</b>
P17	The multiple gift	Stella Alisanoglou	Greece	<b>76</b>
P18	The Mail	Nahed Awwad	Palestine	<b>78</b>
P19	The Neighborhoods' Old Men	Ahmad ALBakri	Palestine	<b>82</b>
P20	Zaatar	Nezar Andary	Lebanon	<b>86</b>
P21	An Island as a Gate	Nikos Mamalos	Greece	<b>90</b>

# 1. Aisha (The Orphanage I Never Left)

## A Documentary by: Asma Beseiso

Trailer: <http://www.youtube.com/watch?v=PmyIM3AIZoU>



“My biological age is 23, my intellectual age is 45, emotionally I am 6 years old.” Aisha

### **Synopsis**

Aisha, a 23 year old psychology student, was abandoned by her parents before the age of one and was raised in an orphanage. The film tells the story of her difficult childhood which she has overcome to be the person she is today, studying psychology in order to help other orphans cope with their psychological problems. Aisha lived with all kinds of abuse - verbal, physical, and emotional, and yet her greatest problem is that she doesn't want anyone she meets to know that she was an orphan. Her only friends are orphans.

### **The Character**

When you meet Aisha for the first time, it is her childish energy, kind heart, and strong personality that attract you. After spending time with her, you discover that this is the way she protects herself, you get to know that she is much more sensitive than she appears. She is easy to break.

She lives in Jordan, a country in which orphans are largely perceived to be second-class citizens. This is the way Aisha sees herself. The film documents her journey to see herself as fully human.

### **Treatment**

The film will be split into two stages, the first stage is Aisha's past, talking about her childhood with certain incidents, she will also take us in a journey to the different orphanages she was in. We will not film inside the orphanage because it is not allowed, but we will just give a feeling of the place.

The next stage will be following Aisha in her present life, starting from 2010, and ending it by 2012, when she graduates from university. During this time the filmmaker will follow the psyche of Aisha, going deep into her personality as an unstable character, for instance she always has nightmares, hallucinations, and

mood swaps. Second, Aisha also has an attachment problem which she will be talking about and analyzing through her graduation project. A third thing that will be filmed is the Jordanian society's point of view of the orphans. Finally after walking with Aisha through all the challenges that she tries to overcome in this year of filming, we will end it up by her hopefully successful graduation from university.

### **The Status of the film**

We are in the middle phase of production. Shooting started a year ago, and there is a year to go. The film will follow Aisha's research for her graduate project in which she will meet young and adult orphans in order to understand the consequences of attachment disorder. The filming will end in April 2012. Editing and post-production is projected for completion by the end of 2012.

### **Credits**

<b>Original Title:</b>	"Lissa Aisha"
<b>Country:</b>	Jordan
<b>Director:</b>	Asma Beseiso
<b>Cinematographer:</b>	Asma Beseiso
<b>Editor:</b>	Abdel Kader Bilbeisi
<b>Producer:</b>	Asma Beseiso
<b>Length:</b>	52-60min.
<b>Format:</b>	HD

### **Director's Biography**

Asma is a Jordanian/ Palestinian documentary filmmaker/ camera woman who has been working in the field of filmmaking for 5 years. She made 6 short documentaries which have screened at a number of local and international film festivals. Her first feature length documentary was "I am Gaza" which was shot in Gaza after the Israeli 2008-2009 attacks. She is committed to making films with a social and humanitarian perspective.

### **Contact Information**

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## 2.ANGEL SKIN

Documentary film presentation

Trailer: <http://vimeo.com/15894300>

Angel Skin tells the story of one of the last and the best coral divers on the Adriatic Sea, where only six men have a permission to dive corals. Everyday risky methods of scuba diving to pick the precious red coral are taking consequences but “call of the sea” stays stronger than the voice of reason.

### STORY AND CHARACTERS

#### ROBERT

Robert Šantić is one of the last and most experienced coral divers on the Adriatic Sea who keeps a priceless albino coral, “**angel skin**” at his home as a monument to his life work and passion.

As a film’s protagonist, Robert offers his intriguing lifestyle story to the film and tries to unveil the story about very risky methods of scuba diving with a point to pick the precious red coral, the hidden gold of the Adriatic Sea. However, a highly profitable point of his profession is only the minor reason for this lifestyle – Robert tells us the story about the passion which is stronger than the survival logic of his humanity.

Robert’s daily routines like dives up to 100 meters, decompression sickness problems and shark attacks represent every individuals risks of everyday life that the individuals chooses to ignore over his or hers own “logic”.

#### DANDO

One of Robert’s idols from the “old” generation of coral divers is Vladan Dando Bojić. Dando is “the last knight” of Croatian diving. Most of his friends from the old times had died tragically. Dando’s life is also coming to the end because he is seriously ill...

#### ANGEL SKIN

**Robert** is one of the lucky divers who have found “angel skin”.

The coral hunters find “angel skin” perhaps a few times or never in their lifetimes. This special, very rare kind of red coral is called albino red coral because it has no pigment and is totally white.

Coral hunters mostly export their goods to Torre del Greco (near Naples, Italy), and there albino red coral or “*Pelle di angelo*” as they call it, is priceless...

### STRUCTURE AND STYLE

#### FACT SHEET

<b>STATUS</b>	Fundraising/ pre-production. Short promo ready (5’48”).
<b>DURATION</b>	52’
<b>SHOOTING FORMAT</b>	HD
<b>BUDGET</b>	~150.000 €
<b>EXPECTED RELEASE</b>	<b>Spring 2013</b>

**Looking for pre-buy, commissioning, co-production, distribution.**

The film’s structure will consist of three narrative lines:



- The *first line* is “the sea life”, consisting of Robert’s every day routines in going out to sea and hunting for the red coral. This line of the story familiarizes us with “the call of the sea”, a man's need to live in peace and harmony with the open seas.

- The *second line* is Robert’s life with his family, friends and colleges in Split. We get in touch with his family, Dando, a veteran of coral hunting and Nadan Petri m.d. a diving medical specialist and specialist on high pressure medicine

- The *third line* is about red coral, coral jewellery production, the history, tradition and passion for this sea gold, but also about the genuine gold fever that has existed for centuries among the brave divers of the Adriatic Sea.

These lines follow each other and interweave throughout the film. They join together at the end, when Robert and Dando, each visit the places where they began to dive in their childhood. For Robert it is just a memory which he remembers with joy. But for Dando, this is the beginning as well as the end. Maybe one of his last dives into the deep blue. The story about the coral industry ends with a search for the light at the end of the tunnel, soon the laws of EU will prevent existence of this profession, people and their passion.

***This is a documentary focusing on the sea, with a contemplative and lyric tone. It is visually based on the contrast between “the sea life” and “life in the city”. The music will underscore this same contrast. No narrator, only real people in real life situations.***

#### ARCHIVE FOOTAGE

Possible use of footage from “The Coral Princess” – a German film shot on the island of Zlarin in 1937 featuring the famous movie star Ita Rina. The film shows authentic coral hunters and their families in a romantic fictional story about the Coral Princess.

Private footage: clips of Robert Šantić deep diving and coral hunting in the 1990s.

Stylized file footage of sharks and creatures from the open sea, just like those with which Robert has had close encounters.

#### Financing plan:

<b>Pre-sale – HRT Croatian TV</b>	in negotiation	<b>7.150</b>	<b>€</b>
<b>HAVC Croatian audiovisual Fund</b>	to be applied	<b>40.000</b>	<b>€</b>
<b>Adriatic Ocean own investment</b>	secured	<b>5.000</b>	<b>€</b>
<b>Gral Film own investment</b>	secured	<b>5.000</b>	<b>€</b>
<b>Tourist board of Croatia</b>	TBC	<b>10.000</b>	<b>€</b>
<b>International Co-producer/Distributor/Pre-sales</b>	required	<b>62.850</b>	<b>€</b>
<b>Sponsorships</b>	TBC	<b>20.000</b>	<b>€</b>
<b>GRAND TOTAL</b>		<b>150.000</b>	<b>€</b>

## ABOUT THE AUTHORS AND PRODUCERS

### DIRECTOR – TOMISLAV ZAJA

1967 – Born in Zagreb, Croatia.

1993 – Masters degree in documentary film directing at the film academy, FAMU, in Prague, Czech Republic.

1995 – Established own production company Gral Film. To date, the company has produced shorts, feature films, documentaries, experimental films, and television films.

1987-2010 – Wrote and directed two television adaptations of the successful theatre plays and over thirty documentary films. Worked as producer on dozens of documentaries, several shorts and two feature films. Currently directing his first feature film – a children's musical comedy, *The Little Gypsy Witch*.

### PRODUCERS

**Adriatic Ocean** is a new production from Croatia founded by Šime Stipaničev, author of the project, an outdoor media expert. Šime has spent most of his lifetime on the sea engaged in various professional activities and he has collected amazing stories and met many interesting people on the Adriatic. *Angel Skin* will be the first film in the Adriatic Ocean series, a group of sea-based documentaries that show the "Hidden Adriatic" and the people living there.

**Gral Film** was established in 1995 by director and producer Tomislav Žaja. Gral Film has produced numerous documentaries (many as co-productions with U.S. and European partners), one television drama, and two feature films (both international co-productions).

It has also acted as a specialized production service company for foreign documentary productions shot in Croatia.

### PRODUCER – IVA TKALEC

1982 – born in Zagreb, Croatia

November 2006 to December 2008 - *research journalist* for "Direkt" documentary series - produced by *Fade in*.

November 2006 to June 2009 - *casting director* for *Komakino*.

2008. *journalist* and an *editor* of documentary travel section for a *Y-production*.

July 2009 – March 2011 head of documentary department for *Komakino*.

2011. Freelance documentary producer and casting director.

2011. Producer, documentary "Sick" - in production

2011. Producer, documentary "Angel Skin" in pre-production

### IMPORTANT NOTICE

**The hunt and exploitation of Red Coral in the Adriatic sea has tradition of more than 800 years. Nowadays Red coral is highly protected natural heritage in the Adriatic sea. Only 6 divers have the privilege to hunt coral legally with the permission of Croatian Ministry.**

**Probably they are the last generation of people making their living with this highly dangerous activity...**

### 3. BACK TO THE ROOTS



**LOG LINE** By discovering your roots you discover yourself...

**TRAILER** <http://www.youtube.com/watch?v=-K4sJ2MI6q8>

#### **SYNOPSIS**

My great grandfather Francesco Baffa and two of his children Antonio (My grandfather) and his brother Umberto migrated from Italy to Lebanon in the early 1900s, no member of the family went back to the ever since... I am one of the last Baffas remaining in Lebanon and am probably the only one who might still be able to take this journey back to the roots.

#### **TREATMENT**

In 2009, I had the opportunity to visit the village of our origin, Santa Sofia D'Epiro. I was only able to stay there for 48 hours and from my search it was revealed to me that our family came to Italy from Albania. To add to the complexity of the situation a document was found that points to our Spanish ancestry and a man who died in hotel room in Las Vegas was one of the only people who really knew where we came from.

#### **The close family**

My mother, her sister and their cousin are what remain from the Baffa family in Lebanon. I will conduct interviews with the three characters; asking them about what they know concerning our ancestors roots. We will explore the life of my grandfather and his brother who lived in Lebanon and were kidnapped and imprisoned in the concentration camp in Palestine during the Second World War. My aunt and her cousin still preserve some documents and pictures from their fathers that we will explore in depth.

#### **The Baffas in the USA**

We discovered recently with the help of the web social network my grandfather's nephew who lives in the United States of America. I will get in touch with his son and if needs be I'll travel to meet him in Boston. His father who would have been able to point me in the right direction had passed away in a small room in Las Vegas a few years ago.

#### **Revisiting Santa Sofia D'Epiro**

This mysterious village, where my great grandfather came from. There is much work to be done here. We will go there searching with the help of some people that I already got in touch on my last trip for the different branches of the Baffa family

there. To find out what happened to my great grandfather, how he lived in Santa Sofia and where did he come from before that.

By finding out I will be able to know what I am after all? Lebanese, Italian, Albanian or Spanish? I will need to visit these places to find out and I still need to dig deeper to discover further...

## **VISUAL STYLE**

The approach will be minimalistic, less is more, we do not create an offensive audiovisual experience for the viewer but rather to comfortably sink into the subject matter. The tone of the film will be very intimate because after all we are following the family's intimate experience of the subject matter hence aesthetic considerations might sometimes be sacrificed in order to portray innocent reactions and emotions of the protagonist. The rhythm of the film will move in crescendo while we are approaching the moment of truth and discovery.

## **Filmography**

### ***Writer/Director***

2011 WESTERN UNION MONEY TRANSFER, Corporate Documentary

2010 KAWTHAR, Feature Film (*Work in progress*)

ARCENCIAEL – WATANEH, Program Documentary

IFRC – YOUTH SUMMIT, Social documentary

IFRC – VOLUNTEER MENA, Social documentary

2009 ORGIE, Experimental Short (*Italy*)

MATERA SECONDO MIMI, Short Documentary (*Italy*)

BACK TO THE ROOTS, Short Documentary

ARCENCIAEL – ILAC, Program Documentary

2008 LE PETIT CAHIER NOIR, Short Film

### ***Producer***

2011 Starry Night – Cultural Scene in the M.E., Feature Doc (*Work in progress*)

2010 EUROPEAN UNION – EUGAD, Documentaries (*Work in progress*)

UNFPA, Social Documentary

2009 INDYACT – CLIMATE CHANGE, Public Service Announcement

THE LEBANESE TRANSPARENCY ASSOCIATION, Corporate Doc

LEBANESE ADVOCACY AND LEGAL ADVICE CENTER, Animation

## **Film Programs Participation**

Arte, Doc a Tunis, Euro Doc & Beirut DC – DOCmed 2011

Torino Film Lab, DIFF & EAVE – Interchange Program 2010

Locarno Summer Academy 2010

Cinemadamare 2008

## **Contacts**

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## **4.The Film: Butterflies wake up at the edge of light**

**By Mohamad Ataya**

### The synopsis

The film will record a story took a place in a Syrian city called Daraa, and this story is about 14 child less than 15 years old, were arrested after writing on their school walls (some political phrases)

This film will cover

- 1- The school life of the children.
- 2- Their socials life and the effect of the Arabic revelations on them.
- 3- Their dreams and future ambition.
- 4- The incident of writing on the wall and their arrest.
- 5- The brutal treatment with both physical and psychological torture they suffered during their imprisonment which lasted for 14 days.
- 6- The suffering of the families of those children, and their attempts to findout about their children and their prison situation.
- 7- The physical and psychological effect of this on the children either direct or in long term (discussed with specialist).
- 8- The reaction of the families of those children, which was the first sparkle of the Syrian modern revolution started in Daraa and had spread to all other Syrian cities.

### The treatment:

The film will be presented in the flashback style, where there is face to face interview with each Character (child), and get deep into details of what each of them had experienced, and focuses on their body language vocal intonations, at the same time picturing their stories into images.

The interviews will take place at the home of each Character inside his home, with his family around, showing their emotions and commits, and their side of the story; flash back scene will be shot at both school and the prison cells.

The film will include also comments of psychologists, sociologists, and lowers specialized in childhood abuse and Police brutality cases.

The children themselves will be shot at the prison cells, recording their testimonies.

Some real (photo parts) were shot by the families and used in the different media, will be used as a sequenced scene in the film.

### **C.V**

- Studying and analyzing the different cinema schools, and published some article in the specialized Magazines 2004-till now.
- Working on a Documentary about Child sexual abuse in the Arab region, 2011
- Writing a TV series (30 seq.) 2009- 2010
- Writing and Directing a Documentary (the key 45min), Syria, 2008-2009.
- Writing three short films, one of them obtained the approval of the National Film Organization (waiting for financial support). 2004-2007.
- workshop in Cinema Direction with a German team, Goethe Institute, Damascus, Jan-Jul 2004
- Course In Theatric Direction, Ministry of culture, Damascus, Syria May-Nov 1997
- A theatre writer and director 1995-2000.

### **Visual Style**

I will use the Low-key lighting, to emphasize the impact of the story.

### **Status of the Project**

Some steps were already accomplished of this Project:

- 1- The research works.
- 2- The scenario.
- 3- The Directing General view.

