

ANDREI TARKOVSKY: THE CINEMA OF DREAMS

Documentary feature, 35 mm, 90 minutes, budget: 850,000\$

Language of the original version: English

Location: Russia, France, Spain, Italy & Sweden

SYNOPSIS

The first feature-length documentary of Tarkovsky's entire body of work. Using Tarkovsky's own words and ideas throughout [focusing on his films, letters, journals and essays on the cinema; along with interviews with Tarkovsky's friends, family, collaborators, and admirers from European and American cinema], the film will be the most comprehensive treatment ever done on one of the world's most visionary filmmakers.

My intent is to concentrate on Tarkovsky's mysterious and beautiful filmic meditations on time, memory & dreams, revealing his cinema as a medium for portraying the inner experience of a traumatic century: Private dreams & collective nightmares - war, love, art and nature.

PRODUCTION COMPANY

Cinema Esperanca International

60 Browning Avenue, Toronto, M4K 1V9, Ontario, Canada

(T)(416) 462-0870, (F)(416) 462-1573

E-mail: andre.m.bennett@sympatico.ca

Contact: Andre Bennett

We already have Russian and Spanish co-production partners. We are seeking two more European production partners. Also, we are looking for European broadcast presales.

COMPANY PROFILE

We focus on production, marketing, distribution & international sales; features and documentaries that are thought provoking, entertaining and theatrically viable for both the Canadian and international markets.

BARACOA

Long métrage, HD, 90 min., budget :2 M\$

Version originale : Français et/ou anglais

Lieux de tournage :Québec et Cuba

Synopsis :

Gaf n'est rien. Rien qu'un itinérant. Même chez les clochards, il est à part des autres. Il vit dans son monde à lui, se réfugiant dans des ruelles pour griffonner sur des papiers épars les pages du roman sans fin qu'il écrit depuis toujours. Un roman dont il interdit à quiconque de lire une ligne. Un glacial soir de décembre, pour une question de « territoire », il se fait tabasser par un autre itinérant. Quand Gaf s'éveille avec un mal de tête et une blessure au crâne, il lui arrive des choses qu'il n'aurait jamais imaginées. Pour commencer, il y a un homme qui agonise derrière des poubelles. Étienne lui vole son porte-monnaie, plutôt bien rempli. Ce geste le précipite au centre d'une histoire tordue, où des Sud-américains et des Russes recherchent le trésor qu'un Mafiosi Québécois a caché au moment d'un coup d'état sur une île des Caraïbes. Gaf, qui n'a jamais connu que la solitude et le froid glacial d'une grande ville nord-américaine, se retrouve sous une chaleur tropicale parmi gens qui ne possèdent rien, mais qui ne s'en font pas pour autant. Le contraste est immense. Surtout il y a Belgiz : belle, fonceuse, menteuse, magnifique et déterminée à sortir de son île. Belgiz prend Gaf pour un aventurier international. Après tout, n'a-t-il pas un porte-monnaie très bien rempli ? Gaf fera tout pour que son aventure de rêve se continue, pour que Belgiz continue de s'intéresser à lui... Si l'imagination est riche, abondante et merveilleuse, et que l'existence est pauvre, sèche et désenchantée, dans sa dernière aventure Gaf fera la démonstration qu'on peut habiter un monde vide à condition d'avoir le cœur plein.

Présentation du projet par le réalisateur :

Un film d'auteur mais grand public. Pour son auteur, ce projet s'inscrit dans la lignée de Un Cargo pour l'Afrique présenté cette année en compétition mondiale au FFM.

Maison de production :

Les Créations KiSS

adresse=4573A, Hutchison, Montréal, H2V 4A1, QC, Canada

(T)514-592-8805

E-mail : rcantin@kiss.qc.ca

Contact :Roger Cantin

Profil de la compagnie :

KiSS produit des long-métrages destiné à un vaste public sur des sujets ayant une portée artistique et sociale. Nous recherchons des partenaires avec les mêmes vues et ayant la possibilité d'assurer une distribution des long-métrages dans les territoires Européens ou Asiatiques.

Vous pouvez télécharger le profil de la compagnie sur

http://web.me.com/kiss2009/uncargopourlafrique/Fiche_KiSS.html

CHILLI PEPPERS

Feature film, 35 mm, 90 minutes, budget:1.5 million\$
Language of the original version: English
Location:Toronto

SYNOPSIS

A feisty young woman with strong, but misguided principles, a loving husband with a penchant for doing and saying the wrong thing! A ditzy blond, a con artist, a flashing judge and a transvestite with a heart of gold are part of the "mash-up". This over-the-top urban comedy throbs with East Indian, Caribbean and World Beat music.

My intent is to reach audiences worldwide with a comedy that is not just entertaining. "Chilli Peppers" will also have an 'edge' to which people can relate; along with enjoying a worldclass musical score complimenting the unfolding drama and its many very funny moments.

PRODUCTION COMPANY

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E-mail: andre.m.bennett@sympatico.ca
Contact: Andre Bennett

We are looking for European and U.S. broadcast and video presales.

COMPANY PROFILE

We focus on production, marketing, distribution & international sales; features and documentaries that are thought provoking, entertaining along with being theatrically viable for both the Canadian and international markets.

COURTE HISTOIRE DE LA MOSAÏQUE DE LA MÉSOPOTAMIE À LA RENAISSANCE-I

Documentaire, animation, 8 min., budget :\$80,000

Lieux de tournage :Quebec-Angleterre-Italie

Date du tournage :septembre 2010

SYNOPSIS

L'histoire de la mosaïque de la Mésopotamie à la Renaissance raconté à travers un court film d'animation. Un voyage sur un tapis volant qui atterri sur une carte qui se transforme en une mosaïque représentatif de cette période de l'histoire de la mosaïque. Par la suite ce tapis reprend chemin se transformant en un autre model de tapis volant (avec un détail curieux : il sera représentatif de la période à venir) et qui encore atterri vers l'autre période de l'histoire sur une autre carte, qui lui aussi se transforme en une mosaïque représentatif de cette autre période de l'histoire de la mosaïque et ainsi de suite....couvrant 4 périodes importante de l'histoire de la mosaïque.

Le matériel proposé c'est de la vraie mosaïque et du sable. Tous les éléments en mosaïque seront fait avec du marbre et du verre (smalti). Les tapis, cartes, et les mosaïques représentatives de la période d'histoire seront fait de verre et marbre. Les éléments mouvants seront les tapis, certain élément des cartes, et le sable se découvrant pour révéler la mosaïque de la période.

MAISON DE PRODUCTION

Mosaikashop (6101372 Canada Inc

7030 Marconi #101, Montreal, H2S 3K1, Quebec, Canada

(T)(514) 504-7382

suzanne@mosaikashop.com

Contact : Suzanne Spahi

PARTENARIAT ET/OU INVESTISSEMENT RECHERCHÉ

Je souhaite faire une collaboration avec des gens d'expérience dans ce domaine de ce genre d'animation! qui vivent en Angleterre et en Italie. Ma collaboration anglaise serait avec un animateur Gerald Conn, www.cinetig.co.uk qui a déjà fait un film d'animation avec de la mosaïque d'après une idée original d'une mosaïste-artiste Maureen O'kane, www.momosaic.co.uk. Le deuxième film qu'ils ont collaboré ensemble a gagné un BAFTA en 2003. Ma collaboration en Italie sera avec une personne d'expérience dans l'histoire de la mosaïque et la restauration.