### **Optical Material connected to the Project**

- 1- The Personal Archives of the people close to the children.
- 2- The Archives of Media, talked about this subject.

A special note: I just want to require the concealment about the Subject I mentioned above because of its special sensitivity, according to the prevailed conditions in my country at the time, and that I would highly appreciate the chance of being in this program, to develop and arrange the realization of this project.

Contact: **Mohamad Ataya**, email: [mohamad.ataya76@gmail.com](mailto:mohamad.ataya76@gmail.com)



## 5. Deadly Business

Trailer: <http://zidani-elkheyer.webs.com/apps/videos/videos/show/13436011-deadly-business>

**Deadly Business** rather than deadly unemployment, cutting and polishing stones is a choice made by the young in Tkoot, Batna; A province at the edge of the Algerian desert where poverty and unemployment are ignored by the national government.

The stones are cut by hands of the poor to build beautiful and fancy houses for the rich.

After only two years of cutting stones, the deadly disease of silicosis invades men's lungs.

### Main Characters:

**Abdullah** is 35, each week, he drives the 350 km between Algiers and Tkout, to deliver oxygen tanks to the men in different stages of silicosis, he has watched 73 men go from being healthy able workers to skeletons.

**Mohammed, 34, worked for only a few years when he got sick. His wife abandoned him and took his children when he got the disease. Now his mother takes care of him as the disease advances. He is expected to die within the coming six to twelve months**

**Karim** is 25, although he is afraid of getting sick, he continues working in the deadly business; even after he has been urged to stop by the doctor. He still hopes to have enough money to get married. The film will consult doctors and government officials to ask why no one is doing anything about this desperate situation.

## **Visual treatment**

Set on the edge of the desert, the film will follow Abdullah as he drives the distance from Algiers to T'kout and delivers oxygen tanks to the sick. Through elegantly composed observational footage in T'kout, we will see the men at work, at home and at the doctor's. The beauty of the landscape will contrast with how trapped the men are. Images of the luxury homes and the busy city far away will highlight the contradictions of a world with few options. The filming will be informed by visual themes of wind, dust, the weight of stones and the loss of breath.

### **Deadly Business**

**52 min/70 min**

Format: HD

#### **Director**

**Zidani Elkheyer**

#### **Producer**

**Zidani Elkheyer**

#### **Production company**

**Z&K PRODUCTION**

**E-mail: [z\\_kproduction@yahoo.fr](mailto:z_kproduction@yahoo.fr)**

**Mobil: +213 772 63 58 24**



## 6. COFFEE FOR ALL NATIONS

Film Director: Wafa' Jamil

Documentary Film Project - 52 minutes

Film trailer link: <http://www.youtube.com/watch?v=sluUply6p6g>

### **Logline:**

The inspiring story of a marvelous little coffee shop on Abed's land; where the Israelis are trying to take from him, and which is a place that welcomes visitors from all over the world and offers them an amazing view and good company.

### **Film Synopsis:**

Abed is originally from Al-Walaja village near Bethlehem. In 1948, the Israeli army forced Abed's family and other residents of Al-Walaja to abandon their land and homes and move to Dheisheh Refugee Camp. Despite being expelled from his village, Abed was determined to stay; He insisted on living in his village to preserve his ownership of his land even under very trying conditions. In attempting to remain on his land, Abed built a small one-room home with wood and sheets of metal, but, it was demolished by the Israelis.

After demolishing his one-room home, the Israeli army continued to try to expel Abed from his land. A few years ago, Abed discovered a cave on his property and managed to convert it into a small house; he created a space for his bed, a small living area, and hung his kitchen utensils on the cave walls. The Israelis attempted to expel Abed from this cave home too, but they failed. While living in his cave alone, Abed came up with a fabulous idea-- to open a coffee shop for all nations on his land. Although Abed's land is surrounded in all directions by four Israeli settlements, the spot he envisioned for the coffee shop lies in an area which can be reached by all people: Palestinians, Israelis and foreigners. With his coffee shop idea, Abed turned his own tragic story into a positive and transformative project this unexpected project allows him to open up to the world and share his beautiful view, the only thing he possesses, with others.

While filming Abed for a short documentary film several years ago, he told me about his idea to open a coffee shop for all nations. I was impressed by his creativity and encouraged him to turn his idea into reality, particularly because the area on which Abed's cave falls is surrounded by a beautiful view which allows visitors to relax and leave behind their worries and stressful lives for a time. Around three years ago, Abed finally opened his coffee shop, "Coffee for All Nations." Despite its location in the midst of four Israeli settlements, the coffee shop receives visits from all people: Palestinians, Israelis and foreigners. The coffee shop encourages people from all

nations to visit Abed, allows him and the visitors to exchange stories, and creates a livelihood for him with which he can support his family.

Abed's land in Al-Walaja village is located to the north of Bethlehem. In 1967, approximately half of the village was annexed by Israel and absorbed into the Jerusalem municipality. However, the village residents did not receive Israeli IDs and as a result this made it virtually impossible for them to live on their land. Thus, the village population gradually began dwindling and the village itself started to disappear. Al-Walaja currently lies between four Israeli Jewish settlements one of which is Gilo. The settlement is expanding and Israeli authorities are seizing more land. According to a military confiscation order handed to the villagers, the path of the Separation Barrier that Israel is constructing will stretch over 4,890 meters. The section of the Separation Barrier that will run between Beit Jala, another Palestinian village, and al-Walaja will affect at least 35 families whose homes may be demolished.

### **Film treatment:**

Abed will be the narrator of the film. I will use direct interview from time to time for important or emotional statements he makes. I will primarily use his voice as a voice over. Additionally, I'll have special composed music for the film similar to the music used in the trailer.

The film will be centered on the coffee shop, which will allow for Abed's story to be narrated. The viewer will see how the coffee shop became Abed's current life and how it represents his hopes for a better future. At the same time, the film will also cover the different intertwining elements and relationships of Abed's life – his life in a cave, his relationship with his land, his family life and his family problems, and his struggles with Israeli authorities and settlers. I will use shoulder HD cam to follow Abed in his cave - his very own sweet home.

I will also use the shoulder HD cam to cover Abed in his coffee shop, where he meets his friends from all nations (Palestinians, Americans, Europeans and even some Israelis, who believe in peace and support his right to stay in his land). Abed has a good relationship with everyone, who visits the coffee shop. He feels that they balance his absence from his family, who live in Dheisheh camp; I will try to reflect this feeling in the footage.

Additionally, there will be some footage which covers daily activity in the coffee shop. For instance, I will film a friend of Abed's and a visitor to the coffee shop who plays the lute (an Arabic instrument similar to the guitar) and sings traditional Palestinian songs with the coffee shop visitors.

I will also follow Abed in his home in Dheisheh Camp in order to reflect his conflicting feelings between his desire to stay on his land and his duty to his wife and family (5 sons and 3 daughters). We will see his wife's disappointment with him for leaving his own house in Dheisheh Camp – a house which consists of 3 floors and is modern compared to his cave house, which lacks electricity and water. His wife speaks about how it is unfair for her to live without a husband and to carry the majority of the household responsibilities by herself.

Additionally, I will devote attention to Abed's struggles with the Israeli settlers and the Israeli authorities, who are trying to seize his land. Abed has already had to defend his right to stay on his land in front of Israeli courts several times. In spite of the lure of large sums of money that the Israelis tried to offer him, Abed has refused to sell his land because he feels that no amount of money is worth a grain of his land's soil. He said: "why should I live in a refugee camp in a confined space, when it's my right to live on my own land, which my family has owned since the Ottoman era." He has received no support from the Palestinian Authority and continues to struggle alone to assert his right to live on the land of his ancestors.

**Director Statement:**

As a Palestinian-refugee film director, I believe in Abed's right to live on his own land. I believe he has a right to live on the land that his family has owned for the last century—land which the Israelis are trying to occupy without any recognized right to do so – The repeated Israeli attempts to confiscate Abed's land can be seen as part of Israeli policy to seize Palestinian lands from their rightful owners and to grant these lands to Israeli settlers. These settlers are encouraged by the State of Israel to occupy Palestinian lands in violation of international law.

**Total Budget:                    181,525 €**

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## 7. Of happiness

By Elpida Makrianidou

Trailer: <http://www.youtube.com/watch?v=98ILVwuOID4>

What is happiness? Does it really exist or is it just a “rumor”? Is it an illusion or maybe a way of life? Happiness belongs to all of us or to just a few of us? Is it a matter of luck or maybe a decision? Is happiness defined by the time we live in, or is it something deeper, defined by human existence itself? Can we live happily using our personal power in order to create, make decisions and make our dreams come true?

This is the thematic core of the movie. It will evolve through the lives of two people: Fanis and Periclis. Fanis, the protagonist of the movie, faces objective physical difficulties that could stand in the way of happiness. Periclis on the other hand does not have such a problem! These two main characters of the movie will lead us through their up-to-day personal journey, their everyday life activities and their way of life, to understanding and conceiving on a realistic - tangible level the eternal human anxiety “about happiness”. Inline in the basic plot there will be short bridges of intercourse with worldwide distinguished representatives of philosophy, psychology, art, history, anthropology and advertising, on the topic.

With humor, twists, music and good mood, exorcising the seriousness of the western lifestyle, this movie aims to propose an everyday life more focused on the present, on the right-here-at-the-moment, and on the inner truth of each one, without fear and prejudice. This movie merged out of a need and is seen as an opportunity to reconsider our life in its true dimensions, which are strictly defined by our personal boundaries, and to face life as a unique chance for bliss, not as a vain chase of recognition.

Two human stories that come together just to remind us that things are not as they seem, that sometimes an image does not include its content and that an instant and spontaneous smile can change a lot.

### **Characters**

**Fanis** is a physically disabled person. He is the second of three brothers, all of who suffer from the same rare disease. He is shorter than the average person, almost a dwarf, however not having this impose particular restrictions on his movement or, even less, on his intelligence. He comes from the island of Chios. Despite his economic affordances, he studied graphic arts, mainly because he wanted to work and be properly integrated into society. He has been living in Athens ever since he was a student and spends his holidays in Chios. Today he is 47 years old and retired. He loves music, reading, theater, philosophy and human communication. He

is a man who loves people and life. He never misses out on the opportunity to enjoy every moment. He learned to live happy –or even better he decided to live happy, because “life is just much simpler than what we have been told. There is no such thing as “must” and “musn’t”. You simply want to live the moment and in this way you win life. I never look at the future; neither short nor long-term!”, he says. We will be following him through his everyday activities at home, his gatherings with friends, his holidays at the festivals of Chios, his nights out at the music scenes of Athens. We will be talking to him, his friends, his family. His image, his speech and way of life constitute the clearest and most comprehensive formulation of his philosophy about happiness which we will be negotiating in this movie.

At the same time we will be presenting Periclis, the second main character of the movie. This second character serves the making of the definition of happiness in the form of “*contrapunto*”, by comparing and contrasting the seemingly opposite, since, at least on the outside, Periclis represents the average person, who does not have any disability. Periclis’ persona is easy for us to identify with.

**Periclis** is a professional actor. He is 40 years old. He studied economics in Great Britain like so many other young people of his age. Shortly after, he realized he wasn’t really interested in economics, and what he really wanted to do was to work for the theater. So that’s what he did! He lives and works in Athens 2011 and tries to live up to his dream. He worries about his age, about time that passes by, competition at work and the modern revolutions that surround us. Introvert, troubled, very concerned about nowadays frustrations; yet, filled with dreams and thirst for life. Periclis lives in that same time and shares the same concerns, the same facts with Fanis, however, he sees things through a different perspective. He doesn’t always manage to touch happiness, through the simplicity of life which Fanis stands for. Periclis reflects all of us who lose the road to happiness every day. In the same way, we will be following him through his everyday life, we will be talking to him, to his friends, we will be taking his dog for a walk, and we will be watching his plays.

Our goal is to locate their common points rather than their differences. We will finally see how much alike and not different the two characters are. They are anxious and looking for the same things. Like all of us do.

In our movie reality gets mixed up with fiction, just as “normal” gets mixed up with “standard”, playing with the archetypal patterns of symbol and image. And, ultimately, reality is Truth that overcomes theoretical definitions and socially defined restrictions.

## Of happiness (and other evils).

**Elpida Makrianidou** graduated with a degree in Philosophy from the University of Ioannina. I furthered my studies, earning another 2 degrees in Person-Centered Approach Psychotherapy and a MA in European studies in Cultural Project Management.

From 2000 onwards, I have been working in the entertainment and music industry in various fields such as production, production management, public relations and music consultancy. I have worked with leading Greek artists.

In 2009 I established “In Productions”, a production company aiming to create a home for creative independent film and music projects, developing and leading them to their successful completion.

“My Sweet Canary” was my first feature film project as an executive producer, researcher and distributor.

The film “Of happiness (and other evils)” is my first film as a script writer and as a director.

Contact: email: **Elpida Markianidou:** [elpidamarkian@yahoo.gr](mailto:elpidamarkian@yahoo.gr)

## 8. I Spend Time With Making: Lucas Samaras

Trailer: <http://www.youtube.com/watch?v=gahcBQVpet0>

A documentary by Tassos Rigopoulos and Joanna Yuen

Running Time: 80:00/ Format: HD

Co-producers: Nicolas Panoutsopoulos and Lena Anastasiadou-Nomad Projects

Music: Vangelis Fampas/ Cinematography: Wayne De la Roche, Joanna Yuen and Amy Bench

Partially funded by the J.F. Costopoulos Foundation

Contact: Tassos Rigopoulos [sossat@yahoo.com](mailto:sossat@yahoo.com)

### SYNOPSIS

Greek-born Lucas Samaras is considered as one of the most important American visual artists of the latter half of the 20<sup>th</sup> Century, alongside Andy Warhol, Jasper Johns and Robert Rauschenberg. During his restless career he has worked in a wide variety of media, including photography, sculpture, pastels, assemblages, installation art and video. His work can be seen at -among others- the Metropolitan Museum of Art, MoMA and the Tate Gallery. His influence is everywhere, from high art to pop culture. Now, at seventy-five, Samaras is as productive as ever, working daily for at least twelve hours in his immaculate 62nd floor apartment/workspace in Midtown Manhattan. He doesn't go out much, and rarely entertains guests. There is no significant other, no spouse, no pets. The focal point of his art is himself: he has been painting, filming or photographing his likeness and his living space in an obsessive way. There is no boundary between his life and his art. They are intertwined.

Our film examines the turn of events that led Samaras to art and presents the evolution and unique diversity of his work in various media. What are his sources of inspiration? How does he manage to be so productive? Why this insistence on being alone? Furthermore, we strive to answer some broader topics, such as the role of success on the output of an artist, and the relationship between contemporary art and the public. Our long-overdue documentary- the first on Samaras- hopes to paint a vivid and emotionally involving portrait of an artist whose independent thinking, persistence and work ethic is a role model for all.

### TREATMENT

The first sequence takes place in Mr. Samaras' vast apartment/workplace. He is seen at work at his computer treating pictures in Photoshop. He talks about his constant need to create something: "Making something is part of my being, my identity in a way. If I don't do it, it's like I am living in deadness." A montage of recent pictures, is followed by an excerpt of Cave, one of his i-Movies. It consists of a walking shot through his apartment with a "mirror" effect added. Colors seems to shift constantly as the space takes on a supernatural quality. Ingrid Sischy, a close personal friend appears on camera: for her, "part of Lucas' genius is that he can create a world for you to enter." She remembers visiting Samaras in his previous -much smaller- home. "Everything was art- the furniture, the glasses, the forks, etc." Sischy also mentions that there was a tiny room behind the kitchen where Samaras was able to store huge quantities of artworks. "In that 'magic room' is the rest of Lucas' life," she adds.

The next sequence takes place in Kastoria, Greece where Samaras was born in 1936. Photos show a seemingly happy family life, with little Lucas surrounded by doting female relatives. Shots of the surviving Samaras family house is followed by footage from area churches, where young Lucas spends a lot of time. Amid flaming candles and incense smoke, he says "...that all the nightmares were defined for me. It was theater filled with terror, where one learned of hell—even heaven was frightening. But it was in church that I first became aware of art." Samaras also recalls a summer night spent on a hill overlooking Kastoria. Seeing the vastness of the starry sky he senses something beyond himself, a presence providing him with images, perhaps the source of his inspiration.

During WWII Lucas grows up amid chaos and death. "My childhood in Greece was wonderful because of the war. People become closer in dire situations, so there was a camaraderie I liked," he says. "War is fantastic for children, because you are able to witness dramatic events, but it's as if they're being enacted. And all those violent things happened to other people, not to me, and there's a certain exhilaration in escaping catastrophe."

In 1946 during the Greek civil war, the Samaras family emigrates to the U.S. and settles in West New York, New Jersey. "When I arrived in America, I felt totally like an outsider. I didn't speak English, but I was nonetheless thrown into a public school. My way of surviving was art class—I didn't have to speak there because I could draw." His sister Carol (Kalliopi) was born in America with a 15-year difference. She recalls that "he stole things from me to put in his art. He would take the eyes from my dolls and put them in a piece. He would melt forks and glue them to broken plates. The minute I understood what art was, I saw Lucas as an artist. I think everything he did was okay with my mom, but my father never really understood him." A montage of images from that early period illustrates Ms. Samaras' words.

A high school art teacher, Fabian Zaccone, recognizes his talent and aids him in obtaining an art scholarship to Rutgers University. He studies there with conceptual artist Alan Kaprow and sculptor George Segal, for whom he also models. The School of Fine Arts at Rutgers provides fertile ground for Pop Art and the Fluxus movement to get established. Lucas Samaras is fortunate to find himself in the right place at the right time. Even though his development runs parallel to these art movements, he withholds from becoming a full-fledged participant.

Samaras graduates from Rutgers in 1959, then studies art history with Meyer Shapiro at Columbia University. He meets up with Claes Oldenburg and Jim Dine and joins with them in surreal happenings at the Reuben Gallery. Extensive filmed excerpts from those times reveal a handsome, poised, poker-faced Samaras involved in eccentric activities. Soon thereafter, Samaras mounts his first exhibition. Some of his early works consist of abstract pastels and small plaster sculptures. Samaras' early fame is unquestionably due to his boxes: built from various materials, they seem to enclose everything --pins, razor blades, wool, photographs, pencils, forks, mirrors among others. Arne Glimcher, founder of the prestigious Pace Gallery and Samaras' dealer for almost 50 years recalls his reaction upon seeing a box for the first time: "There was something provocative about it, a raw edge that made me think of Dadaist and Surrealist imagery." As for his impressions of Samaras: "He was withdrawn, hostile,



difficult to communicate with, but there also was an extraordinary sweetness to him. It was a facade."

In 1964, Samaras' parents return to Greece and Samaras moves to Manhattan, taking with him everything but the walls from his Jersey bedroom. At the Green Gallery, he replicates the scene as *Bedroom (Room number 1.)* "All the guts of that room were just as they were in my bedroom in New Jersey. It was the opposite of asking people to come to New Jersey to see me. I brought the room to them." The New York Times said, "Samaras offers his bedroom for \$17,000!" However, in the end "my bedroom was bought by the Salvation Army. It was ridiculous."

In 1969, Samaras undertakes intense experimentation with black-and-white Polaroid photography, depicting his face in various poses, expressions, and disguises. Soon after, he begins his color Photo-Transformations, using an SX-70 donated by Polaroid. His model -as usual- is his own naked self, usually in full body shots against the background of his cramped apartment. As the image appeared on the Polaroid emulsion, Samaras intervenes by using his fingers, erasers, pins, and other means to metamorphose it, creating ripples over his body or wiping out parts of it. With these techniques, Samaras anticipates the advent of Photoshop by twenty years. Christopher Knight of the L.A. Times ranks Samaras' Photo-Transformations as "among the most astonishing photographs made by a contemporary artist, and among the most astonishing self-portraits by an artist of any era."

The fact that Samaras serves as his own model earned him a reputation as a narcissist. He explains: "It started in college, really. Most of my classmates would go home during the summer, while I stayed on. I had nobody to paint so I looked at myself in the mirror and said 'Why not?' Samaras continues: "At the same time, I studied Van Gogh who could paint himself over and over again and turn that into a fantastic product." Ingrid Sischy feels that his work has influenced many famous self-portraitists, such as Cindy Sherman and Robert Mapplethorpe. Decades later, Samaras reveals his nude body again with Photo-Fictions, started in 2003. In those, his image is distorted or digitally combined with elements taken from nature pictures taken mostly in Central Park. We can see Samaras' torso blended with the tail of a duck, or his face and arms combined with the body of a horse.

During the next decades, he continues working in photography. He invites others to be his nude models, adding himself in the compositions. Arne Glimcher recounts his experience: "Samaras had invited me for lunch to show me his new photos. I thought they were great... and was eating my very nice caviar and toast. At the end of the lunch, I said 'Thank you very much,' and Lucas says: 'Take off your clothes!' I said: 'No!... OK, I will take off my shirt.' He took some pictures- they were great. Then he said 'take off your pants'." Glimcher protested, but eventually "narcissism took over and I was walking around his living room completely nude..."

In 1969, Samaras collaborates with art critic and downstairs neighbor Kim Levin to produce a short film called *Self*. Over an imposing soundtrack that includes a song by Greek singer Sofia Vembo plus an aria performed by Maria Callas, the viewer observes a day in the life of the artist, which included bathing (first with soap and then with an assortment of small objects),

drawing, eating lunch, methodically destroying a box construction, and dining on alphabet soup and family photos. For him, "More than any other art form, perhaps, film captures the style, movements, and beat of another time and space. It is akin to time travel. At the same time, it is a picture of death. I can't keep from thinking that others will be seeing me one hundred years from now." Much later, in 2004, Samaras revisits the moving image with a series of digital shorts entitled PhotoFlicks (i-Movies.) In these he documents his daily life in a phantasmagorical way, adding color effects, distortions and video filters.

Another facet of his work involves large-dimension constructions, such as 1990's *Mirror Corner*. In it, the viewer enters the room wearing special shoes so as not to mar the expansive mirror covering the floor. The walls and ceiling are also fully embellished with mirrored panels. Seeing oneself reflected multitudinously in images of differing dimensions while moving across the floor is a magical experience. Samaras comments: "Most people stopped looking into mirrors long ago, having given up hope of ever entering them. Here was a chance."

Over the years, Samaras' activities have appeared in several retrospectives including the Whitney Museum of Art in New York, and the Yokohama Museum in Japan. In 2005 the National Gallery of Greece put together the first Greek retrospective of his work. A great honor surely, but Samaras chooses not to attend. In fact, his last visit to Greece was in 1984. He explains that he was shocked seeing many of his hometown's old houses torn down and replaced by apartment buildings. He wants to live with the memories of his childhood.

In 2009 he does not attend either, when he represents Greece at the Venice Biennale with a multi-dimensional work entitled *Paraxena*. A compendium of his career, it involves a mirror room, jewelry, photos and a video installation entitled *Ecdysiast*, in which twenty art world personalities- each on a separate TV screen- watch in real time a video of Samaras undressing. The work does not attract the critical attention it deserves. This tends to happen a lot in recent years: His output is steady as ever, however the reception is rather cold. Perhaps this is because, as he says: "I didn't participate in the myth-making process by doing the same thing over and over. I wanted to respect my mind more than just being a slave to an idea or an invention. I did that for a year or two, now let' see what else can I do..." Arne Glimcher concurs: "Lucas changes so dramatically that the moment you think you have a handle on his work, a new Lucas pops up."

Besides, Samaras has never been the most approachable person. "For years I did suffer terrible loneliness, but I've reached a point where I no longer require the company of other people, because I finally understand that they're incapable of making me happy—not because they won't but because they can't. It comforts me that there are people who respond to my work, and knowing they exist is enough. I don't need to meet them. If you have millions, what do I need two or three people for?" Although he doesn't meet young artists he declares that "Seeing something that reminds me of my work is a nice little kick, like I have a child somewhere." However, he is quick to add that they should not claim his territory. "A budding artist's first project must be to come up with something original," he explained. Because "it's like blood; it's there in your system."

The film concludes with a scene shot in an art school for children. The teacher shows the very young pupils some of Samaras' colorful and humorous images and objects. The camera captures the unfiltered and unpolluted reactions of the kids as they are introduced to art.

## **VISUAL STYLE AND NOTES ON THE STRUCTURE**

As William Faulkner wrote: "The past is not dead. In fact, it's not even past." Lucas Samaras' work and life reflect that: he constantly revisits media and themes and often literally recycles older works: an Auto-Polaroid from the Sixties is now treated in Photoshop, an old acting headshot is included in an assemblage, young and old Lucas are seen side by side on an i-Movie, etc. Samaras seems to be seeking this blending in his daily life as well: one of the reasons he chose to live in the 62th floor of his Midtown skyscraper is that- with the help of a telescope- he could see West New York, New Jersey, where he grew up. In the film, we will emulate this perpetual "now." The film will move freely in time using verbal and visual cues. For instance, Samaras' appearance in the 1969 film *Self* will connect us to his recent work in digital video; his handmade Photo-Transformations will lead us to his digital Photo-Fictions, etc.

The story will be told through interviews (with Lucas Samaras and people who know him) and also through art works, family photos, archives, etc. It will also include observational material, showing our protagonist in the process of making art. One challenge we are facing is that Mr. Samaras doesn't want to be filmed face-on. He feels that he needs to retain control over his image- the focal point for most of his work. As a result we are combining voice-only interviews with shots of his back, or close-ups of his hands, feet etc. A visual exploration of his apartment/workplace is also planned, as it is an extension of himself (he calls it "his partner.")

We hope to present vivid portraits of all our interviewees (friends, relatives and colleagues of Mr. Samaras) and not simply use them as providers of "facts." Filming them in their environment with plenty of accompanying observational material will help in that respect. In this film we are not interested to have a "voice-of God" narration. In most cases, the interviewees' words will create the narration. One exception will be when Mr. Samaras is reading from his ongoing diary/autobiography. One more note: Samaras believes that "color is king. Colors have an intensity that should be embraced- you know, when you are a child and somebody squeezes you." In our film we will ensure that colors are vivid and powerful, accurately reflecting this standpoint.

## **BIOGRAPHICAL INFORMATION FOR TASSOS RIGOPOULOS AND JOANNA YUEN**

Tassos Rigopoulos studied law at the University of Athens and filmmaking at the Stavrakos Film and Television School. While in Greece, he also worked for filmmakers such as Stavros Tornes and Dimos Avdeliodis. In 1992, he joined the M.F.A. program at the University of Texas at Austin. *Texas and the Death Penalty*, his thesis film, won the 1997 Student Television Academy Award for best documentary. He has also directed the documentary *Greeks and Americans*, produced for NET (Hellenic Broadcasting Corporation.) He teaches film and video production at the New York Film Academy and the Borough of Manhattan Community College. He also works as a freelance producer and editor for employers such as the BBC and the World Monuments Fund.

Joanna Yuen is an independent filmmaker with considerable experience as producer, director, editor, and videographer. She was born and raised in Hong Kong and studied filmmaking at the University of Texas at Austin. Since 1997 she lives and works in New York City. Her recent producing credits include *From Mao to the Met* (2009), a one-hour television special produced for PBS and *I Sing Beijing*, a documentary currently in pre-production. Other works include *Behind Enemy Lines: The OSS and the Italian Resistance in WWII* (2004) as cinematographer and editor and *Hong Kong: Return To the Middle Kingdom* (1997) as producer, director and editor. Her corporate work includes videos for Time-Warner, GE, Court-TV and Trader Monthly.

## PROJECT STATUS

Our production began in late 2001. We have been gathering material in a sporadic manner, mostly due to lack of funds. Our footage includes interviews with Mr. Samaras, Katerina Koskina- art curator, Ingrid Sischy- former editor in chief of *Interview* magazine and close personal friend, Arne Glimcher- founder of Pace Gallery which represents him, Carol Samaras- sister of the artist, and Jeanine Veikos- Mr. Samaras' cousin. We have also filmed at almost every new Samaras exhibition since 2001, including a retrospective at the Whitney Museum in late 2003. During the run of the exhibit, Mr. Samaras gave a rare public talk, which we also shot. Grants from the J.F. Costopoulos Foundation helped us put together a 20-minute version of the film which was included in Mr. Samaras' 2005 career retrospective at the Athens National Gallery.

Remain to be shot: Approximately 20 days in New York and New Jersey, including new interviews and observational footage with Lucas Samaras; art critics Kim Levin, Barbara Rose, Donald Kuspit, Thomas McEvilley, Christopher Knight; artists Jasper Johns, Chuck Close, Claes Oldenburg, Matthew Barney, Alexander Tsiaras; personal friend William Tsiaras; filmmaker Ray Saroff; collaborator Ken Fernandez. Also: scenes at MoMA, Metropolitan Museum of Art, Whitney; scenes at Rutgers University and West New York, NJ; scenes at an art class for young children. Also, a week in Kastoria, birthplace of Lucas Samaras, for visuals of the town, its churches and interviews with relatives.

The footage so far was shot on DV, before high-definition became affordable. We are planning to continue on HD, which creates the need to up-convert to HD any DV footage that ends up in our final cut. We are aiming to have the film ready in 2012. The estimated completion cost is \$120,000. That includes crew salaries, meals, transportation, travel and hotel expenses in Greece, off-line editing, stock footage acquisition, composer fee, sound mix, color correction, DV to HD up-converting, on-line editing, Blu-ray and DVD mastering, cover artwork and duplication.

## 9. In Quest of the First Seafarers of the Mediterranean sea

By Silas Michalacas

Trailer: <http://vimeo.com/21826606>

Format: **Cross media platform project aiming to a 52 min documentary (to be shot on HDV)**

Genre: **Specialist factual (Archaeological-Anthropological)**

Producer: **Stavros Papageorgiou/TETRAKTYS FILMS LTD (CYPRUS)**

Director: **Silas Michalacas (GREECE)**

Researcher/presenter: **Dr. Duncan Howitt-Marshall (UK/AUSTRALIA)**

Development/Production: **Articulated in 5 stages in straight interaction with the cross media platform (summer 2011-autumn 2012)**

Shooting locations: **Greece, Cyprus, Egypt, UK, France, (possibly Lebanon and Syria).**

Post Production: **Winter 2012**

Delivery: **February 2013**

Log Line: **An experimental archaeology project recreating the journeys of the first seafarers in the Mediterranean Sea has turned to be a personal denouement for a young academic researcher.**

**Synopsis:** Duncan, at a critical stage in his career, wants to reconstruct a hypothetical prehistoric seacraft and travel in the open sea following the routes of the first seafarers in the mediterranean sea. Such trips take us back, for sure, to the 12th millenium B.C. but could have also started 150.000 years ago. Duncan is determined to demonstrate that not only such a voyage is possible, but also that '*archaeological puzzles*' mimic the challenges of real life. Careful planning and demanding preparation are the only way to make other people trust him and get on board to his project and his boat towards the final destination.

**Treatment:** After completing his PhD in maritime archaeology at Cambridge University, Duncan Howitt-Marshall is in search for the next step in his career as a young researcher. Following years of frustration in the quagmire of academic archaeology he wants to bring his research on prehistoric seafaring to life by building a project that will appeal to specialist and non-specialist audiences alike. Piecing together the puzzle of early seafaring in the eastern Mediterranean has thus far relied on scant archaeological evidence from a small number of coastal sites. Current research on Crete, Cyprus, Lemnos and Egypt has demonstrated that coastal hunter-gatherer communities may have existed for thousands of years. These new sites are shifting the view of the origin and development of prehistoric models of life pushing the boundaries of previously held archaeological theories. To better understand the nature of these early sea crossings Duncan must turn to the

dynamic field of experimental archaeology in a bid to give us a tangible insight into the kind of experiences encountered by the first seafarers.