HISTORIQUE DE LA COMPAGNIE

Mosaikashop (www.mosaikashop.com) est une école, boutique, et atelier de mosaïque, dirigé par Suzanne Spahi en collaboration avec Mosaika Art and Design, (www.mosaikadesign.com). L'école est aussi une boutique sur rue depuis 5 ans mais Suzanne enseigne l'art de la mosaïque depuis 11ans et en fait depuis 15 ans. Elle est une vraie passionné de mosaïque, cela se voit à travers les oeuvres de ses étudiants ainsi que ces mosaïques personnel qu'on qualifie d'unique! Ces tapis sont à voir!!

Croix-Des-Bouquets

Long métrage, HD, 90 min, budget : 1,5M\$

Lieux de tournage : Montréal, Cuba

Date prévue du tournage : 2010

SYNOPSIS

Description :: Production d'un long métrage de fiction multiplateformes.

Traitement proposé :

L'histoire qui suit, c'est celle de Mia. Elle porte le nom de son ancêtre Sébastien Groue, un tonnelier français originaire des Charentes qui, en 1785, débarque dans la partie occidentale de l'île de St-Domingue, alors possession française. Sébastien fait souche dans le pays, participe aux premiers rangs à la naissance de la première république noire (1804) et fonde la distillerie qu'il nomme « Croix-des-Bouquets ».

À sa mort, la guildive originelle s'est transformée en une exploitation très profitable. Elle ne cesse de se développer jusqu'à l'intervention américaine de 1915 qui bloque momentanément son expansion. L'occupation américaine prend fin en 1934. Le père de Mia, Joseph Groue, arrière petit-fils de Sébastien Groue, épouse sa mère Anne Toussaint en 1951. Mia naît quelques années plus tard. Sa sœur Barbara est sa cadette d'un an. La grande famille Groue vit à Croix-des-Bouquets.

Avec l'arrivée au pouvoir de Duvalier (1957), l'entreprise familiale retrouve sa vigueur d'antan. Son père et son cousin Leslie Frédérique sont alors responsables des destinées de l'entreprise. Ils ne s'entendent pas sur l'attitude à adopter face aux américains encore très présents dans le pays. Joseph Groue, qui ne leur est pas favorable, est écarté du pouvoir et on le retrouve mort. Il s'est apparemment suicidé. À cause d'un jugement de Papa Doc portant sur l'héritage de la famille Groue qui favorise Léonie, une amie intime de l'épouse de Papa doc, Anne est forcée de renoncer à ses droits d'hériter de son mari et ses deux filles sont spoliées de leurs droits à hériter de leur père. Des tontons macoutes ayant assassiné le jeune homme que Mia fréquentait, Anne envoie Mia à Montréal pour la protéger.

Nous sommes en 1986 : Mia, qui est devenue comédienne et chanteuse, partage son appartement du centre-ville avec Pierre Garneau, un producteur de télévision. 7 février 1986 : Jean-Claude Duvalier, président d'Haïti, est renversé. Son départ est perçu, partout dans le monde, comme un signe d'espoir pour un des pays les plus pauvres de la planète. Croyant que le nouveau régime politique mis en place sera plus sensible à une reconnaissance de ses droits à l'héritage de Croix-des-Bouquets, Mia engage, de Montréal, une procédure d'annulation du jugement. Anne, sa mère, meurt subitement à la suite d'une querelle concernant l'héritage familial avec sa fille cadette Barbara qui s'est ralliée à Léonie.

Mia assiste aux funérailles. Mia obtient du tribunal le droit de présenter sa requête pour annulation du jugement. Mia affronte Barbara et son amant, le colonel Lionel Entony. Elle est déboutée par le tribunal. Barbara lui demande de quitter Haïti où elle n'a pas sa place parce qu'elle n'est qu'une noiraude, alors qu'elle, elle est vraiment mulâtresse et que de ce fait, elle aura toujours un avantage sur elle. Mia échappe de justesse à une tentative d'assassinat grâce à l'intervention de Yolande Laroche, une amie d'enfance. Elle est emprisonnée sous une accusation de trafic de cocaïne. Elle est violée par ses geôliers. Elle retrouve sa liberté grâce à Yolande qui soudoie ses geôliers.

Pour se venger, Mia incendie les citernes de la rhumerie. Traquée par les hommes de main des membres de sa famille qu'elle a osés faire comparaître en justice, elle quitte Port au Prince pour le Cap Haïtien. Ses tortionnaires retrouvent sa trace, après qu'elle soit retournée sur les lieux de son enfance. Elle fuit

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MONTRÉAL 2009

Haïti sur un radeau de fortune en compagnie d'autres exilés. Après un périlleux voyage en mer, elle est emprisonnée à l'hôpital militaire du camp de réfugiés de Fort Myers en Floride. Pierre Garneau la retrouve et la ramène à Montréal, profondément éprouvée. Les forfaitures de Lionel Entony scellent le triomphe définitif de Barbara.

COMPAGNIE DE PRODUCTION

MATV

4573A Hutchison, suite A, Montréal, H2C 4A1, Québec, Canada

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Courriel : inangelus@hotmail.com

Contact : Marie-Ange Barbancourt, Zénon Olejniczak

PARTENARIAT RECHERCHÉ

MATV est à la recherche d'un coproducteur minoritaire historique

HISTORIQUE DE LA COMPAGNIE

MATV est une compagnie de production cinéma, vidéo et multimédia récemment créée.

LA DÉRIVE DOUCE D'UN ENFANT DE PETIT-GOÂVE

Long métrage documentaire, Digibata, 110 min., budget :150,000\$

Langue de la version originale :français

Lieux de tournage : Montréal, Paris, Saint-Malo, Lyon, Vienne, Mulhouse

Date du tournage :2008-2009

SYNOPSIS

Dany Laferrière

La dérive douce d'un enfant de Petit-Goâve

Pour souligner les 25 ans de la parution de son premier roman, Comment faire l'amour avec un nègre sans se fatiguer, un documentaire retrace le parcours de l'écrivain québécois originaire d'Haïti.

Ce documentaire présente un voyage intime avec Dany Laferrière, un des écrivains les plus importants et originaux des dernières décennies. Connus pour sa fermeté, sa force et son honnêteté parfois brutale et inconfortable, Laferrière, présente à ses lecteurs une image du « Premier monde » d'après le regard d'un homme sauvage, mais lucide, assoiffé de vie et de littérature et à l'appétit vorace pour tout ce que la vie lui offre, absolument tout.

La dérive douce d'un enfant de Petit-Goâve est un parcours, où l'on accompagne Laferrière dans une douzaine de villes, dont Paris, Lyon, New York, Montréal, Vienne, Port-au-Prince et Petit-Goâve (sa ville natale). On marche à travers les rues de Port-au-Prince pour se rendre jusqu'au mythique village pêcheur : Petit-Goâve. Ces lieux ont marqué son enfance et même aujourd'hui, ils représentent sa source principale d'inspiration.

La promenade en Haïti, pays de contrastes où un bonheur sensuel côtoie une violence anarchique, nous mène à des réflexions sur l'exil sur l'Haïti de son enfance et sur celui d'aujourd'hui. Et là-bas l'énigme du retour est imposée, son dernier livre.

Plus qu'un voyage physique, ce documentaire présente un voyage cinématique et fascinant qui nous plonge droit dans l'imagination déchaînée de l'un des esprits les plus intrigants et fascinants de notre temps.

COMPAGNIE DE PRODUCTION

Faits Divers Média

3553, rue Durocher bur. 801, Montreal, H2X 2E7, QC, Canada

(T) 514 5815696

Courriel :pedr.ruiz@sympatico.ca

Contact : Pedro Ruiz

LE CREUX DE L'HIVER

Long métrage, fiction, couleur, 100 minutes, 35mm, budget: 2,9M\$

Langue de la version originale: français

Lieux de tournage: Canada, date du tournage: septembre 2010

Synopsis

Dans d'une petite ville québécoise, Marc-André, un adolescent de 16 ans, appréhende l'arrivée de Salem au sein de sa famille. Le jeune Tunisien participe à programme d'échange étudiant. Les deux adolescents de la famille, Marc-André et Julie, réagissent chacun à leur manière à l'arrivée de l'étranger. Julie s'entichie du jeune homme, et Marc-André développe avec lui une relation d'amour/haine. Les parents décodent mal les rapports complexes qui se développent entre Salem et leurs enfants. Ils imputent le trouble qui s'est jeté sur leur famille aux clichés de violence qui circulent sur les musulmans. Marc-André provoque alors des situations où il se présente comme le sauveur de Salem. Poussés par l'urgence, ils fuient la maison familiale. Réfugiés dans un chalet, en plein bois, les deux adolescents négocient leurs différences dans une lutte pour la survie. L'arrivée de Julie les force à reprendre la fuite. Leurs routes finiront par se séparer - et la terreur émerge d'où on ne s'y attendait pas.

Traitement proposé

Ce scénario met en scène un adolescent aux prises avec les incertitudes et les conflits qui sont le fait de cette période de l'existence. Marc-André sent que l'arrivée d'un étranger au coeur de sa famille lui fait perdre sa place auprès des ses parents et de sa soeur. Avec Le creux de l'hiver Rodrigue Jean poursuit son investigation de l'esprit nordique, mais en l'abordant en partie dans la perspective d'un personnage du Sud.

Compagnie de production

Filmo

3498, rue Joseph, Montréal, QC, H4G JH9

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Courriel: infofilmo@gmail.com

Contact : François Landry

recherche coproducteur minoritaire

Historique de la compagnie.

Fondée en 1998, Filmo c'est d'abord fait connaître par le film Atomic saké de Louise Archambault, récipiendaire en 2000 du Jutra du meilleur court métrage et honoré de plusieurs prix internationaux. En 2000, la maison de production lance Les fantômes des trois Madeleine de Guylaine Dionne présenté en première mondiale à la Quinzaine des réalisateurs et gagnant lui aussi de plusieurs récompenses internationales. En 2001, Filmo produit le court métrage Bijou de famille du réalisateur Martin Talbot pour qui François Landry agira plus tard comme producteur délégué pour L'annulaire gauche (2005). À titre de producteur délégué, François Landry a également à son actif les productions de Tous les autres sauf moi (2006) de Ann Arson ainsi que La Lacheté (2007) de Marc Bisailon. En 2006, Filmo s'associe au réalisateur Rodrigue Jean. De cette union naît Lost song récompensé du titre de Meilleur film canadien au Toronto International Film Festival de 2008 ainsi que du Grand prix du Festival international de cinéma francophone en Acadie. Lost Song continue présentement son parcours sur le réseau des festivals après une vie en salle dans plus d'une dizaine de villes à travers le Canada. En 2008, avec la collaboration de Sombrero Films (France), Filmo aborde le marché de la coproduction avec Mères et filles (Julie Lopes Curval) mettant en vedette Marina Hands, Marie-Josée Croze et Catherine Deneuve. Filmo est présentement en montage financier et préproduction sur le projet La Trace de Rodrigue Jean ainsi que Le creux de l'hiver également de Rodrigue Jean. La compagnie assure également le développement des projets Secrets du tango et Manitoba de la réalisatrice Guylaine Dionne en plus de poursuivre le développement de projets issus d'entente de coproduction.

EN SHOOSH, LAB-E KHAT

Documentary, Digibeta, 52 min. budget :15,000 dollars

Language of the original version : Persian

Location :Tehran, Iran

Date of shooting :May 2009

SYNOPSIS

Shoosh Children's Welfare Place in the South East of Tehran is like a wildlife refuge for street children. Instead of playing and attending school, their days are spent working as street vendors or beggars - often due to their family's desperate financial situation. The Welfare Place was established in 2000 in order to help improve the development of these street children through training courses and collective play. Director Sadaf Foroughi follows the lives of these children both within the walls of the Welfare Place itself and out at work on the streets, and intimately records the daily hardships and tensions they suffer.

DIRECTOR'S COMMENT

In my films, I've always concentrated on social problems, especially working-class women and children problems, in Iran. This project is also in the same direction as my previous films. This time my focus is on child labor. In Iran, like most of the other developing countries in Asia, child labor is a serious and growing problem and poverty is the main reason behind this social phenomenon. Only in Tehran, each day more than 2000 children of a low social class are discouraged from attending school and are forced into street jobs at a young age in order to help to contribute to their families' income. Everyday in the streets of Tehran, at the crossroads or in the metro stations, you can see lots of these children who try to earn money by selling things or begging. The main reason of making this film, for me, is to bring these children from Long-Shot to Close-up by Focusing on their daily life. Despite the fact that most of these children are scared of being filmed and being seen, I try to get closer to them, make them confide in me their deepest worries and fears and talk about their wishes in front of my camera. For me, this is a way to show my audience that these children need attention and support and if one wants to listen, they have a lot to say.

PRODUCTION COMPANY

Sweet Delight Pictures

777, Rue Gosford, Montréal, H2Y 4B7, Québec, Canada

(T) 514 954 1653

E-mail : sadafforoughi@yahoo.com

As an independent filmmaker, I'm looking for worldwide distribution of my film. Since my previous films have been very well received and also influenced some of the existing social situation in my country in a positive way, I wish to present this new film in a high quality to the mass audience around the world in order to help to bring change, even though a little, in the life of these children.

COMPANY PROFILE

Founded in 2005 by Sadaf Foroughi and Kiarash Anvari, Sweet Delight Pictures has been produced many independent short films, low budget documentaries and video art pieces which have been screened in different venues and festivals around the world.

FAKE

Long métrage

Langue de la version originale : français et anglais

Lieux de tournage : Los Angeles et Montréal

SYNOPSIS :

Fake est une comédie cynique au sujet de la poursuite de ses rêves, de notre fascination pour les vedettes et des travers de notre monde médiatique.

Pitch ou un synopsis sur demande.

TRAITEMENT

Étant l'histoire de deux Québécois à Los Angeles, le film se déroule autant en anglais qu'en français. Il a donc l'immense potentiel de plaire autant au Québec que sur le marché international.

COMPAGNIE DE PRODUCTION

Martin Thibaudeau, scénariste

4345 Berri, Montréal, H2J 2P9, QC, Canada

(IT)514-678-1957

Courriel : martinthibaudeau@videotron.ca

PARTENARIAT RECHERCHÉ

Le scénario requiert une coproduction Québec-USA (Montréal-Los Angeles).

Pour l'instant, aucun producteur n'est associé au projet et je suis ouvert à rencontrer des producteurs de cinéma québécois et américains pour collaboration éventuelle.

HISTORIQUE

Écrit et réalisé le court-métrage L'HOMME et la BÊTE en compétition officielle au FFM 2009

Scénarisé le long métrage Lucidité passagère financé par la Sodec:

sortie automne 2009.