**Visual approach:** 'In Quest of the First Seafarers' is the story of a young person challenging himself and the academic field in which he tries to survive. The two different levels include specialised/scientific knowledge of prehistoric seafaring alongside with Duncan's personal story. The project aims to challenge the stereotype of the archaeological ultra-informative/explanatory documentaries by giving the central role to 'action'. The beginning of the documentary will find Duncan leading his team in a 'prehistoric camp' whilst constructing the boat. Several flash backs will reveal what preceded the construction stage (first idea-planning-decision making). The last third of the documentary will be the voyage and the arrival to the final destination. Certainly, the juxtaposition of 'present action' with 'flash-back action' will be structured so that the dramatization of the story is maximised. The combination of an observational approach alongside with Duncan's testimonies/straight talking to the camera is intended to give the pace that will capture spectators' attention.

**Production/Cross media platform:** The production will adopt an alternative strategy, regarding the shooting planning and the funding seeking, through a cross media platform. The idea is to divide the project in stages and move one step at a time, after having secured the budget for the next stage. Each stage will result in several independent video-clips and informative material that will be loaded in the platform to attract attention and financial support. Furthermore, the footage acquired in each of these stages will be used in the final version of the documentary. The platform will be an open accessed web-site where audiovisual material, interactive maps and web games will introduce the visitors to the project by simplifying the scientific data, challenging them to play with virtual prehistoric seafarers and by inviting them to get some kind of engagement with the actual project. The 'crowd funding' strategy will work in parallel with the seeking of co-production/pre-sales collaborations that will be advertised-highlighted through the web site. The platform will invite applicants who want to participate in Duncan's final journey, whilst all the supporters will have the right to vote between alternative choices regarding the following stages.

**Production stages:**

Step 1. Summer 2011: **Duncan with the director are making short trips to Crete, Lemnos, Cyprus and Egypt (none of them more than 4 days) to meet the specialists who brought the new discoveries into light. The special character of each archaeological site will help Duncan to form distinct trip scenarios for his experimental journey. The acquired footage will be the basis for the creation of the platform.**

**Step 2. Autumn 2011: Creating the platform.** While editing the first trailers the designing and creation of the platform is filmed as well. The platform gets online and is enriched weekly according to the visitors' comments/suggestions.

**Step 3. Winter 2011: Training Duncan.** While the data and the project have been fully presented in the web-site, Duncan must gain the skills to become a seafarer himself. Three, one week, trips to different destinations to train Duncan a) in experimental archaeology techniques (construction and use of prehistoric tools), b) in boat making with natural products c) in sailing techniques. New trailers produced for the web-site.

**Step 4: Spring 2012: Planning the trip.** Duncan has all the needed data, skills and contacts to make the decisions for the final journey. He invites and coordinates the specialists who will participate in the final stage while he drafts the crew that will be on the boat with him. The supporters of the project vote for the scenario that will come into life. Which will be the final destination?

**Step 5: Summer/ Autumn 2012: The time for the trip has come.** The route has been chosen, the crew has been appointed and all the participants will meet in the place chosen to facilitate the prehistoric camp. It is hoped that the members of the crew will consist of a broad cross section of nationalities from both sexes. Live web cameras present the attempt continuously through the web-site. They have one week to construct the boat and put it onto the sea. The journey starts! Are they going to make it...?

**Step 6: Winter 2012: The footage acquired in all the stages goes into the post production and the footage from the trip (not presented in the web-site) is mixed with that from the previous stages to create the final version of the documentary for broadcast use.**

**Meeting the people:**

company profile/ producer: **Tetraktys Films** specializes in the production of documentary films on social, historical and cultural issues mainly from Cyprus. Stavros Papageorgiou's career began in 1986, after graduating from the University of Bridgeport, Connecticut, and USA with a BFA degree in Cinema. In 1995, he established his own independent production company: **TETRAKTYS FILMS Ltd.** During his professional career, has attended many seminars and professional workshops, including EAVE and EURODOC. He is also a member of the European Documentary Network (EDN).

*director:* **Silas Michalakas** (BA in archaeology, MSc in history & philosophy of science & technology, MA in visual anthropology) after working for a decade as an archaeologist and researcher has switched into documentaries' direction. "In the Quest of the first seafarers" is intended to be his second full length archaeological documentary in collaboration with Tetraktys Films. In parallel, he is working as an anthropologist in the Hellenic Ministry of Culture while he is actively involved in other documentary projects as well.

*researcher:* **Duncan Howitt-Marshall** (BA in ancient history, MA, PhD in maritime archaeology) has worked for over a decade as a maritime archaeologist, diver and researcher in the UK, Greece and Cyprus. His academic portfolio includes several presentations in conferences and publications in academic journals. He has extensive fieldwork experience in the eastern mediterranean and he is interested in a career as a documentary researcher.



## 10. Land Without

By Jasmina Metwaly

Trailer: <http://vimeo.com/18833388>

length: 4:09 min

### **Synopsis:**

At the end of its path, the Nile River snakes gracefully through the Sahara desert and creates there a source of life for plant, animal and human. A desire for modernization of the human inhabitants of the river's banks has meant its taming. This forced submission- for the sake of the river's beneficiaries- has entailed a destruction. In the 1950s the building of a dam ended the water's annual rising and renewing of the earth in which, and from which, plant, animal and human grew. 20 years later the same culprits determined to utilize the water to further their exploitation to grow food for the sake of profit rather than subsistence. This new drive to consume comes at the cost of lives of the agri-business owner's neighbors, farmers now left without water. In order to find subsistence today, the small farmers dig the wastewater ways of their rich neighbors.

In the middle of the village is the site of a petroleum dig of the National Egyptian Petroleum Company. Two villagers are being paid the equivalent of Euros 1,200 a year for the rent of the only two plots of land where the company found oil. For the rest of the villagers the oil dig is an ugly structure obstructing the view of their fields from their homes and a constant reminder of blatant exploitation. "They earn in dollars," one of them said. The oil dig is protected by a brand new, freshly painted wire fence. Beyond this border lie the villagers' 3,000 hectares of land that was once some of the most fruitful in the region and now lies fallow. Abd Al-Samat Marzouq fought in the Suez war of 1956 in which over 100,000 soldiers were mobilized to protect the nation from colonizer's armies. The same leader that led that war also began redistributing vast agricultural lands to Egypt's poor peasants. The 3,000 acres of this village were once used to grow wheat for the country's population. Today, Egypt is the biggest importer of wheat worldwide and the national policy-makers no longer show great concern to try and cover the nation's great food needs locally. Rather, farmers that could make Egypt more self-sufficient are left not only without governmental support but neglected and shunned by the authorities on behalf of more powerful "citizens" down the river. This video looks at access to water as a medium through which structural stratification takes place.

### **Project Description: Treatment and Story Outline**

In this video we want to question conventional uses of form to visually engage a crisis. Abd Al-Samat Marzouq speaks into the camera, "everyone comes, films and

leaves, and there is no point.” The villagers have a crisis; we the filmmakers also have a crisis, which is brought about by our engagement with theirs. Our crisis will be elaborated on through the form used in making a video about a water shortage. The video will have no music added and no conventional voice-over. The editing will be done in a pre-determined rhythm similar to the submitted sequence. In the submitted sequence the rhythm alternates from 60-second to 20-second clips. The long sections will entail video and audio, and the 20 seconds clips feature video without sound. The principle in using this type of an editing style is to set pre-determined editing parameters and let these boundaries partially determine the cuts made in editing. The 20-second clips will permit the audience some room to breathe and digest between the heavy audio content of the longer clips. The 60-second clips have the potential to create a face-to-face relationship between protagonists and audience. In the filmed location the audio-visual material is rich. These intervals are superimposed obstacles that help disconnect from the aesthetics of the given place to create a new space where reality and the image of reality meet. The structured intervals allow the directors and the audience to witness the material even if only partially. Here the directing of the footage, the subjective cutting becomes part and partial of the form itself by setting a rule before the editing process even begins. All editing cuts are directed and violent and these pre-set editing intervals are part of the subjective positioning of the director-editors.

The imposing nature of the video-makers presence is also reflected in some of the shots where they portray how they position their protagonists against or into the sunlight, with select backdrops, with or without an audience. At other times the audio of their interactions with the protagonists or each other become the featured content of the clips. This usually censored material acts as a type of live voice-over, rather than covering carefully chosen and cut images with more carefully spoken and studio-recorded audio recordings. The shorter silent visual intervals can be considered reflections, excerpts from the directors’ gazes onto a land without. Here we will show a trickling stream of water, the faces of children, animals, the protagonists posing for our camera as if for a special occasion, sometimes clutching thorns instead of flowers. At one silent moment you see Abd Al-Samat Marzouq throwing the dry ground over his head- an act of mourning- only to have his friends mock him by throwing large chunks on the ground as if on his head. Soon the surrounding children begin mimicking the village elder throwing dirt on their heads, laughing. At times you will see the protagonists speaking, but not hear their words. In the video we will play with the footage, exploring the recorded image by zooming in and out, focusing on one section, slowing down and speeding up. At times we use an out of focus clip, by which the unconventional portraying of the blurred coincides with the unconventional manner of speaking or performing of the protagonists.

We will not mention the shooting location in the video. This sort of crisis of water shortages is one that cuts across national and continental boundaries. Such gentrification by class is a global phenomenon and rather than filming in multiple locations and working with translators and fixers, we will work in one single location without identifying it, thereby turning the protagonists into global symbols rather than site-specific characters. This is a video about the crisis of societal stratification; it is not a video about a certain village in a certain country. We the video-makers are part of that stratification; we are a part of the structure that brings about the crisis. The making of the video itself manifests this divided reality.

The subtitles will be selective and become part of the canvas of the video. Every translation, every subtitle placed is a violent interjection. We will choose when to translate and when not to, just like we choose when to cut and when not to. At times the subtitles will purposefully carry over from one image to the next. We will furthermore play with the form of translation. There are guidelines and regulations to how one translates literally or transliterates depending on the aim of the author and the target audience. By for example translating the Arabic for “the land is thirsty,” we anthropomorphize the land in order to identify the centrality of the land for the villagers and identify the land itself as a protagonist in the video. We will translate selectively much like one highlights a text or circles a certain part of an image for the purpose of accentuation.

### **Main protagonists and storyline:**

Haree’a is 8 years old. He burned his father’s store in the village and ever since has been known by his nickname: fire. In front of our camera he speaks mimicking the village elders in content and form asking, “what are we going to do?” while playing in the dirt, raising his hands like the Egyptian TV actors and clutching a plastic toy revolver. We will follow Haree’a as he runs chores for his father taking a large part of the daily domestic responsibilities as his older brothers are away digging the sewers of the capital city. We will see the 8 year old learning to farm on the little plot of land on which the family grows just enough for their own consumption with tap water. Haree’a is part of a generation with an unknown future. The generation just before of which his older brothers are a part of are finding their destiny in the sewers of Cairo. His father’s world of farming is all he knows around him but he is learning much like his older brothers will not be the setting of his future either. Haree’a has grown accustomed to the appearing and disappearing of well-dressed urban dwellers with cameras and microphones. He and his friends can stand in for their parents, older siblings and neighbors as they communicate the village concerns to an unseen audience. We will see Haree’a learning to farm an arid land, lost between his parent’s generation and the generation of his older siblings aimlessly digging their future under the ground.

“When we go to the river they chase us away with guns,” Abdel Hafeez, another of our protagonists tells us. Abdel Hafeez is over 80 years old; he is not sure exactly how old. What he knows best is the land. “All these people you see are agricultural experts,” pointing at his generation standing around him, “but there is no land.” Three of the old man’s sons died digging the sewers in Cairo. “And what are we supposed to live from today?” he asks. While the village boys go to work in the sewer pipes- to work and to die-, the elders like Abdel Hafeez are left without exit. We will witness Abdel Hafeez speaking into the camera, expressing his outrage about his three eldest sons who worked in Cairo’s wastewaters, who died forgotten, many meters under the earth. When he finishes one of his many cries of despair, the much younger villagers laugh him off the camera’s stage. Abdel Hafeez gets angry and lets loose, “I hate you all.” The intensity of his experiences have brought down Abdel Hafeez’s social barriers, he no longer cares about many social norms and expectations. When he speaks he lets out what is inside. We will hear from this old “madman” as he breaks down and cries, drools and is laughed at by a younger generation still living under the illusion that they can survive this. We will learn how the end of the existence of water in Abdel Hafeez’s life meant the end of farming and the end of his family as he knew it. We will hear about his memories of the past and join him visit the makeshift graves of his sons. We will join Abdel Hafeez and others as they go up to the river to try and demand their rights for water. There they expect to be chased away if not with threats, then with force and with weapons. Because here access to water has become a life and death issue.

The video will maintain a trend of featuring out of place characters. For not only is the village - globally- rejected as a way of life and silenced out of “history” books, but in this out of place place, there are characters that are silenced and neglected. In the video we will meet Homara the donkey. In the summer when even the water faucets go dry her owner sends Homara and his sons to a nearby village to bring water carried on Homara’s back. Homara’s feed has decreased drastically as the family’s income has dropped and feeding the family remains a priority over feeding of Homara and the other animals. Her owner is Yousef Faragallah. For ten years he has been working in the sewers of Cairo. As we follow Homara’s daily routine, she becomes another representative for the ailing community trying to survive without water.

### **Production plan**

*Research and Project Development: March 15, 2011- July 15, 2011*

*Filming Phase: August 2011*

*All the main sequences for the video will be shot during the summer months when the water shortages are most severe and conflict over water with neighboring villages and water authorities is most intense.*

*Post-Production: August 2011- March 2012*

### **Biography director(s)**

**Jasmina Metwaly** is a visual artist based in Cairo, Egypt. Metwaly was born in Warsaw, Poland in 1982 and grew up in Warsaw and Cairo. She completed an MA at the Academy of Fine Arts in Poznan, Poland in 2006, followed by a Postgraduate Diploma at the Byam Shaw School of Art at Central Saint Martins. Metwaly practiced as a visual artist in London 2008 and 2009 where she held various exhibitions including at the Concourse Gallery, Byam Shaw, Kings Gate and the Islington Arts Factory. In 2008 she made a documentary about an Argentinean artist and another about an upscale restaurant in London for the London-based Crane TV. In 2009 Metwaly moved to Cairo and held an exhibition at the Townhouse gallery, then traveled back to London and Warsaw twice for exhibitions where she won the Open prize for video painting for her video Crucifixion in the summer of 2010. In 2011 she won an award "Streaming the revolution" as part of a collective Intifadat Intifadat at the Cairo International Film Festival at AUC.

**Philip Rizk** is a documentary video-maker and free-lance journalist. Rizk grew up in Cairo, Egypt and then received a BA from Wheaton College, USA in philosophy in 2004. After graduating Rizk worked for various NGOs in Cairo and the West Bank. From 2005- 2007 he lived in the Gaza Strip where he worked with a development agency and then wrote for independent news outlets and worked as a producer for Swiss TV and German Radio ARD. In the summer of 2008 Rizk directed his first documentary entitled "This Palestinian Life" which premiered at the London International Documentary Festival ([www.thispalestinianlife.org](http://www.thispalestinianlife.org)) In May 2009 Rizk received his MA in Middle East Studies from the American University in Cairo. Since 2008 Rizk has been free-lancing for various news outlets including Al-Jazeera International, making video reports for Democracy Now and producing for NPR and Human Rights Watch covering primarily labor and farming stories in Egypt.