Plusieurs années d'expérience d'écriture télé (3 x rien, Surprise sur prise, Radio enfer)

FRAGMENTS OF SILENCE

Feature film, 35 mm, 100 min, budget: 8.1 M
Language of the original version: English
Location: Montreal

SYNOPSIS

A high ranking Catholic Bishop is being blackmailed by an anonymous caller who recites sexually explicit excerpts from the bishop's diary, a diary believed to have been destroyed in a fire years ago, a diary in which the bishop professes his undying passion and commitment to a male paramour. The blackmailer warns the Bishop not to intervene with the tearing down of the Holy Trinity Mission - a rundown Mission that ministers to the ever growing needs of the homeless population. The beautiful Jackie Wade, wife of Pulitzer Prize writer Michael Wade, fights tooth and nail to save the Mission. She leads the crusade to avert its destruction to the ball and chain of greed; greed in the name of progress and development. Jackie's older sibling, Jessica Ryan, runs the marketing division of the family business, Summit Books, where she enjoys personally handling every detail of the launch of Michael Wade's latest novel, "Fragments of Silence" although not nearly as much as she would enjoy handling Michael Wade. A self-made local developer Nick Marino, young, handsome and somewhat cocky, is awarded the right to tear down the Mission and build a lucrative commercial complex with the blessing and support of the local mayor. The enigmatically beautiful, smart and feisty reporter, Angelica Lansing, covers the story for the local television station. When a heated verbal altercation develops between Jackie Wade and Nick Marino, Angelica develops a deep dislike for the seemingly callous and brash Marino. Following a strange turn of events, Nick Marino is accused of murder and finds himself a wanted killer holed up in a farmhouse belonging to Jake Kessler, Angelica's grandfather. Despite Angelica's protests, her grandfather, a retired classical violinist, gives Nick the benefit of the doubt and an opportunity to prove himself worthy of that trust. There is only one road that leads to the truth. It is a road filled with twists and turns that will take our protagonists Nick and Angelica on a journey of self discovery, redemption and love. An action packed, romantic suspense thriller ensues.

DIRECTOR'S COMMENT

The Inspiration: "Fragments of Silence" is a journey that began when I was thirteen years old. It was a couple of weeks before Christmas on a very cold and snowy Saturday morning in Montreal. I accompanied my older brother to go buy guitar strings at a music store downtown. On the side street opposite the store was a soup-kitchen that catered to the homeless. There was a long line of people that stretched down the whole street and around the corner. They stood quietly and patiently. Their clothes were tattered and dirty and hardly sufficient to keep them warm on such a cold winter's day. They all looked sad and forlorn. As we walked by them, the stench of unclean body odor mixed with alcohol and bad breath invaded the air. What I saw, deeply affected me and I was overcome with feelings of sadness and loneliness that brought tears to my eyes. Some of those feelings would manifest themselves again that Saturday evening when I, already an avid film buff, sat down in front of the television set to watch the movie, SULLIVAN'S TRAVELS. By the end of the film, I knew I wanted to become a filmmaker and that one day I would make a film that would capture the emotions I had just experienced that day. The Script At first I wanted to write a script that would translate into a raw and gritty, right in your face documentary about the homeless in the world. But the film SULLIVAN'S TRAVELS came to mind, as seen through the eyes of a thirteen year old boy, who after watching it, had found direction and hope on a day he had seen and witnessed the face of despair. So I decided to write a script that would be entertaining but also meaningful by using a relevant social-political issue, like the plight of the homeless, as a sub-thematic backdrop for the story. I chose such an issue partly to make a statement and partly to enhance the reality of the narrative as it develops and takes its protagonists on a suspenseful, daring and intriguing journey that is filled with both psychological and emotional overtones. The outcome was FRAGMENTS OF SILENCE, a psychological-suspense-action-thriller that is Hitchcockian in spirit, format and flavor. The Film As

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MONTREAL 2009

director, my mission is clear: create a visual world that will echo all the elements of the script and bring to the screen an exciting and riveting tale that will stimulate the viewers' emotions and sensibility as well as keep them at the edge of their seats and entertain them. To accomplish such a task, every aspect of filmmaking will be scrutinized and well planned, placing great importance to every detail of filmmaking. However, choosing a strong cast (preferably an international one that is recognized by distributors) is of outmost importance and essential for me to be able to weave a story that is intrinsically believable though it is fictitious in content. I need to make sure that each character displays the right blend of emotional depth and reality so as to take on a living presence that will make each one of them convincing enough for an audience to want to follow from the film's start to finish. For me it is essential that an audience experience characters that they can identify with, no matter whether they love, hate, feel or not feel for them. There should always be something in a film character that one can find to identify with. Also, it is crucial that the characters not be portrayed as predictable caricatures as they so often are in many of the dramatic action-suspense films. If I were to make references to films that certain elements of FRAGMENTS OF SILENCE could be fashioned after, it would be films like "Young And Innocent", "Saboteur" and "North By Northwest" by Alfred Hitchcock; "Charade" by Stanley Donen; "The Bourne Identity" by Doug Liman, just to name a few. What all these films all have in common besides great acting, great direction and strong content is a fine balance between fiction and reality flavored with a tasteful touch of comic-relief humor. But there are also elements in FRAGMENTS OF SILENCE that make it unique and set it apart from the rest. Though it is an edgy, action-suspense-thriller, it is also a drama that explores human emotions vis-à-vis the human condition, both spiritual and physical. In a metaphysical sense, it has mystical qualities due to the interaction between opposites such as love and hate, hope and despair, pain and pleasure, and ultimately, life and death. It is a film that takes us through a journey of self discovery where redemption triumphs over adversity and faith over cynicism. As a passionate independent filmmaker both in spirit and in heart, I will strive to give FRAGMENTS OF SILENCE all the elements needed for the film to be an international commercially viable product with great potential for success that would make any distributor proud to be involved. I am confident that the film's universal appeal will transcend culture and gender and make this film an unforgettable classic.

Antonio DiVerdis

PRODUCTION COMPANY

Stargaze Pictures
508 rue Cherrier, Montreal, H2L 1H3, Quebec, Canada
(T)514-862-7541, (F)514-844-8938
E-mail: info@stargazepictures.com
Contact: Antonio DiVerdis

PARTNERS AND INVESTMENT WANTED

We are looking for partners - executive producer and/or co-producer - who can bring in 70% of the financing.

COMPANY HISTORY

Stargaze Pictures is a Canadian film production company based in Montreal. This innovative young company was conceived and is devoted to producing unique and original independent feature films that are commercially viable throughout the world. In 2008 it produced its first feature film, SOUTH OF THE MOON. Stargaze Pictures has a few projects in development and is now embarking in the production of its second feature film entitled FRAGMENTS OF SILENCE.

Filmography: SOUTH OF THE MOON - 2008 (Directed by Antonio DiVerdis)

GENERAL BARSKY

Documentary, HD, 52 min., 250,000 EUR

Location : Russia, Poland, Sweden

Date of shooting : 12.2010

This film is about Europeans who play dangerous and violent war games while reenacting the Israeli army. I heard about them after I finished my Israeli military service and sought to meet them without really understanding why. At our first meeting, I was fascinated yet remained very skeptical. At that moment, I decided to make this movie. This is a widespread European phenomena. A few thousand players simulate a realistic battlefield. Each group reenacts a different army, such as World war II Germans and Russians or modern Americans and Israelis. The biggest battles are in Russia while in some European countries such as Germany, they are completely illegal. During the battles, they fight day and night for a few days. The film will follow three members of these teams in their daily lives and in the game. I explore the roots of their attraction to this war game, and more specifically, to the Israeli army. The main character and leader of the Russian team is Yevgeny Barsky of Moscow. He comes from a Jewish family with a strong military tradition - his grandfather Motl Barsky was a WWII general. A few years ago, he immigrated to Israel with his mother and even served in the real Israeli Defense Forces. When he was rejected from an officer's course, he decided to return to Moscow. Once a year, he still rejoins the IDF for his reserve duty. Yevgeny connected with this game because through it he can finally fulfill his dreams of becoming an Israeli commander -- yet only in the forests of Moscow. The second character, Pawel from Cieszyn, Poland, is the leader of the Polish team. He and his team are not Jewish but he is extremely pro-Israel. His grandfather was a German soldier in WWII. Pawel chooses to reenact the Israeli army out of racist motivations against the Islamicization of Europe. The third character is John from Uppsala, Sweden. He is the leader of the Swedish team. He and his team are, like wise, non-Jewish. John is a teenager, searching for the sensation of being a soldier, yet aware of the violent issues behind that. While he grew up in a pacifist home, he still seeks the danger and pain in this game. How will the film look? We will join each character in his daily life and then with the entire reenactment teams in Sweden, Poland, and Russia. We will also follow Yevgeny to Israel where he visits his mother and joins the real IDF for reserve duty. Finally, the three characters and their teams will meet at the big annual battle in Moscow in spring 2010, where 1000 fighters will re-enact a Second World War battle for 4 days. Racism, military fame and the Zionist dream combine together to form the last sequence of the film. I feel that this film must be made, precisely because it stands against racism and violence.

DIRECTOR'S COMMENT

The world of simulation has engaged me since my military service as an IDF combat plane navigator. The simulation in the Israeli air force is more powerful than reality, due for the most part to the physical and mental distance from the battlefield. French philosopher Jean Baudrillard coined the term Simulacra, which denotes a reality in which the ability to discern between reality and its representation is lost, therefore all images take on simulative properties. This story too shifts between the imaginary and the realistic, between a dissipated dream and its renewed appearance. The paradoxical combination of reality and simulation in the context of national identity is what brought me to tell Yevgeny's story. I was particularly fascinated by the situation in which simulation dictates reality, and not the opposite. I met the film's protagonist, Yevgeny, a year ago during his visit to Israel. I could identify with his world that was divided between Moscow and Tel Aviv and his attempt to define his national identity. He told me of his family's military legacy upon which he was brought up and the fact that both his grandfathers were Generals in WWII. The manner in which he defines his identity and on which he was raised, moved me, and I decided to tell his story.

COPRODUCTIONS INTERNATIONALES / PRODUCTION EXCHANGE
MONTREAL 2009

PRODUCTION COMPANY

Mozer Films Ltd.
80 Nordau Boulevard, Tel Aviv 62381, Israel
(T) 972-52-2702000, (F) 972-3-6044515
E-mail : yariv@mozer-films.com
Contact : Yariv Mozer

INVESTMENT WANTED

Looking for co-production opportunities for 50% investment in the Budget.

COMPANY HISTORY

Yariv Mozer, Director and Producer; graduated with distinction from Tel-Aviv University's Film Department. Mozer is the former Supervising Producer of acclaimed Israeli production company "Alma Films Ltd.". He has also served as director of the 10th Tel Aviv International Student Film Festival. In January 2007, Mozer established his own production company, Mozer Films Ltd. Among its productions: "My First War" Directed by Mozer co-produced with ZDF Arte, "The Heart of Jenin" co-produced with EIKON media for SWR and Wide Angle PBS, Israeli Academy Award Nominee "The House on Tabenkin st." and more. Mozer is head of Entrepreneur Production Studies at the Jerusalem Sam Spiegel Film and Television School and also teaches creative production studies at the Tel Aviv University Film and Television Department. Yariv Mozer is a member of the Israeli Film Producers Guild and serves on its board of directors. He is also a member of the Israel Academy of Motion Pictures and the Israeli Documentary Filmmakers Forum.

GIFTS TO THE GODS

Documentary, HD, 2 X 52 or /and 1 X 80, budget : 243.000 Euros
Location : Europe and South America
Original version : English

SYNOPSIS

It is said that ceremonial practices and religious acts are no longer undertaken in modern society; they exist only as man's desperate attempt to find order and meaning in life when existence is threatened. It seems though that ritual is indispensable to man and for this reason he continues to perform sacred ceremonies. Ritual behaviour emerges clearly in the field of religion and especially in the context of the practice of offering gifts to the gods.

The invisible world of faith and fear; hope and prayer. Shooting is taking place in Europe and South America. Shootings will cover a period of three years.

DETAILS RELATIVE TO COPRODUCER AND INVESTMENT

The project is supported by Media Programme of the European Union, and Greek Television. Museums and cultural organisations are also supporting the project. Budget is 243.000 Euros. We are looking for co-producers and Broadcasters in North America and Mexico.

PRODUCTION COMPANY

VERGI FILM PRODUCTIONS
38, Faneromenis Street, Holargos, Athens 15561, Greece
(T) +30 210 6561330, (F)+30 210 6561333
E-mail : panos2k@otenet.gr
Contact : Panos Karkanevatos

COMPANY HISTORY

VERGI FILM PRODUCTIONS is fully equipped with camera and post-production facilities; in full HD. Our films are distributed in Europe and the US. They are presented in major International film festivals; the Museum of Modern Art in New York, and Harvard University.

GITMO

Feature film, HD, 35 mm, 95 minutes, budget:3.3 M\$US

Language of the original version: English

Location: Puerto Rico

SYNOPSIS

Inspired by true events, this drama is an ultra-provocative psycho-political thriller set at a moderate, but Guantanamo style, U.S. detention centre. The movie follows the story of a top American interrogator, Darryl Green, whose mother was killed three years earlier in New York on 9/11. He travels to 'Gitmo' to extract information from one of the 9/11 principal planners, Hassan Ahmed reputed to be the #4 leader in the Al Qaeda hierarchy. Bizarre events unfold, a jail guards and several interrogators are mysteriously murdered - viciously beheaded. Accusation fly as investigators try to determine who is the killer. Darryl becomes a primary suspect. Nothing on this island is as it seems and everything spins out of control as the story reaches a brutal climax.

Gitmo will be shot entirely with hand held HD cameras, creating a dynamic and distinctive look with camera moves and unique angles all contributing to an overall energy and intensity. The overriding aesthetic will be one of a great riddle or mystery to be solved - a complex puzzle for the audience that satisfies not only on the first viewing, but on multiple repeat looks at the same unfolding drama.

PRODUCTION COMPANY

Cinema Esperanca International Inc
60 Browning Avenue, Toronto, M4K 1V9, Ontario, Canada,
(T)(416) 462-0870, (F)(416) 462-1573
E-mail:andre.m.bennett@sympatico.ca
Contact: .Andre Bennett

INVESTMENT WANTED

We are seeking an equity investment of US\$3million from one or more partners. Puerto Rico has already committed US\$300,000 to the project

COMPANY PROFILE

We focus on production, marketing, distribution and international sales; features and documentaries that are thought-provoking, entertaining and theatrically viable for both the Canadian and international markets.