### **Jasmina Metwaly & Philip Rizk Co-Directed**

"Cairo Intifada," Cairo (2011) <http://vimeo.com/19513814>

"Mahalla Workers," Cairo (2011)

"Tura Workers in the Revolution," Cairo (2011)

<http://www.youtube.com/watch?v=OocvaPSQII>

"Awzeen Hurreya," Cairo (2011) <http://www.youtube.com/watch?v=O5m9JWO5vNA>

"Essam Khateeb," Cairo (2011) <http://www.youtube.com/watch?v=Y6LiTKI-ojo>

"Mohamed Shams," Cairo (2011)

### **Jasmina Metwaly**

"No to Military Trials", Cairo (2011)

<http://www.youtube.com/watch?v=r5NbEQg8JTU>

"Downfall of Mubarak", Cairo (2011) <http://vimeo.com/20169177>

"Cairo Intifada", Berlinale Film Festival (2011)

"Remarks on a Square", Cairo (2011) <http://vimeo.com/24869308>

"Remarks on Medan: Tahrir version",  
 Hay-on-Wye Philosophy festival- How the Light Gets In 2011  
 "Remarks on Color (yellow version)," Video Installation, *"Cairo Documenta,"* Cairo (2010)  
*"To be white for you"* Hunt, Video, Studio BWA, Wroclaw (2010)  
*"SCHUNK,"* Anti-Contraption I (Blue), Video (2010)  
 Crucifixion, Video painting, Open Gallery, London (2010) *Open Gallery: The Open prize for video painting*  
*"Paradise Paradise"* Bar- Fly, Video installation, Townhouse Gallery, Cairo (2010)  
*"Flew like a plywood over Paris..."* Mixed media, Maktab, Cairo (2010)  
*"No Frames,"* BWA Wroclaw, the 9th Geppert Contest for Polish young painters, Wroclaw  
 Painting and video installation: *"Edge Feather"* (2009)  
*"But what do the splinters reflect,"* Video installation, Byam Shaw, London (2009)  
*"Remarks on Colour (Swedish version),"* Mixed media, Byam Shaw, London (2009)  
*"Metamorphose,"* Islington Arts Factory, London (2009)  
*"Blue Shields,"* Kings Gate, London (2009)  
*Within Limits,"* Video installation: *"Blue line"* (2009)  
*"Over Easy,"* Video installation: *"Anti-Contraption I,"* Lauderdale House, London (2009)  
*"Remarks on Colour,"* Concourse Gallery, Byam Shaw, London (2009)  
*"8784h Project,"* X-Ray Gallery, Lubon, Poland (2008)

## Philip Rizk

"Pity The Nation" (April 2011) <http://vimeo.com/20810522>  
 "Sturm: Fayoum" (2010) <http://vimeo.com/18165779>  
 "Sturm: Ahmonsetho," (2010) <http://vimeo.com/18153882>  
 "Rami: A Story from the Nile Delta" (2010)  
<http://www.youtube.com/watch?v=Lx9ccQJdW2E&feature=youtu.be>  
 "A-Africa" (in post-production)  
 "This Palestinian Life" ([www.thispalestinianlife.org](http://www.thispalestinianlife.org)) (2009)  
 "Gaza: Inessential," Field Producer (2008)

**Budget for Production and Post-Production**

<b>Items</b>	<b>Amount <u>in Euro</u></b>	<b>Country</b>
<b>Production</b>		
Hotels, Travel & Food	800	Egypt
Production travel & expenses	1000	Egypt
Director 1	5000	Egypt
Director 2	5000	Egypt
Equipment	3800	Egypt
<b>Subtotal Production</b>	<b>€ 16,600</b>	
<b>Post-Production</b>		
Editor / Editing System	2600	Egypt
Sound design and mix	500	Egypt
<b>Subtotal Post-Production</b>	<b>€ 3,100</b>	
<b>Total Budget</b>	<b>€19,700</b>	

## 11. One step ahead (working title)

a documentary film by Dimitris Athiridis

railer: <http://vimeo.com/23144766> - Vimeo Password: 1step



### Synopsis

*"Therefore look at the body as body; Look at the family as family; Look at the village as village; Look at the nation as nation; Look at the universe as universe "* **Tao Te Ching**

Thessaloniki, November 2010. Population: 1,500,000. A city in decline, a country on the verge of bankruptcy, at a time of mayoral elections. **Yiannis Boutaris** is an unconventional 68-year-old recovered alcoholic Mayoral candidate, who embodies the city's hopes for a change, against his much younger rival the representative of the 25 years long administration. Boutaris, having fought and vanquished his own personal demons, is now out to fight for and win Thessaloniki. 49 days of a pre-election battle. The tension, the joy, the moments of human weakness, the political deliberations during this exceptional **power game**. The call for a change in stereotype perceptions regarding personal and social life.

**A stormy human journey, an inside view at the underlying patterns of the Greek society at a time of economic and moral crisis, a critical political encounter.**

### Where, When and Who (a historical background)

Thessaloniki, was founded 2300 years ago by a Macedonian King and lived as a metropolis of the Roman, Byzantine and Ottoman Empires. A second homeland of the Sephardic Jews once known as the "Jerusalem of the Balkans" and the birthplace of Kemal Ataturk the founder of the modern Turkish state, it emerged, in the 20th century as a cosmopolitan multicultural Mediterranean port. Today, 100 years after the union with the Greek nation state, the city is still haunted by phobic reflexes as to this historic past and its national identity giving rise to a public discourse which is dominated by nationalistic and ultra conservative leaders. It is considered to be an unbeatable "castle" of the right-wing. However, the city is drowning in a claustrophobic sea of corruption and administrative maladies. **The need for a change of path and spirit** is both pressing and blatant.

November 2010. Greece, in the turmoil of a huge debt crisis, has just signed a memorandum on economic policies with the E.U and the IMF, pressing austerity measures on the society. The mayoral elections of November are of vital importance for the government as they serve as a vote of confidence for the drastic



and painful reforms to be applied. The prime minister employs a hard dilemma upon the voters: premature elections or the memorandum. Fear of political crisis and fear of economic survival. **A society at a time of decision making.**

It's time, however, to turn our attention to the protagonist, **Yiannis Boutaris**. A native of Thessaloniki, (born 1942), and the offspring of a industrialist winemaking family, he joined the family business early on, with great success. He married Athina Michael, his childhood sweetheart, and they had three children. A rock era baby-boomer and a member of high society he had to face soon his severe alcohol dependency problems and a divorce. After a gruelling personal battle he managed to stop drinking in 1991, and has been sober ever since: he and Athina rekindled their relationship and stayed together until her death, in 2007.

**Rehabilitation was a sort of rebirth for him, and brought about a complete change in his attitude to life.** He threw himself into the public life of the city, with a demonic energy and momentum, driven by the urge to make a contribution, through independent non-partisan organisations and NGOs, as a municipal councillor, as a candidate for the EU Parliament, as the founder of "Wine Roads" that promotes Greek wines of appellation controllee, as the founder of the Arcturos Civil Society, dedicated to the protection of the brown bear and wildlife , etc. He was named "Winemaker of the year" in Sweden in 1996, and honoured with the distinction of "European Hero" by TIME magazine in 2003, for his contribution to the protection of the natural environment.

He used the publicity afforded to him by his prominent position to talk openly about his alcoholism and rehabilitation, in an attempt to break the taboo of silence and shame surrounding this major social problem. He founded and is a passionate advocate for the Thessaloniki branch of **Alcoholics Anonymous**.

At age 68, he maintains the slender figure of a teenager, with a certain ironic interest in being perfectly taylored while sporting an earring and some tattoos. His head, of distinctive shape, is covered by short, thick snow-white hair. He wears small round Lennon glasses and the sum of all these parts functions almost like a logo. Once you've seen it, you never forget.

If there were rules to carving out a career in politics, Yannis Boutaris is the man who's broken all of them. A visionary businessman, charismatic and complex, often shockingly foulmouthed and ambiguous, as he combines a street- wise wit and sense of humor with bourgeois charming manners, politically leftish but with liberal beliefs, hyperactive while exuding an aura of Zen master, he is a workaholic philosopher on a mission and stands as a mayorial candidate because he wants to do something for Thessaloniki, and earns a wide cross party support in his attempt to challenge the complacency and smugness of the incumbant rulers of the city.

For Boutaris himself, as for us watching his life unfold as the main character of the film, this moment of accomplishment seems more like the result of a natural process of personal development and maturation rather than the fulfilment of the aspirations of a career politician.

### **Film narrative and visual approach**

A unique charismatic character at a time of trial. The film's primary visual material was collected by closely following the activities of Mayoral candidate

Yiannis Boutaris, at an intimate proximity granted by Yiannis himself. It is the product of a seven-weeks observational filming adventure in order to capture mostly the human, but also the social and political aspects of this rare and extreme power game. **It is the tale of a man, his city and the power of transformation.** His journey to an unforeseen election victory forms the main dramatic arc of the film. He won by 309 votes!

The setting: Ancient Greek, Roman, Byzantine, Hebrew and Ottoman monuments stand like silent witnesses of time. The camera strolls around, revealing the unique personality and culture of this Mediterranean port along with the underlying patterns and maladies of the Greek society at a time of economic and political crisis.

A vacant shop is turned into the campaign headquarters that will house the activities of the large team that supports him and runs his pre-election campaign, and will become the stage of triumph a few weeks later.

The pace is frenetic and the camera is right there, next to the people rushing in and out, anxious, happy, deliberating on strategies, asking for rousfetia (political favors, mostly for employment). Yiannis runs up and down the city, visiting public organisations and municipal markets, joining voters meetings while he takes yoga classes and appears on TV debates, spends time with his family, flirts in bars and dances while he is still longing for his dead wife.

The fatigue is evident in the sweating faces as mistakes and misunderstandings in hilarious incidents give an opportunity for sheer emotions to burst. Anger and despair which soon evaporate by a good laughter.

Unconventional and unpredictable, he frequently drives his team to despair: they admit that his public statements, although honest and sincere, are often shocking and thought-provoking (as to accuse the city's Metropolitan that he resembles a mudjahentin). In a show of "political un-correctness" he proposes to name a street after the arch-rival Kemal Ataturk, in order to appeal to tourists from Turkey, thus throwing gasoline to the Nationalist's fire. But he believes too that "other futures may require other pasts".

A typical scene: a few moments after leaving the church of Aghios Dimitrios – where, in front of the camera, the Metropolitan of Thessaloniki Anthimos has threatened to wage a "war" to prevent him from becoming Mayor, a war no politician in Greece has ever dared take on – Yiannis, strolling along with his associates, recounts the events, laughing, as he stops at the stall of a Chinese street vendor and buys three wind-up ducks for his collection of kitsch objects. He walks on, as he has not a care in the world. The Metropolitan's monumental defeat will go down in history. Yiannis, with an audacious statement, set a clear ideological framework for the relationship and distinction between politics and the church, winning over several progressive voters, a move that might just have tipped the scales in his favour, and secured him his victory.

The pace slackens. A parallel narrative, at intervals, with the use of family archive material, poetically unfolds the rich history of his life. Dream like images in 8mm film help us visualize memories of the past as Yiannis confesses with courage and candour the tempestuous course of his life to the camera.

The film narrative is almost fictional. Beginning on the night of the elections, a daring montage that employs flashbacks and flash-forwards allows us



## 12. ON THE SHORE



A Film by  
**Jorge Yetano** and **Miguel Yetano**

Trailer: <http://www.vimeo.com/23355633>

jorge.yet@gmail.com

**Yeti Films:** +34 696780702



¿What draws us towards the shore? ¿What is the origin of this fascination the sea practices over us? ¿What makes thousands of tourists pack overcrowded tourist resorts? ¿Where does this demand originate? ¿What moves a retired couple to spend their life savings in an apartment by the sea, most likely built with materials of the lowest quality, that they will occupy only a few weeks of the year? ¿How does this massive seasonal exodus transform the lives of the locals? **On the Shore** wants to approach these questions and adress them to a broad public from an original point of view.

Each 1st of August the same scene repeats itself: millions escape in their cars from the big city, from their jobs and routines towards the mediterranean coast, seeking desperately for peace and rest. Sun and sand still dominate summer vacations in Spain and Europe but... Is this kind of holiday really fulfilling? Moreover, is it compatible with the sustainability of the local communities?

**ON THE SHORE** is not a documentary about the spanish economic miracle through tourism, nor does it condemn corrupt urban development and its consequences on the environment. Without giving up the complexity of these issues and seeking to

avoid topic discourses, **ON THE SHORE** is more about understanding the often contradictory aspirations of our local heroes.

¿And just who are **our local heroes**? **ON THE SHORE** is a choral film, we will have many different impressions on the subject, but there are three main characters that build the backbone of our narration. **Matilda** is a rich sophisticated lady who descends from those members of the privileged urban bourgeoisie that first established their summer residence by the sea in the early 20<sup>th</sup> century. She will tell us about her house and will lead us on a journey through five generations of Spanish family holidays by the shore. **Jose and Merche** are the proud and happy owners of an apartment in a huge vacation resort, an example of the most extreme degeneration of seaside mass tourism. For them, this is the reward for a life of hard working to escape poverty and accomplish welfare. **Juan** leads the fight of a tiny village, a quiet rural corner of the coast, an idyllic hide away for those who are ready to sacrifice some comfort in exchange for peaceful and empty beaches, against savage urban development. Together with fellow neighbours, they edit an underground newspaper, the *Anem*, that every month informs the local population about the abuses and corrupt practices of the local politicians.



**ON THE SHORE** is a documentary in which **the setting is also protagonist**. On the shore you may find many worlds that coexist, the different ways to inhabit the shore create different landscapes, different architectures. Atmosphere is also important: the blinding brightness of the mediterranean, the lazyness of midday heat, the pink dyed evenings, the cool and damp nights, the summer storm that reminds us that holidays are almost over... and of course, the sea.

**ON THE SHORE** has very simple **narrative device**: we take a trip to the seaside, beginning august the 1<sup>st</sup> and ending august the 31<sup>st</sup>. Instead of lying under the sun, we will observe the people surrounding us, we will talk to them, get to know them better and we will follow our curiosity, progressively widening our view of things. It is up to the viewers to draw whatever conclusions we are led to. On the Shore is a documentary essay, but it nevertheless tries to reach a broad public. We are planning a 52 minute version destined to the social documentary slots throughout Spain and Europe, and an 80 minute version for documentary filmfestivals.

For the more **new journalistic approach**, we will have interviews with experts that will build the counterpointing plot to our character stories. Jose Luis Ramos, a

valencian lawyer that has led the judicial cause against corruption and urbanistic abuse that culminated with the European Parliament condemnation of urbanistic law in the Spanish coast regions. Manuel Vicent is an internationally renowned writer who was born in a small village just off the mediterranean coast and has witnessed and reflected on the brutal transformation of mediterranean Spain. Finally, Tomás Mazón, is professor for sociology of tourism at the University of Alicante. For the longer **documentary essay version**, the main plot follows the different phases in the "house made" production of the monthly edition of the local newspaper *Anem* (writing, editing, correcting, print and distribution), which informs about local corruption and urban abuses, while the rest of the stories are organized around it.

More recently we are working on the possibility of a broader, **transmedial project: ON THE SHORE** would be the head content of an interactive website, that could give voice to the frustration and anger of citizens living in hundreds of communities all along the mediterranean coast, that have seriously jeopardized their future, both financially and environmentally.

Yeti films is a group of **talented professionals** based in Zaragoza, Spain, trying to start up a production business based upon the development of this documentary project. Our editorial line is strongly orientated towards social documentary because we feel a strong palpitation in Spanish society, particularly among the young people, that urges for explanations in a new social and economic context.

**ON THE SHORE** was shot with our own resources during the summer of 2010. We are currently working on rewriting and editing. We are looking for stronger, more experienced partners who will help us impulse this project, and/or presales, both in Spain and Europe.



**Director:** Jorge Yetano, freelance filmmaker. Studied at the ZELIG Documentary Film School, in Italy.

**Executive producer:** Miguel Yetano, Has a broad experience in international business management.

**Assistant director:** Sonsoles Galindo & Martina Krauss.

**Composer:** Santiago Latorre. Has been present in international music festivals



### 13. Road to Redemption (working title) (58'/ 80')

Trailer: <http://vimeo.com/14581128>

A Feature Length Documentary by Finlay Pretsell

***“People are made up of two parts: a mind and a body. Of the two, the mind, of course, is the rider.”***

#### **Synopsis:**

David Millar will take us on a visceral journey filmed over the course of the Tour de France. We experience the focus and dedication it takes a to be the best in the world whilst exploring the dark and murky past of one the most compelling athletes Great Britain has ever produced.

#### **Background:**

Sitting in a jail cell in Biarritz, France, Scottish cyclist David Millar realised he'd lost everything: the six-figure contract with his professional team, the new home he was building, the reputation as one of the world's top riders, respect from his friends and family and above all his lifelong love of cycling. He'd been caught using the performance- enhancing drug EPO, but he didn't care. By that point, he wanted to be caught. It would give him a chance to come clean and start over.