HUBERT CHEZ LES SAUVAGES

Long métrage, HD, 90 minutes, Budget 4M\$
Langue de la version originale : Français et/ou anglais
Lieux de tournage : Québec, 2010/11

SYNOPSIS

Hubert d'Édredon est expédié en Nouvelle-France où il pense se faire une réputation. On lui a tant dit que les Sauvages sont faciles à bernier et qu'on peut facilement s'enrichir en leur achetant des fourrures pour de la pacotille. Mais il arrive au milieu d'une féroce guerre commerciale où un nombre inouï de nations Amérindiennes aux noms imprononçables obligent les Blancs à rester enfermés dans leurs postes de traite. Pour éviter la faillite, le gouverneur du poste de traite, (ils sont trois ou quatre dans un « shack » à moitié construit parce que les ouvriers sont en grève), confie à Hubert la mission de contacter les Kashandkarry afin de conclure une alliance. En fait, c'est une mission impossible visant à se débarrasser d'Hubert. Par chance, alors qu'il est perdu en forêt et poursuivi par des guerriers Agnos'tiks, Hubert croise Bêtalong-keu guerrier Kashandkarry qui vient à son aide et lui permet d'approcher des siens. Chez les Kashandkarry, Hubert tombe follement amoureux de Kisifrott'Sipik, une chamane qui chante ses sombres présages : la fin de l'univers Amérindien, des monstres (bulldozers) rasant les forêts, les nations enfermées dans de tout petits territoires, les rivières vidées de leurs poissons et les forêts de leurs animaux, etc... Elle est folle, disent les sages, mais si charmante pense Hubert. Hubert devra triompher de bien des épreuves, la moindre étant de déjouer les complots de Brattwell le commerçant irlandais-danois-hollandais-suédois-portugais, bref, un sang-mêlé aux stratégies hypocrites qui veut détruire le poste de traite à son profit. Il devra aussi repousser les avances de Bêtalong-keu, à la fois guerrier farouche habile à découper avec ses amis et à coudre des habits à frange, rebref, un guerrier plutôt gai. À la fin, le verdict des sages Kashandkarry tombe : selon leur étude du marché, c'est avec les anglais qu'il faut s'allier. Ils sont les plus riches et les plus forts! Tant pis. Les rêves de fortune de Hubert d'Édredon s'envolent... Et puis non, il ira sur les routes de France raconter ses aventures, et jusqu'à Versailles, là où les belles paroles valent de l'or.

PRÉSENTATION DU PROJET PAR LE RÉALISATEUR

Comédie historique... Mais surtout un film qui casse les idées pré-conçues, les clichés. Certains compareront ce projet aux récents "Astérix...", ou au "Bal des Vampires" de Polanski... Mais il est plus proche de "Buffalo Bill and the Indians" de Robert Altman. Tourné comme un reportage "de guerre", caméra à la main, cette comédie historique aura une esthétique résolument contemporaine. Une fiction tournée comme un reportage sur le terrain. Au bout du compte, ce film fera la démonstration qu'Einstein avait raison: il n'y a que deux choses qui soient infinies, l'univers... et la bêtise humaine. Encore que pour le premier, Einstein avait des doutes !

MAISON DE PRODUCTION

Les Créations KiSS
4573A, Hutchison, Montréal, H2V 4A1, QC, Canada
(T)514-592-8805
E-mail : rcantin@kiss.qc.ca
Contact : Roger Cantin

KiSS produit des long-métrages destinés à un vaste public sur des sujets ayant une portée artistique et sociale. Nous recherchons des partenaires avec les mêmes vues et ayant la possibilité d'assurer une distribution des long-métrages dans les territoires Européens ou Asiatiques.

Vous pouvez télécharger le profil de la compagnie sur
http://web.me.com/kiss2009/uncargopourlafrique/Fiche_KiSS.html

IN THE FIFTH HEAVEN

Feature film : 35 mm, 100 Min, budget :1,200,000 US

Language of the original version :hebrew

Location :Israel

SYNOPSIS

May 1945. World War II is ending. In Europe the earth is covered with blood and in Palestine, the British are still in charge. On the roof top of an isolated orphanage surrounded by golden Wheatfield, British policemen discover the body of a young man, dead from a gunshot. Alongside the body are two people: Maya, a fourteen-year-old girl, her shirt is covered with blood, and Dr. Markovski, a forty five-year-old man with broken eyeglasses. A smoking pistol lies between them. It is a year earlier. Maya arrives at the orphanage with her father. Dr. Markovski, the head of the orphanage, is astonished to see the beautiful girl. He never expected to see her again. He knows her father well, and tells him to take Maya back home. The father refuses. He looks at Markovski and says: "It's time for pay back" and walks away. Maya is thrown into the cruel reality of the orphanage where the girls are maintaining a strict hierarchy between them and play forbidden games at night. Maya's arrival unsettles Markovski. Her presence confronts him with his painful love for Maya's beautiful mother, with whom he had an affair before she disappeared, somewhere in America. Duce, a handsome young man, a fiance' of one of the workers arrives at the orphanage. Maya immediately falls in love with him, try to charm him and gain his attention. She is 14, he is 25. Exploiting her, he builds a weapons cache on the roof of the orphanage, to serve a Jewish underground movement that is trying to drive the British out of Palestine. While the secret romance unfolds between Maya and Duce, Maya unravels the riddle of her life. She discovers that Markovski might be her biological father. In a world full of orphans, she has two fathers and despises both of them. Outside the orphanage, the clock is ticking down to the end of the Second World War. It is V-E Day, the official end of the war. Rejoicing bursts forth from the radio and the dark sky is splashed with fireworks. Markovski plans to take Maya with him and build a new life with her, but Maya plans to run away with Duce and the forbidden love story ends in a single gunshot.

The majority of the film takes place at the orphanage, which serves as a micro-cosmos of a war-ravaged world, filled with pain, joy, endless passion, and hope for an egalitarian world. It features a number of sub-plots relating the life-stories of the orphanage staff, who in a manner of speaking are also orphans, awaiting their salvation. Frieda, a pretty and saintly teacher who at 35 is troubled by her virginity, is ambivalently desirous of Markovsky but eventually finds herself mistress to Wolfson, the son of a philanthropist that supports the orphanage. Wolfson is a successful contractor who works with the British and is proud of it. Berta, a girl from a strict Orthodox Jewish household, finds refuge in the orphanage from her somber family and gives most of her attention to Tel Aviv café life and to a forbidden liaison with Jimmy, a married British officer who is smitten by her and promises to take her with him to London. Pani-Paula, the sharp-tongued, aging stock keeper whose youth has slipped past her, is awaiting a sign of life from her family in Poland. She has nothing in the world but the orphans she is raising at the home. The film is based on the autobiographical novel by Rachel Eytan, which won the Brenner Prize.

Reading Rachel Eitan's autobiography The Fifth Heaven was a transforming experience for me. The emotional orphanhood that all the story's characters have in common was so palpable. Though published at the end of the 1960s, the book remains current, ironic, funny and moving. Its characters are contemporary, daring and exciting, colorful and moving figures who live in an upset world but stay innocent. The film takes place mostly in the ostensibly pastoral orphanage, a lone island where, alongside a world of war, life teems with pain, joy, plentiful passion, and hope for a world of egalitarianism, all this together with an ironic perspective on a whole generation of people who chose to worship an ideal and were magnanimous to others but not to their own children

COPRODUCTIONS INTERNATIONALES / PRODUCTION EXCHANGE
MONTREAL 2009

PRODUCTION COMPANY

Yifat Prestelnic Films LTD
31 Rothchild St., Tel-Aviv 66883, Israel
(T) 972-3-5663882, (F) 972-3-5669779
E-mail : office@yifatfilms.co.il
Contact : Limor Cohen

PARTNER AND INVESTMENT WANTED

Sources of financing already secured: 400,000\$ investment in production from Rabinovich foundation-cinema project. we have a French co producer M.Florence Laneurie-Mercredi Films. We are looking for Canadian co producer.

COMPANY HISTORY

Yifat Prestelnic Films is a boutique production company specialized in feature films & television series. YPF has unique and long terms relationships with her directors and screenwriters. 2009 A periodical feature: "In the Fifth Heaven" Director: Dina Zvi Riklis Supported by the Rabinovich TA foundation -cinema project Co producer: Florence Laneurie - Mercredi Films, France. A documentary: "In her Eyes" Director: Efrat Shalom Danon Broadcaster: Channel 8 and supported by Gesher multi cultural fund 2008 A 3 episodes mini series "Weeping Susannah" based on Alona Kimhi's best seller. Directed by: Lina & Slava Chaplin Broadcaster: HOT 2007 A documentary: A Short Course- "The Life of Tami Ben Ami" Directed by Guy Michael Broadcaster: "Keshet" Channel 2 A documentary: "You name it" Directed by Sigi Marks Arditi Broadcaster: Yes Doc Aviv International Documentary Film Festival - Israel 2008 Tranzyt Documentary Film Festival, Poland. 2009 Winner: Silver Remi Award: World fest Houston International Film Festival Texas- USA 2009 2006 A feature film "3 Mothers" directed by Dina Zvi Riklis *Best Cinematography and Best Actress - Jerusalem International Film Festival *Best Cinematography and Best Costume Design - Israeli Academy Awards *Hamptons, Sao Paolo, Rome, India International Film Festivals 2005 A series of short documentaries - a special project for the Israeli soldiers' Memorial Day. Directed by Uri Bar On Broadcaster: Yes 2004 A TV Drama: "The Witch from Meltchet St" directed by Dina Zvi Riklis Broadcaster: "Telad" - channel 2 The drama was candidate for the best drama award in the Israeli Television awards. International Festivals: Chicago CFF 07, Oulu 07, Kids first!, Istanbul CFF 09, Contra Costa JFF 09 2003 A TV Drama "White balance" directed by Dorit Hakim Broadcaster: Hot International Festivals: Chicago CFF 05, Taiwan CFF 06 San Diego JFF 07, Grand Rapids JFF 07, Vancouver JFF 08

LE VENT DU SUD

Long métrage, 35mm, 85mn, budget 915 200 euro

Langue de la version originale : FRANÇAIS / WOLOF (Langue locale)

Lieu du tournage: SENEGAL

DATE DE TOURNAGE : 01 MAI 2010

Synopsis :

LE VENT DU SUD est un long métrage qui parle des mariages mixtes entre européennes et africains. Partant du simple constat que plus de 70% des mariages mixtes en Afrique sont voués à l'échec à l'exception de certains couples de chef d'états qui confirment la règle. Il est rare pour ne pas dire jamais, de voir un couple mixte de plus 50ans en Afrique. Les unions cassent le plus souvent entre 10 et 15ans de mariage. On dit souvent que l'amour est plus fort que tout mais en Afrique il y a des choses beaucoup plus puissantes que l'amour : ce sont nos réalités culturelles, cette barrière invisible qui rend impossible de telles relations d'amour.

Ce choc des cultures devient de plus en plus une évidence et demeure un problème qui mérite réflexion pour expliquer pourquoi ça ne marche pas ? LE VENT DU SUD essaye d'apporter une vision africaine à ce problème grâce à la magie du cinéma qui est devenu de nos jours indispensable et indissociable à l'expression des peuples.

Traitement proposé :

C'est l'histoire de Ndiadiane, immigré africain expulsé de la France après avoir purgé une peine d'emprisonnement de 05 années pour trafic de stupéfiants. Ndiadiane est débarqué brusquement chez lui à Niodior son village natal où sa famille exploite un champ de maïs. Laisant derrière lui Angèle sa femme blanche et ses deux enfants métis Marc et Yolande.

Nogaye, sa cousine et promise, espère que Ndiadiane va enfin l'épouser. Elle qui l'attendait depuis des années. Les choses se compliquent quand Angèle débarque à Niodior avec valises et enfants pour rejoindre son époux. Mais se résoudra-t-elle à partager l'amour de Ndiadiane avec Nogaye la promise qui s'estime dans son droit absolu ? Les parents de Ndiadiane ne peuvent tolérer un tel mariage de leur fils avec une « femme blanche et de surcroît...non excisée ». Angèle s'est résolue de ne plus vivre sans son mari et Ndiadiane ne peut plus retourner en France étant fiché dans toute l'Europe. Pour sauver son amour, Angèle accepte toutes les conditions imposées par sa belle famille exceptée de partager son mari. Vivre la polygamie, il n'en est pas question pour elle. Face à ce choc des cultures, quel est le destin de ce couple mixte dans une civilisation africaine où les réalités culturelles sont devenues incontournables.

Compagnie :

Racky Films

Cité Djily Mbaye, Dakar, Sénégal

(T) 221 77 515 75 85, (F) 221 33 851 58 97)

Courriel : racky.films@gmail.com

Contact : Ousmane Sall

Détails du partenariat et de l'investissement recherché :

RACKY FILMS cherche un coproducteur canadien (ou coproductrice) pour le projet de film LE VENT DU SUD. Ce partenaire aidera à trouver des fonds de financement au Canada (Europe si possible) pour l'aide au développement et la post production qui se fera au Canada. Bref quelqu'un de très professionnel.

Historique et profil de la compagnie :

COPRODUCTIONS INTERNATIONALES / PRODUCTION EXCHANGE
MONTREAL 2009

RACKY FILMS est une maison de production indépendante basée au Sénégal et spécialisée dans la production de longs métrage, de séries télé et courts métrage, de documentaire et de fictions. RACKY FILMS a pour objectif de promouvoir le cinéma Sénégalais grâce aux partenariats nord sud avec des thèmes de sociétés très actuels.

Actuellement RACKY FILMS est en postproduction sur un film documentaire de 52mn intitulé « Le fanal de St. Louis du Sénégal » et prépare le développement du long métrage « LE VENT DU SUD » projet de film qui a été sélectionné au festival des 3 continents à Nantes 2008 (France) et qui ambitionne de participer au prochain MARCHE INTERNATIONAL DU FILM DE MONTREAL, pour décrocher des partenaires canadiens afin que LE VENT DU SUD puisse souffler en toute quiétude

LYNNE STEWART, AN AMERICAN STORY ÉPISODE # 1

Documentaire, HDV cam, 78 minutes

Language of the original version originale: Anglais / English

Date du tournage: Complété / Completed

Lieux de tournage: / Location: New York

BRÈVE DESCRIPTION DU PROJET / BRIEF DESCRIPTION OF THE PROJECT:

ENGLISH

The cliché after the September 11th attacks was that "the world had changed forever." And in some ways this is true. But more than the Twin Towers may have been destroyed - since that day centuries of judicial protections and procedures have been under attack. In the name of a "War on Terror" there has been a war on justice - and there may be no better example than the prosecution and conviction of one of New York's best known defence attorneys, Lynne Stewart. Her case forms the backbone of this film.