*“Life moves so so fast, memories seem to blur, there's no rest in all my past”*

David, 33, is a fascinating character. He's charming and articulate, Calvinistic and boy-like, uncannily bright and - at times - desperately troubled. One moment he'll appear lost and unfocussed, and the next, he's talking animatedly about his love of art and literature. He's eager to please and desperate to be liked, but often feels suffocated by the universe he's created for himself. This is a place where things are controlled and calibrated. There isn't space for thought or questions. These constrictions have manifested themselves in occasionally reckless behaviour. Sometimes David appears to be teetering on the brink when what he really wants to do is let go to see where it will take him.



He's done it once before. Dubbed “the next big thing” in cycling, he ended his career with a drug ban. Now he's served his time and is riding professionally for Garmin Cervelo, a team he part owns with the strict ethos of riding clean. David is working his way back to redemption.

#### **The Film:**

The film takes place over the course of one race – the Tour de France. Following on from the BAFTA award winning film *Ma Bar* and Grierson Shortlisted *Standing Start* which focused on extremely driven athletes, I would like to explore

the mind set behind one of the world's top athletes, what drives him to do what he does, it's almost if riding his bike at this level vindicates him in some way.

The Tour de France is the most important race in a professional cyclist's career, it's epic – over 3,000 miles over 3 weeks. He will do anything to get to the end of the 3 weeks covering every corner of France. The lead up to and during the race provides a natural narrative backbone to the film, the training, preparation and focus eventually culminating in the race. A poetic mix, we're taken into the heart of the action, we'll feel every pedal stroke, every bead of sweat, hear every breath, gearshift and heartbeat.

We will dip in and out of Millar's mind during the race with dreamlike 'flashbacks' or visions of events from his past help us relive the dark desperate, lonely experience, the doping, the police arrest, jail, the big nights out, losing control, re-gaining control, setting up his team.

We barely shift focus to any other characters throughout the film, claustrophobic and uncomfortable at times - mirroring David's life, helping us to understand the all-encompassing commitment it takes to be the best in the world and to be David Millar. With an emphasis on the unbearably constricted narrow focus required to perform at the highest level it will be in stark contrast to the sweeping, beautiful freeing mountain landscapes that we'll witness throughout.

### **Visual Style:**

The film will be visceral and pacy, constantly dipping in and out of the race, cameras will track through beautiful winding mountain passes, through busy towns following David as he goes about the business of racing and training. Macro lens will capture intimately the details of the pain and suffering during racing and training, stylised lighting will enhance confessional moments and solitude during interviews and the flashback sequences. A balance between observational and stylised set-pieces.

We will be taken into the heart of the action, into the heart of the peloton tiny 'lipstick' HD cameras which will be attached to the bikes and riders during the biggest annual sporting event in the world.

Almost like going into David's mind I will use short poetic monologues helping us step out of the narrow focus and life of the athlete - something David does frequently to set himself free of his talent and mind.





**Status:** The project is in the early stages of Development and we have quite a bit of interest from sponsors. We're still finalising our crowd-funding strategy. I also have full access with David and his team with Jorgen Leth as a mentor / exec.

**Biography:**

Finlay has co-produced and co-directed with Adrian McDowall *Ma Bar* (**BAFTA Scotland best short film 2008, Sundance 2009, Standing Start (shortlisted for Grierson Best Newcomer 2008)**), *Slice* and *One Track Mind*. He is currently producing two short documentaries and in post production on another collaboration with Adrian McDowall called ***Cutting Loose***, a 30 minute documentary about the annual Scottish Prison hairdressing competition for **UKFC / Creative Scotland / BBC**.

Finlay started working for the **Scottish Documentary Institute** and **Edinburgh College of Art** in 2005 to the present day. He has worked for **Edinburgh International Film Festival** and acted as Production Manager and Assistant on a number of documentaries.

Scottish Documentary Institute [www.scottishdocinstitute.com](http://www.scottishdocinstitute.com)

## 14. SPEED SISTERS

SCENES ON VIMEO: <http://vimeo.com/25026179>

password is: lukas10

In the West Bank, a group of daring women are defying traditional gender relations, cultural norms and military occupation to compete with male racers against the clock. By following Maysoon and Marah intimately over the next few months and by seeing what the other Speed Sisters have been through to find themselves, we will discover what it means to be a strong Arab woman, a team player and a true individual.



### PROJECT PROPOSAL

Arab revolutions have challenged power dynamics in the Middle East due a movement known as the Arab Spring and the world is anticipating the outcome with bated breath. Mirroring this is the story of the Speed Sisters: five remarkable Palestinian women competing in the West Bank in daring pursuit of speed, freedom, and a sense of the possible for their and their country's future.

Undeterred by the Israeli occupation, makeshift car racing tracks are set up in major towns in the West Bank. In Jenin the vegetable market is cleared of stalls, in Nablus the main street is blocked off, and in Bethlehem a helipad is transformed into a track. Here, five bold women compete head-to-head with the male racers and ultimately against their naysayers and self-doubt.

By day Maysoon works for the UN and in the evening she runs her own fashion boutique in Ramallah. When asked what dreams she has for her life, her eyes light

up. As a divorced 34 year old she is never asked that any more. She laugh, "I'm a Palestinian woman, at this age I am now expired!" But she does have dreams. She wants to expand her boutique, own a house, have children, travel the world and fall in love. But she feels trapped and out of place within her traditional family. Forced to live at home, keeping painful secrets from her family and friends, she struggles to live her life on her own terms.

Marah, the female champion of last year, is the youngest racer on the track at only 19 and consistently beats all the women and many of the male racers. she is from Jenin, one of the most conservative cities in the West Bank and one of the last places you would expect to find women racing cars. Marah is driven to be the best and dreams of becoming a formula one driver.

Maysoon's need for self-expression has put her on a collision course with her father, yet she believes she deserves the life she has always wanted. She reveals the trauma she endured during her brief marriage, her lost love and her sense of helplessness as she faces premature menopause. Maysoon's story is juxtaposed with Marah's. Marah and her family are a loving, close unit that support her in all her decisions. As Maysoon's life becomes harder, Marah will be invited to the UK to train on the world famous Silverstone track. This will be the first time she has left home and she will travel with Betty, her arch rival.

Set against the backdrop of events reshaping the Middle East, this story has a resonance of regional and international concern. Old political structures are breaking down; democracy is being demanded and people are embracing a sense of what is possible. But what does freedom actually mean at a personal level, above and beyond the politics and particular circumstances of where one lives? Where can the drive for independence take those who challenge the status quo? How far is each of us willing go to follow our dreams and to become the people that we want to be?

### **Mission Statement**

Palestine is frequently used in film to make political points; we aim for something new. We will share with our audience a true picture of Palestine as seen through the eyes of people who live there. We will look at the personal journeys of a small number of extraordinary women as they face struggles involving home lives and family dynamics. Acknowledging the occupation is unavoidable, but we will focus on the human concerns that prevail alongside.

This is not simply about sisters doing it for themselves: contrasting motivations for being a Speed Sister raise much bigger questions about hope, identity and independence. This story takes place as Palestine fights for statehood in a political climate now known as the Arab Spring. But this is not only about big stage

demonstrations; it's about the gradual transformation of the Arab family, gender roles and of society. Speed Sisters will be told through actuality and observation, as real life unfolds. By focusing on the intimate we reveal deeper universal truths that will relate to a broader audience and inspire conversation and debate.

Instead of looking at the unjustness of politics we will be observing love, loss, family tensions, a midlife crisis and a coming of age. This story shows peaceful resistance to restrictions on human freedom and imagination. The Speed Sister's challenge to male dominance in their sport and their own personal battle with traditional family relations shows humanity and hope expressed at every level.

### **Project Status**

The film is currently in development. We have shot a 10 minute teaser introducing our characters but we are still filming with other potential characters and working on our story. We plan to film over the course of one year and aim to deliver the film in September 2012.

### **Production Team**

#### **Amber Fares, Director**

Amber is a Canadian born filmmaker with Lebanese roots. As an Arab female director, Amber has a unique relationship with the Speed Sisters and has built a strong personal connection with the group. She is an up-and-coming director residing in Ramallah, Palestine. Her directorial debut short, Ghetto Town premiered at the 2009 Jerusalem International Film Festival and has been shown at film festivals round the world. Amber has also produced and directed films for organisations such as UNRWA, Defence for Children International and the British Consulate. Amber co-founded SocDoc Studios to continue to produce films with a focus on social issues.

#### **Geoffrey Smith, Co-Director and Mentor**

The winner of numerous awards, Geoffrey Smith has made more than 22 films and has worked for all the major U.K. Broadcasters. Geoffrey will act as a directing mentor to Amber for the duration of this project, lending his expertise to every aspect of the production. His Storyville/POV film The English Surgeon won an Emmy and 11 other major awards including Best International Feature Documentary at Hot Docs and Silverdocs. His latest film Presumed Guilty is set inside a Mexican courtroom. Distributed widely in Mexico, it is now in the Top 20 Worldwide Box office documentary list.

#### **Bungalow Town Productions (Producers: Rachel Wexler & Rebecca**

**Day**Bungalow Town Productions make highly individual documentaries for worldwide audiences. The company was established in 2004 by producer Rachel Wexler and director/producer Jez Lewis. Rebecca Day joined the company in January 2010. They have produced many critically acclaimed films such as Garbage Warrior (Dir: Oli Hodge), The English Surgeon (Dir: Geoffrey Smith), All White in Barking (Dir: Marc Isaacs), Out of the Ashes (Dir: Tim Albone & Lucy Martens) and Shed Your Tears and Walk Away (Dir: Jez Lewis), Guilty Pleasures (Dir: Julie Moggan) and My Perestroika (Dir: Robin Hessman). Their films have exhibited at innumerable film festivals including Edinburgh, London, Sundance, Karlovy Vary, Hotdocs, Krakow, Sheffield Docfest, Fullframe, Silverdocs and IDFA and have also been distributed theatrically, on TV and DVD worldwide. Bungalow Town have won dozens of awards, including an Emmy for 'The English Surgeon' in 2010.

### **SocDoc Studios**

SocDoc Studios is a documentary film and social media production company based in Ramallah and Jerusalem. SocDoc's 2009 short film Ghetto Town has screened at film festivals in Jerusalem, Toronto, Brussels, Brighton, San Paolo and Cape Town. SocDoc is currently working with the United Nations Relief and Works Agency (UNRWA) on producing a documentary film series and social media campaign presenting intimate personal portraits of Palestine refugees from around the region - Peace Starts Here ([peacestartshere.org](http://peacestartshere.org))

## 15. THANASSIS, alias BRUNO

(An idea for a 52 min documentary)

by *Demetri Sofianopoulos*

trailer: <http://www.youtube.com/embed/AmVJ4zAcJPg>



“Thanassis, alias Bruno” is a film about a dog who grew up stray in the centre of Athens, at some point was adopted by a rich family, lived in a posh suburb and acquired the chic name Bruno, but now, due to the financial crisis, has to go back to his old life and neighborhood, as his bosses have gone bankrupt and have to let go of their beloved dog amongst other luxuries --villa, big jeep, servants and German nanny.

The film is autobiographical, as Thanassis, not only carries the main camera on his back, but also does the narrative, telling the story of his turbulent life and commenting – like every citizen of this country does—on everything that goes wrong around him everyday, surely not without some nagging or complaint.

As a narrator, Thanassis has a sense of democracy, so he does give the floor to all people who play a part in his life in one way or another, and have something to say about the problems facing a stray dog. However, Thanassis’ (and the film’s) plan is more ambitious, as he deals with every social issue concerning Greeks today, social welfare, city planning and transport, racism and violence, bureaucracy –everything. And, most of all, he reflects on the severe financial crisis that made him change social class once again, this time to the worse. Thanassis will certainly touch upon the indulgence in thoughtless spending which is highly responsible for today’s predicament.

At the beginning of the film, Thanassis, wearing a collar, is on his way from Ekali, a high class suburb of Athens, back to his old neighborhood downtown. Many of the shots are from the point of view of the dog, low angle shots, either with a camera strapped on him, or with a hand held camera. He comes towards the camera from a long shot to a close up, a slate with his name on enters the frame and he starts narrating his life as a stray dog, the procedure for his adoption and the bureaucracy involved, his life as an upper class dog and the collapse of his El Dorado.

The narrative is, of course, accompanied by flashback images from the old times where Thanassis was poor but did not wear a collar, to the luxurious villa in Ekali where he had

to forget the manners of the stray dog and cope with the strict German nanny and the grumpy gardener. His narrative is interrupted to give him a chance to comment live on what he sees around on the long boulevard (Kifissias Avenue) he is walking on: the terrible behavior of the Greek drivers, the architectural and city planning atrocities and so on.

“My name is Thanassis. Or rather, it was Thanassis until the people who adopted me changed it to Bruno. I was born in the centre of Athens. I am four years old, I have no family, I never met my father, my mother was run over by a car, this idiot who violated a red light, I don't get this, the fine is three hundred euro, I always wait for the green light. Imagine, people think we dogs are colour blind!

Life in the centre of Athens is hard for a stray dog. You have to fight to get food. I was friends with Mr. Yannis --he owns a souvlaki place-- he fed me regularly. But some days were really hard. Sleeping at a safe spot was another problem, with all those homeless immigrants around. Don't think I'm a racist! Like this brown one at the square who barked at anybody dark, or anybody who spoke Albanian. He also hated cats. This dog has a strong inferiority complex.

And then there was tear gas. Every now and then many people got together and shouted. Some of them broke windows, especially of those shops called “bank”. I wonder why, there was no food there. I also remember Loukanikos, the Sausage, who liked marching on the front line in demonstrations. They had put his picture on the front page of a newspaper, then they put him on the BBC News and he felt very important. What an idiot! One day the police sprayed him with tear gas and he was whining the whole night.

I was lucky enough to be adopted by a rich family.....”

And so on... This is just a small token of the narrative so that one gets an idea of how he thinks and talks. He is quite literate, speaks a decent Greek though he does make some grammar and syntax mistakes –he is a dog, after all— his accent is somewhat low class, like that of a person who has lived in the streets. He is quite bright and fair, though somewhat opinionated.

Of course the film will be much more than a monologue of a dog dressed with images. The aim is to use Thanassis' personal story as well as the observations made and questions asked by his simple mind as an opportunity to comment on what has happened to Greek society in the period after the fall of the Junta in 1974 and in the last 10 or 15 years in particular.

When Thanassis reaches his old home, he realizes that things are not how they used to be. Life was never easy, yet he had a way of surviving. Alas, things have gotten much worse. Mister Yannis has closed the souvlaki place down. Sweet, old Mrs. Eleni, who was so kind to him, decided to go on pension because her salary was not worth the hard work. People seem to be anxious and short-tempered, there are too many homeless immigrants to leave any room for dogs. They even eat all decent food in

garbage cans. Thanassis will soon realize that the crisis has hit everywhere, not just Ekali. Spirits are at their lowest and there is not much room for a stray dog. There are riots and demonstrations every now and then and there is a lot of crime around. Athens has become a violent city.

Thanassis is very vulnerable with respect to violence. He carries a painful memory from the past when he witnessed the murder of two elderly people who were taking care of him. He tries to forget this painful experience but, he will probably reveal his well-kept secret by the end of his film.

Thanassis is sad. He sits there, alone, in the middle of a square, thinking about his life and wondering what is left from his adventure in Ekali. "A collar around my neck", he utters with this somewhat bitter sense of humour. A young kid who is passing by gives him half of his hamburger. A somewhat melodramatic ending, giving some hope that, perhaps, the new generation will do better.

Even though made by a dog, this film is more about humans than about animals. It could be thought of as a parable about the Greece whose people were poor, became nouveau riches and thought they could spend without limit, and now have to cope with poverty, once again.

**TOTAL estimated budget**

**116.000**

### **DEMETRI SOFIANOPOULOS – Curriculum Vitae**

Born in Athens, I graduated from Athens College High School. I studied Anthropology and Economics at Reed College in the U.S.A. (B.A. Economics) and did graduate work at the London School of Economics (M.Sc. Economics).

I have worked as:

- Assistant Professor at the London School of Economics
  - Researcher at the L.S.E.'s Centre for Urban Economics
  - Advisor to the Greek Minister of Communications
  - Head of Rehabilitation Programs at the Public Corporation for Planning and Housing.
- My involvement in cinema began at an early age, initially as an amateur, but since 1983 on a purely professional level as a director and producer (Kino Films Ltd). As a director I have made:

- 12 series for television
- 3 medium-length films
- 11 documentaries
- 30 musical shows
- a good number of information programs.

From July 2002 until April 2005 and from May 2006 until August 2010 I served as Vice-President of the Greek Film Centre, the state organization responsible for the financing of film production and exhibition in Greece

During the academic year 2009-10 I taught a course in Directing for Television at the New York College in Athens.

I am married to Regina Pantelidi, an actress, and have three daughters.



## 16. The infiltrators

Director: Khaled Jarrar

Producer: Sami Said

Trailer: <http://vimeo.com/24844694>

### Synopsis:

The checkpoint is closed. “Detour, detour!” shouts a taxi driver and announces the beginning of the journey.

The film unravels adventures of various attempts by individuals and groups during their search for gaps in the Wall in order to permeate and sneak past it.

Lookouts, fear, angst, running, permeation, jumping off, crawling, passing through dark passages, these are all stages of a complex process of passing through to the “other side” and requires a very specific state of mind.

“We’re going to sneak people in, even if they build one thousand walls”, says a trafficker who has improvised secret strategies and means of sneaking his customers in, filled with risks and challenges. Some attempts end in failure, and others in success. Some are caught by the Israeli soldiers and others reach their destination. It’s a cat and mouse game, in which failure leads to more persistence and success is an antithesis to cat’s theories of security.

The film came as a result of long periods of observation with the camera, of the acts of sneaking in an attempt to understand body and mind’s ability to adapt to the obstacles of passing through to the other side of the Wall.

### Motivation:

My first encounter with the topic started 4 years ago, when I was doing a photography project in a tunnel which starts in the Palestinian side of the wall, I knew the other end of the tunnel was closed, but suddenly it was opened, and more than 400 people crossed in half an hour, I followed them to find myself on the other side of the wall.

Since then, I start to follow with my camera cases for Palestinian infiltrating the wall, trying to understand the motives and the methods followed by these people, that are happy to be called the Infiltrators...

Through the journey I discover the underworld of the smugglers, who were working as Taxi drivers before and lost their jobs after the wall was built, they find a way to surviving and go around the wall and its laws making more profit before.

It took me a long time to film some people trying to make a hole in the wall, or find a weak point on the fence to cut and jump through, but when I met some smugglers they opened a whole world for me, it's a forbidden material, and the main condition was not to film their faces, so the main characters of the film will not be visible, only close ups on some elements related to them...

At the past 3 years, I was following stories after stories, getting fascinated by the ability to survive and perform normal life in such circumstances, proving the failure of the Israeli security theories, and an evidence of the impossibility to lock a whole nation within a wall...this film is documenting the way out.

### **Short story line:**

The film starts in the early morning in a bakery, where we next see a young boy smuggling bread through a small hole in the wall, with such opening, it will raise the question about the motivations and methods of for Palestinian people to sneak into Jerusalem.

In order to find the beginning of the research line, we will go to the checkpoint where we could see the conditions and the bad treatment the Palestinians are suffering from, where suddenly we hear someone calling for another way to go in.

The film after will be a combination of infiltrating portraits through different spots, and in each portrait we will see a different method, people and stories, the connection between all of these portraits will be the taxi drivers, who partially are transporting people to the sneaking spot, but also some are part of bigger business, smugglers...

Through these transitions we see traveling shots around the wall, but also we hear their stories, and understand their motives behind doing such job.

One of the main stories of the film will be a journey through a tunnel the director found, which in one event, more than 600 people used it to infiltrate... this will lead us to what we call the big night, where the Production team managed to join Palestinian workers in their journey to cross, they didn't mention the method, but we found ourself in a forest, when the big run starts...

### **Initial Production Plane:**

The Author of the film " Khaled Jarrar" has been filming around the separation wall for the last 3 years, the result was more than 40 hours, and since Jan 2011, and after viewing the materials he has got, we thought that there is enough material to structure a film about the Infiltrators, where the rough cut process started in Apr. 2011, and expected to deliver the final film by Oct. 2011

### **General Information:**

Title:	The Infiltrators
Director:	Khaled Jarrar
Producer:	Sami Said
Duration:	55 min
Format:	HDV
Genre:	Current Affairs TV Documentary
Stage of Production:	Post Production
Delivery date:	Oct. 2011
Total Budget:	60,000 euro
Required:	33,000 euro

### **Director's Biography**

Khaled was born in Jenin, He completed his studies in Interior Design at the Palestine Polytechnic University in 1996 and then entered the world of photography in 2004, joined the "At the Checkpoint" in 2007 has been placed in full view of the Israeli soldiers at Howarra & Qalandia checkpoint, Jarrar works with photography, video, and Performance, and he made several solo and groups shows.

Jarrar start making films and videos in 2008 so he made video arts and short films, and he worked in many short films in Palestine, his first short video experimental faced allot of success and he exhibited in several festivals, Art Gallery internationally and Locally such as Basel Art 41, Instant Video, London Film Festival, and more.

### **Producer Biography**

One of the founders of Idioms Film, born in Syria, graduated with a BA degree in Media from Al-Quds University, 2003 in Jerusalem. He began his work as a cameraman in Ramallah when his career found him working in different fields (camera, sound, and Post production).

Through the last 10 years, this variety provided him with the experience and the passion toward film production; currently he is the lead film producer in Idioms film.

<http://www.imdb.com/name/nm3049944/>

For more information, please contact the Producer Sami Said  
E-mail: [sami@idiomsfilm.com](mailto:sami@idiomsfilm.com), Mob: 00 970 598 959 714

## 17. The multiple gift

a film by Stella Alisanoglou

Trailer: <http://vimeo.com/23264308>

### Synopsis

*The multiple gift* is a story about Dimitris, a greek writer who suffers from MS. He studied medicine and intended to become a neurologist. After his graduation (1988), he developed some signs of the illness. He got married. His condition became far too heavy and decided to undergo a bone marrow transplant (the first in Greece regarding MS) hoping to heal. He asked his friends to find platelets donors who came to be more than enough and therefore, they founded the first platelet donation network in Greece. Dimitris relapsed and soon, he was bound to a wheelchair. He divorced his wife and started writing novels in an attempt to keep his mind alive. He wrote five books and tens of short stories by dictating his thoughts to his caretakers and friends. He regards writing a gift of life. His friends regard him a gift to their life. He is about to publish his sixth book.

### Treatment and visual style

A 60 minutes documentary about the story of Dimitris which is not enviable but it is notable. That is why our documentary is going to be told mainly through an observational point of view and partly through classical interviewing.

We will portray his passion for life by showing his everyday life efforts to be calm and happy. We will shoot him at home as well as outside in the city and having fun with friends. We will pay attention at his main interest and passion: writing.

Archive material will be used when needed. Dramatized or re-enacted scenes will not be shot. "A fly on the wall" approach will be used for most of the shoot as we need to gain as much as possible from real time events and conversations in order to be as close to the essence of the story as possible.

The intention is to keep the viewer involved in the events but not in an "easy" way, not in the way reality tv shows most often approach every day material. A certain distance will be kept through the camera style with long uninterrupted takes and an emphasis on medium shots rather than close ups. For that matter music will be scarcely used supporting mainly the archive footage.

All these elements combined together (the real life conversations, the interviews, the distant camera style) along with an emphasis on the key people (the mother and sister, his friends, the woman that takes care of him, the doctors and the book editors) rather than the events will give us the essence of what Dimitris is: a real fighter. A man who doesn't give up.

### **Director's CV**

Stella Alisanoglou has studied media, TV and video production in UK. Since 2002, she has been located in Athens working as an assistant director in TV commercials, short and feature films. In October 2009, she debuted as director with a documentary research project about the flu virus H1N1, produced by XYZ productions, for SKAI TV. She is mainly interested in documentary and is currently producing a web episodic series about the music and dance of Salento (S. Italy) peninsula.

**Budget:** 115.000

e-mail: [stella.alisanoglou@gmail.com](mailto:stella.alisanoglou@gmail.com)

## 18. The Mail

“Working title”

Feature length documentary

Format: HDV

Nahed Awwad

&

Nicola Wadimoff (AKKA FILMS)

Presents



### A film by Nahed Awwad

It is quite a journey for the official documents that a Palestinian needs to go to school, to work, get married, register children, travel, and die.

This film is about the Israeli control over the Palestinian civil registry and its implications on Palestinian lives. Palestinians apply for official documents with their Ministry of the Interior which relays these via special channel to the Israeli colony of Beit El, the seat of the Israeli Civil Administration for the occupied Palestinian territories (OPT). There, the documents are checked and approved. This life- and identity-determining procedure is known by a harmless name: “The Mail”.

The result of this is insecurity for Palestinians: Will spouses be able to live together? Are children able to live with both their father and their mother? Can people decide for themselves where they live?

### Background

Subsequent to the Oslo Agreements after 1993, formal authority for administering the population registry was transferred to the Palestinian Authority, although in practice, Israel continues to hold most of the powers regarding the registry. Almost

every change to the registry, except for the registration of children whose both parents are residents of the Occupied Territories, requires the prior approval of Israel. By controlling the population registry, Israel continues to determine who is a "Palestinian resident" and who is a "foreigner." Furthermore, Israel requires the Palestinian Authority to obtain its approval before making any change in the address of a West Bank citizen from one city to another, including Palestinians of the Gaza Strip who want to move to the West Bank. This control of the population registry significantly affects many areas of life.

This April, the Israeli military issued another order (No. 1650) that defines anyone from Gaza Strip staying in the West Bank without a permit as an "infiltrator" and "punishable offender". Israel's new permit regime denies Palestinians the right to choose where they live as part of its efforts to separate between the Gaza Strip and West Bank. Following the outbreak of the second Intifada, Israel froze the procedure for updating addresses; a measure that affects tens of thousands of Palestinians, the ones most affected by this order are the Gazans.

### **Treatment/Synopsis**

The story sets out at the Palestinian Ministry of the Interior (Mol), in Ahmad's office, him and his colleagues classifying 'the mail'.

Ahmad is the link to the Israelis, an important position. In his function as "coordination manager" he is entitled to contact and meet the Israeli side to try to solve problems that come across at work. He talks to Itzek from Beit El – the Israeli colony housing the Civil Administration for the Israeli occupied Palestinian territory – several times a day.

To visualize the relationship between the Palestinian Authority and Israel after the Oslo agreement, we will see Ahmad talking on the phone to Itzek arranging the delivery of "the mail". And we will get to know Ahmad's opinion about this relationship. The journey of the mail will be filmed from the moment of classifying the documents at the Interior Ministry in Ramallah, then will be stowed away in a van to be transported to the Israeli civil registry, a mere four-minutes drive away. There the Palestinians will hand them over to the Israeli side and in turn receive documents delivered previously.

*Ahmad on the phone with Itzek talking in Arabic: good morning, how are you today, good? your voice does not seem right. Everything is well? .....good. so listen Itzek, when can we send the mail, is 11:30 good for you. ok so let it be. Habibi Itzek...ok bye.*

It is a process which would look like any bureaucratic procedure anywhere in the world. But, subsequently, we will see that in this case it is about a state controlling another nation.

*Ahmad: "Often, we are able to solve a problem on the phone. I explain the situation to Itzek and if he is convinced he works on it. Itzek was in control of the Civil Administration office in Ramallah before the PNA came, so this is not new for him. The procedure today actually benefits the Israelis, because now we deal with the people and they don't have to do it anymore. We're doing them a favor."*

Through Samer's story we get to know another level of restrictions resulting from this control. Samer's story represents thousands of Palestinians who were born in Gaza and came to the West Bank to study, work or get married and were not allowed to return back even for a visit without getting the approval of the Israeli authority.

I will demonstrate how Samer's separation from his family affects him, through phone calls and items he sends to his family whenever he has the chance to find a person who is able to enter Gaza. Furthermore, Samer's graduation party was in June 2010 (which I filmed) and his family members weren't able to attend.

*Samer: "When I came to the university in 2006 many students asked me if I am really from Gaza. I felt like I was coming from overseas, also because living in the Ramallah is different from living in Gaza. I like it here but I wish I could visit my family or they visit me when we can and when we want."*

Samer feels he does not fit well in Ramallah's society. Coming from Gaza attracts attention to him positively and negatively as well. With the new Israeli military order 1650 which makes him an 'illegal immigrant' in the West Bank and puts him under threat to be deported to Gaza. This creates additional obstacles for him to find work and a place to live.

*Samer adds: it is hard to live in another country, yes, Ramallah is another country. If I lived in America, for example, my family could come and visit me whenever they wanted'.*

Through Hekmat we will experience family separation from another angle: a mother that can't be with her son. Hekmat's last attempts for Mustafa to leave Gaza through Israel for the West Bank failed. After new developments at the Rafah border crossing where they allow some people to leave Gaza, Hekmat and Mustafa are working on another plan. This time Mustafa will try to leave Gaza to Egypt and then to Amman and finally to the West Bank. He will still need Israeli permission to enter the West Bank, but for Hekmat at least he will be out of Gaza even if it means he can not enter the West Bank. I will follow Hekmat with her arrangements for Mustafa to enter the West Bank via the Jordanian-Israeli border. When and if Mustafa will get his clearance we will film him leaving Gaza through Rafah. At the same time in Ramallah we will film Hekmat following up with him on the phone till he leaves. The chances of Mustafa leaving Gaza are slim but Hekmat is determined and convinced that they can do it and for that she is trying all possibilities, from official channels to



unofficial channels. if or when Mustafa enters the West Bank I will film his reunion with his mother and sisters, meanwhile I will certainly capture the waiting time.

All these people's stories demonstrate the complexity of the Israeli control over Palestinian lives. This control does not only include controlling the land, resources and borders; it goes beyond that as it controls the small details of each individual's daily life.

It is important to have an in-depth look into the effects of the separation between the West Bank and Gaza and to show that this separation has changed people's perspective of their own people. It created barriers and obstacles that will need years to overcome.

**Brief estimated budget in U.S Dollars:**

Budget Item	Total (\$)
Pre-Production	11,750
Production	36,160
Post Production	33,920
Total under the line	81,830
Above the line (salaries and fees)	38,051
Total budget	119,881

**Finance in place: 52,280**

**Possible fund: 46,500**

**Project status:**

We are at the end of the Production phase (I been filming since April, 2010 and will film till June 2011).

The post production period is planned for October-December 2011. The plan to finish the film by the end of this year.

## 19. The Neighborhoods' Old Men

A documentary film by Ahmad AlBakri

Ahmad.bakri@hotmail.com

Trailer: <http://www.youtube.com/watch?v=u2ykmqw-oWA>

### Synopsis

The Neighborhoods' Old Men is a creative documentary. It focuses on three stories about old men and their everyday life in the contemporary society running and changing very fast.

The three main characters live in the southern part of Palestine and they still work, dance, laugh, and enjoy their lives! Old age is not often represented in cinema, but these stories are special, ambitious and touching for everyone.

The three main stories and the treatment are briefly described here below.

#### ***Saleem Abu Snaineh: the taxi driver***

Saleem Abu Snaineh is 77 years old, he lives in Hebron. He is the oldest taxi driver in the city. He traveled a lot visiting many places like Italy and Egypt. In the 50's he worked on the connection lane between Lebanon, Jordan and Palestine for 7 years.

He is working every day crossing Hebron streets waiting for the green light to turn on since 55 years with his driving license still clean! He is working hard since a long time and he is still enjoying it even if at his age he is dreaming of stopping.



Saleem drives only Mercedes since he started his work 35 years ago. He only trusts Mercedes and he is very proud of it. The movie will follow him taking care of the car as a family member.

The movie will follow Saleem in his daily life. It will show how he faces every day the differences between generations, and how he can deal with them. His taxi is like a microcosm in which the distance between the old age and the contemporary society is represented and tangible.

### ***Khaleel Salaah: the dancing farmer***

Khaleel Salaah is 67 years old; he lives in Al-Khader, Bethlehem. In his daily life he works as a farmer, he owns lands and he and his family are living from it. His land is under threat because of the expansion of the Israeli settlements; therefore he is working hard to keep it by planting olive trees and taking good care of it. He is one of the Dean in his village AlKhader.



He is one of the oldest people who dance the traditional folklore dance “Dabkah”. Khaleel is also the leader of a Dabkah group composed by old people, the name of the group is 101: it is the number of the emergency medical service. They have this name because they are like ‘first aid dancers’: whenever there is a wedding, they are always there to perform.

The 101 group has new costumes now and they will wear it in a special ceremony that the movie will follow.

He has more than 25 sons and grandsons. All of them help him both in dancing and farming.

### ***Yaser Hirbawi: the Keffiyeh maker***

Yaser Hirbawi is 76 years old, he lives in Hebron. Yaser is the owner of the last Keffiyeh (the traditional black and white scarf) factory in Palestine. He brought his first machine from Japan to open his factory in 1961 and he is still producing Keffiyeh till now.



As many other small businesses all over the world, Yaser’s factory fortune is related to the global market rules. He is affected by the Chinese production of Keffiyeh that fill all Palestinian shops. He is trying to sell his original keffiyeh *made-in-Palestine* to the people.

Despite all the difficulties, Yaser is trying to keep the original Palestinian heritage alive preserving it from being stolen or changed.

He plants tobacco, he takes care of the plants during all the year and finally, he smokes his handmade Arabic tobacco.

**The stories will be told together using the parallel editing, and they will be all connected at the end.**

**Length of the documentary:** 52 Min and maybe will do another longer version

**Initial budget:**

Budget summary	Total	Total Secured	Total Requested
Pre-Production	\$5,650.00	\$900.00	\$4,750.00
Production	\$54,700.00	\$17,500.00	\$37,200.00
Post-Production	\$38,200.00	\$7,000.00	\$31,200.00
General Total	\$98,550.00	\$25,400.00	\$73,150.00

**Director's statement:**

Why to talk about old men in Palestine? Why to make a documentary film about them? Because I am a young Palestinian and in my experience storytelling belongs to old people; they are the ones who told me about the world, about their experiences, about life. Now I would like to tell about them, trying to reduce a distance between generations and looking for the differences.

The role of the old people in the Palestinian society is at the same time central and marginal. They are the head of the family but the world around them is moving fast and they are not protagonists in it. I want them to be protagonists.

Focusing on 3 characters I want to show them in their daily actions developing one main topic:

- The old age. Old people usually sit in front of their houses and the shops smoking and chatting. Their life is slow. But some of them are still pushed to find the energy to do something. What is that boost and where does it come from?

These stories will take us in a long journey through the normal daily life of the Palestinians, away from checkpoints, soldiers, apartheid wall and all those things which have been already seen and heard many times.

**Director, Ahmad AlBakri**

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**Producer's statement:**

The state of being of the Palestinian Territories is very well known all around the world for blood events, violence and peace processes. Each one's imaginary contains a lot of pictures of this place. We are very interested in the Palestinian young generation's point of view. We believe in the chance of a new image of this place.

Ahmad Bakri was one of the students of the Palestinian National Theatre School "TAM - Theatre and Multimedia Arts" in Jerusalem. He was the assistant in a couple of audiovisual projects related to the theatre school. That were his first experiences in film-making and he was enthusiastic and talented in the approach to the discipline. In the next years he starts to study film-making in Amman and he had different experiences in the audiovisual field. He did a couple of documentaries and short film. Now his enthusiasm is becoming more conscious and his talent is developing in expertise. This will be his 2nd professional long length audiovisual production, probably the first of a lot of other productions. In the point of view of Ahmad nothing is taken for granted, his land and culture will be narrated by a curious fresh and critical eye.

**"TAM" Multimedia Lab****Pietro Bellorini**

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## 20. ZAATAR

A film proposal by Nezar Andary



***Kamal Al Awar***

***For over sixty years, she has harvested zaatar, then created her special recipe, and sent all over the world.***

### **A TREATMENT AND SYNOPSIS FOR FILM ZAATAR.**

Every year, my aunt Kamal, a strong willed eighty year-old, climbs up the high mountains of Lebanon to pick wild thyme to make her unique Zaatar mix. Every year she makes batches that go all over the world from the Arab Gulf to California. Her zaatar mix is unique, but from her hands and thousands of other hands across the Eastern Mediterranean is a magical mixture that not only evokes a shared cultural food, but also unravels the politics and social fabric of the region.

*Zaatar*, the documentary, moves from my small village and Aunt Kamal and others in Lebanon to fair trade organizations for zaatar in Palestine to the bustling souqs in Aleppo and Amman and then to rest of the world. In developing this documentary, I imagine this mixture of spice and love can evoke all political and social issues of our

times, but also stimulate poignant reflections that transcend the news bytes and media wars surrounding us. Traveling the world wrapped in stories of migration, exile, and economy, this herbal concoction mixes the earth with human survival, struggle and nostalgia.

The Arabic word zaatar means two things: It is the name of an herb that grows primarily in the hills of the Eastern Mediterranean and more importantly, it is the mixture made of zaatar and other spices and sesame seeds. Furthermore, zaatar is also loaded with symbolism and identity, appearing in poetry and literature, such as Mahmoud Darwish's poetry and finding its way into hip restaurants that draw people with the comfort of the word, such as the expanding "Zaatar wa Zeit" chain. This ubiquitous presence allows for many montages.

A documentary on a herb in this volatile time of protest and revolution might seem misplaced, but I am more convinced that a missing element still in our representation of Arabs in documentary film is a narrative that intimately connects Arab peoples to their lived experiences. Zaatar is not just the paraphernalia of the gastronomic life. Zaatar is part of the staple of Arabs of Deraa, Syria when they have nowhere to go during the current siege. Zaatar exists for Palestinian villages as yet another identity marker that Palestine exists. Zaatar for my aunt in the mountains of Lebanon assert a village identity and even a sectarian one that has become diasporic and fragmented. Zaatar in the end belongs to the people in their best and worst conditions, and *Zaatar* the film will make this herbal mixture as a thread between tradition, taste, and global realities.

The film will begin with the women who harvest zaatar not just in Lebanon but also Palestine. Palestinian peasants from around the villages of Jenin, Qalqiya, and Tulkarem collect wild zaatar in the late spring as their main source of income. I want to film many people like my aunt. The film will not use speaking heads but voice over with these women in action in their lives like the women in the south of Lebanon that continue to pick Zaatar after countless wars. Each village in Lebanon or Syria is known to have a special mix. The film captures production in the village to the larger production now taking place in cities like Amman and Aleppo where 10 varieties are produced. Women's labor in the village has not been considered in economic books.

The film will also highlight the work of Barbara Abdeeni Massaad, an author of the book, *Manoushe*, who has her own TV show that has introduced zaatar as part of the Slow Food movement in Lebanon. She has discovered harvesters like Muhammad Ali Naeemi whose passion for Zaatar on village name Zuaitar (diminutive of Zaatar) actually is part of UN program that has helped replaced tobacco fields with more Zaatar. People like him and many others actually believe in zaatar as cure for so many illnesses. History supports him. "In medieval texts of

the region it was believed to cure indigestion, flatulence, congestion, and bad breath,” says food historian and UC Santa Barbara professor Juan E. Campo. “In fact, products like Listerine today carry thymol, which is a derivative of the same type of plant. In an ancient Assyrian text, its smell is purported to revive an epileptic.” These experts will be used in the film in between segments. They will not be used as talking heads and

Even the Bible takes part in this story. “Psalm 51:7 says ‘Purge me with hyssop, and I shall be clean; wash me, and I shall be whiter than snow.’ Hyssop was the ancient word for zaatar.” Israelis have used this in their marketing campaigns. In the state of Israeli, there have been bans on the harvesting of Zaatar to which Palestinians has seen as yet another legislation against their identity. The film will explore the effect of the 1977 ban and the politics of zaatar in Palestine. Let us not forget one of the worst massacres against Palestine happened also at a place called the hill of Zaatar. These are the kind of connections I want to make all over the Arab Mediterranean. *Zaatar* will make visual connections between the mixture of herbs and the mix of conflicts in the region.

This creative documentary follows this production of Zaatar with songs and poetry that are organic to the region. Zajal (colloquial tradition) poets will be used. A poetry will take place between women’s work and the so many colors and uses of the zaatar. However, zaatar also arrives in cities like New York and in distant places like Alaska to immigrants from these communities. The film will follow immigrants to in its narrative. In a recent article in *Aramco* magazine, even far away place like South Dakota have zaatar aficionados.

My documentary wants to visually reflect how one herbal mixture can bring out personalities and stories yet to be presented in documentary film in the Arab world. The dance of the region where zaatar is produced is dabke (line dancing). I see my filming making style as creating a dabke between the many characters who produce this herb and the rest of the world. The visual style will dance at times using parallel editing and create powerful montages of the pleasure the herb gives. It’s a dance of community love and the filmmaking style will reproduce this.

Three main women (including my aunt) will lead the narration and they will be allowed to interact with each other. I want to create a documentary that produces dialogue between these women. They will be filmed meeting each other, and also via video. They will be from different regions and even sects. The film will highlight difference, but also a clear shared cultural heritage that trumps the current obsession with sectarianism. From their experiences, the audiences will also see zaatar on a more global stage but in terms of issues like organic farms to recent factories of production of zaatar in places like Amman and also to research like Dr.



Jihad Noun who currently is trying to standardize the production of *Zaatar* in the Arab Mediterranean.

What makes *Zaatar* a unique film is that it will not be a National Geographic film on an herb in the “Levant,” or some TV documentary about connecting exotic herbs to gourmet cuisine. The goal at this point is to create a creative documentary on the highest level that uses a poetic filmmaking style to give more humanity to peoples of the region. Politics will not be avoided and social issues too, but from the frame of zaatar I believe the film if supported will offer both relief and transcendence during a time that is still mired in landscapes of conflict.

### ***Nezar Andary***

#### *Director and Writer*

Educated at Columbia and UCLA, Nezar Andary’s background stresses an eclectic mix of cultural and artistic experience. From having directing plays of Saadallah Wannuns in Damascus to teaching documentary and short filmmaking to both UCLA students and Zayed University students, he continually challenges himself with new projects. Currently, he is directing a series of monologues from world theatre for the Abu Dhabi Book Fair.

He has produced, directed, and acted in several films include UCLA's *Moving to University Village*, and the Hallmark's Channel's documentary *A Quest for Peace*. While completing his Ph.D focusing on film studies Nezar continued his work at Reel Eyes Studios as a producer and editor.

Nezar Andary has been teaching over 7 years in courses ranging from documentary filmmaking, Third World Literature, Cinema of the Middle East, History of Film, World Humanities, Globalization and Culture, and English.

He has worked and programmed with Emirates Film Competition, Anasy Documentary Awards, and the Middle East International Film Festival and curated film events at Columbia University, UCLA, and at Fatih University.



## 21. An Island as a Gate

(temporary entitled)

Project under development:

Category: Docudrama

Trailer: <http://www.vimeo.com/25158345>

Submitted in Storydoc for the  
call for filmmakers with Mediterranean  
and Middle Eastern projects

Submitted by: Nikos Mamalos  
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### **Synopsis**

A 2500 years voyage in time is presented in three historic periods. The voyage initiates in antiquity until the present day. The real protagonist is no other than the generic type of a small community going through cultural changes and ultimately facing the challenge of globalization. The docudrama narrative is served by the use of a fictional character. Via filmic liberty the character (a grave digger) lives through different eras posing to the viewer rhetorical questions for the destiny of cultural heritage. The Island of Corfu, is a characteristic example of unique cultural heritage and operates as the background of the film.

### **Background notes**

The Island of Corfu, capital of the Ionian island complex, has always been considered as a token land. Strategically situated on the border of Adriatic Sea, it serves as the "gate" for the "easterners to Europe and for the "westerners" as "gate" to the "East". Therefore it has sustained occupations by a number of different nations. Since early antiquity and until our days the population of the Island appears to have developed a "behavioral solidarity" towards the stranger (solidarity defined more towards the meaning of compassion and sympathy), difficult to be established elsewhere. The large potential for solidarity is developed because Corfiot is a "Mosaic character" not only carrying the genes of his numerous different foreign ancestors, but also up to now able to endorse and adapt to cultures, habits and idioms from the people that set foot on the Island. Corfu seems to be open to foreigners and foreign communities, only in short time to become "proud citizens of the city".

The Island enjoyed special conditions which let grate economic growth and cultural development. In the years to come history will show if Corfu will benefit from the “wave” of globalization or will be swept away and consumed by a general indifference.

### **Short treatment**

The unique geopolitical and cultural features of the Island of Corfu serves as a motive to speak on universal issues, such as cultural identity, multicultural communities and preservation of all of the above in the times of globalisation. In all cases the viewer is not required to have background knowledge of the area to follow the plot of the docudrama.

The story is developed in a trilogy manner of successive 15-30' stories. The protagonist, a grave digger, enjoys the “*cinematic liberty*” of being able to survive for the millennia the film covers and is impersonated by the same actor. The time periods covered are:

- Antiquity
- Byzantium until Venetian, English, Occupation
- 1800-today

The three versions of the grave digger character lives in three different periods of the Island history. Each one poses his rhetorical questions to the future generations. The Grave digger borrows the analogy of Shakespearean Hamlet, walks between the graves of great men (Corfu has been the motherland of plenty!). He “accepts life” stoically but also evaluates it. Observes (also observes the decadence of the city former glory) and ultimately wonders “*if it is worth to struggle for keeping anything alive*”

The three sequential stories will be transitioned together with the use of events actions and symbols that intermingles them conceptually. The media to be used is actors along with mixed animation techniques (stopmotion and 3D CGI).

The project has a potential of international co-production (Italy, Britain, France, Cyprus, Turkey, Russia, Austria, Malta, Israel) with nations, armies, fleets, troops, nationals, or culture in general that had an influence on the Island’s culture.

### **Short CV Nikos Mamalos**

Born in 1979, director, photographer, husband, father of a baby girl, I studied Marine Biology and Environmental impact assessment in Britain. I work for the Ionian University as an external contractor. Cinema and photography are primarily the media that concern me the most. I enjoy telling stories by making use of various techniques to create still and motion images, most often utilizing conventional video or still camera, but also with stop motion, computer animation, time lapse photography or mixture of all. I consider success to position the viewer to a “make believe-illusion” situation by making use of “purely cinematic conventions” and with very few means. I own a freelance

cinema and video production company based in Corfu, Greece.

### **Filmography**

<b>2011</b> <i>I am Here</i> , Video art in the homonymous artwork collection of Spiros Alamanos 3'56''
<b>2010</b> <i>Milos Las Vegas</i> , advertisement promotional videos (2', HD)
<b>2009</b> <i>Animation recycling</i> , Stop motion animation, TV spot, (1'.46'', HD)
<b>2009</b> <i>Gnosis Productions</i> , computer animation, webTV spot, (1'.46'', HD)
<b>2008</b> The well (shaft), Time lapse photography, chroma key and computer graphics, Video Art (1' HD) (produced by IED Milan within workshop by Masbedo).
<b>2006</b> <i>Chronicle Of Sand</i> , short (27', DV) film,fiction <i>Co-Production with the support of the Greek Film Centre. Awards:</i> Biennale Puglia, (Selected for the Greek team on <i>Moving Images</i> ) 2008 Best Photography, Fantastic Cinema Festival, Athens 2008 Best Photography, Mikres Premieres (AIFF side event), Athens 2008 Best film, Teatro Sofouli 2007
<b>2002</b> <i>An Exercise in Public Participation in Environmental Projects: Ecotourism in Corfu</i> , Documentary (30', DV).
<b>2001</b> <i>The Bees</i> , Documentary (20', DV)

Some of the above can be watched at the following channel

<http://vimeo.com/nikosmamalos/videos>

### **Budget – Production needs**

<b><u>Length</u></b>	90'
<b><u>Production period</u></b>	<u>2 years</u>
<b><u>Format</u></b>	<u>HD to be transferred on film</u>
<b><u>Budget</u></b>	<b>TOTAL180.000,00 €</b>

### **Financing Plan**

Initially shelf finance a 10' short film to operate as "pilot". In order to attract sponsors. Potential Co-producers and sponsors:  
Organizations such as the Greek Film Centre, ERT. Private corporations sponsorships, Ministries of Culture Greece, Italy, Russia, Turkey

## 4. Information

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