By following Lynne's case, Lynne Stewart - An American Story explores how the Bush Administration used the September 11th attacks to push forward a concerted attack on the American justice system and, in a number of cases, changed strongly held judicial traditions like habeas corpus and the right of a defendant to have adequate legal counsel. Most importantly, this film looks at the long-range impact of these actions and poses the question: "Has something fundamental been altered in the US and international justice systems, impacted individual freedoms and the very essence of democracy - something that will outlive the Bush Administration and persist far into the 21st century? Can the United States change? The new president Barack Obama goes up to the end of his sixth month the White House, proof piles up which show that its government is there only at the beginning of what resembles more and more a lasting and major escalation of American war in Afghanistan.

FRANÇAIS

Lynne Stewart, connue pour défendre des causes difficiles, telles les victimes des débordements de la police new-yorkaise dans les quartiers noirs de New York. On n'aurait pas hésité à qualifier son procès de 'politique' dans la Russie de Staline. Tout a commencé en 2002, quand le ministre de la Justice John Ashcroft a entamé une poursuite contre Lynne Stewart pour complicité de terrorisme. Il réclamait 30 ans de prison contre cette avocate de la défense du Cheikh Abdel Rahman, auteur présumé de la première attaque des tours du World Trade Centre en 1993. Quant aux médias, et notamment la presse nationale et la télévision aux USA, le quatrième pouvoir, ils semblent avoir joué le jeu des conservateurs. Certains prétendent même que dans l'ensemble, les médias relayaient très efficacement la " propagande " du gouvernement, plutôt que de l'examiner avec circonspection et discernement. Cela soulève la question suivante : les Médias aux USA sont-ils suffisamment pluriels pour questionner, voir empêcher la mainmise d'une administration omniprésente ? Le populisme a-t-il de beaux jours devant lui dans un paysage médiatique dominé par les intérêts commerciaux ?

Centré sur la cas de Lynne Stewart, ce film s'interroge sur les rapports entre Justice et Démocratie au sein même du pays qui prétend en être l'apôtre le plus ardent. Nous nous proposons d'étendre ce questionnement à l'échelle internationale, car désormais, les affaires politiques et sociales significatives ne peuvent s'apprécier que dans le contexte d'un seul monde globalisé. Les Etats-Unis peuvent-ils changer? Au fur et mesure que le nouveau président Barack Obama s'approche de la fin de son sixième mois la Maison Blanche, les preuves s'accumulent qui montrent que son gouvernement n'en est qu'au début de ce qui ressemble de plus en plus à une escalade durable et majeure de la guerre américaine en Afghanistan.

COPRODUCTIONS INTERNATIONALES / PRODUCTION EXCHANGE
MONTRÉAL 2009

Détails concernant le(s) partenaire(s) et investissement recherchés/Details relative to partner(s) and investment wanted:

Financement - Financing - LS v State Lies	\$	%	Statut/Status
FCT-PPC / CTF -EIP	70 000	0,53%	√
Financement requis / Seeked financing	275 952	33,63%	
Érezi inc			
Radio-Canada/RDI	85 000	10,36%	√
FCT-PDD / CTF-LFP	99 820	12,17%	√
Crédit d'impôt fédéral / Canadian Federal Tax Credit	88 206	10,75%	√
Crédit d'impôt provincial (QC) / Quebec Tax Credit	161 542	19,69%	√
FCFVI / Canadian Independent Film & Video Fund	40 000	4,87%	√
TOTAL	820 529	100%	

COMPAGNIE DE PRODUCTION

Production Érezi inc.

8-3295 avenue Ridgewood, Montréal H3V 1B4

Tél. : 514-342-7668 Fax : 514-342-8775

Courriel : p.lap@videotron.ca

Personne à contacter : Paul Lapointe

Historique de la compagnie/Productions done in the past:

PRODUCTION ÉRÉZI est une société montréalaise vouée au cinéma documentaire d'auteur. Ses productions les plus récentes sont WATER MARKS (L'EMPREINTE) d'Anne Henderson (2002, 53:54, SRC, CBC, Bravo, Knowledge, WTN), PENDANT QUE COURT L'ASSASSIN de Magnus Isacsson (2004, 69:19, Télé-Québec, CBC Newsworld), EDITH ET MICHEL de Jocelyne Clarke (2004, 49:50, SRC) 20, OPÉRATION RETOUR de Luc Coté (2005, 50:33, SRC, RDI, CBC) et VOICI L'HOMME de Catherine Hébert (2005, 88:00, SRC, RDI) et QUE DIEU NOUS ACCOMMODE de Stefan Nitoslowski, 2009, 83:00. PAUL LAPOINTE a été producteur à l'Office national du film du Canada 1980-1996. Chef du Programme français de l'ONF à Toronto, de 1980-1991, il devient responsable du Studio-D, à Montreal, de 1991 à 1995. Parmi les films produit au cours de cette période, mentionnons L'AVENTURE BIODOME de Bernard Gosselin (1995), BLANC DE MÉMOIRE de Jacques Giraldeau (1995), LA TRAVERSÉE DE LA NUIT de Jean-Thomas Bédard (1995), TU AS CRIÉ "LET ME GO!" d'Anne-Claire Poirier (1997).

EREZI PRODUCTIONS is a Montreal based company specializing in documentaries. Its most recent productions are WATER MARKS by Anne Henderson (2002, 53:54, SRC, CBC, Bravo, Knowledge, WTN), WHILE THE ASSASSIN IS STILL AT LARGE by Magnus Isacsson (2004, 69:19, Télé-Québec, CBC Newsworld), EDITH AND MICHEL by Jocelyne Clarke (2004, 49:50, SRC) 20, CRASH LANDING by Luc Coté (2005, 50:33, SRC, RDI, CBC) and VOICI L'HOMME by Catherine Hébert (2005, 88:00, SRC, RDI) and QUE DIEU NOUS ACCOMMODE DE STEFAN NITOSLAWSKI, 2009, 83:00.

PAUL LAPOINTE worked as producer at the National Film Board of Canada from 1980-1996. Head of the Ontario French Program Centre in Toronto, from 1980-1991, he took charge of the Montreal French Program "Studio D" in 1991 until 1995. Among the films produced over that period are THE BIODOME ADVENTURE by Bernard Gosselin (1995), BLANC DE MÉMOIRE by Jacques Giraldeau (1995), LA TRAVERSÉE DE LA NUIT by Jean-Thomas Bédard (1995), TU AS CRIÉ "LET ME GO!" by Anne-Claire Poirier (1997). 1432 RUE DE BLEURY, MONTRÉAL (QC) CA H3A 2J1 T: 514 848-7171 - F: 514 848-3886 - e: filmmarket1@ffm-montreal.org

MEKIMI

Feature film : 35 mm, 100 Min, budget : 1,000,000 US \$
Language of the original version : hebrew
Location : Israel

SYNOPSIS

Mekimi- Full length feature - synopsis By Tamar Marom & Ram Nehari Tel Aviv 1994: Alma's life (22) is heading in the right direction. A promising media personality, bright broadcaster and even a promotional campaign that would financially and professionally catapult her. She has a successful boy friend, Guri, artistic intellectual friends and a proud family. But something doesn't quite tick in her heart. Something isn't right or fulfilling. She decides to make a change. She breaks up with Guri and moves in with her friends, Yonatan and Noga, to a cheap condo by the sea. They all came from broken homes, and together they created an alternative family. Their fourth partner in the condo is Ben, a mysterious and handsome 26 year old student of filmmaking. Alma is attracted to him, tries to get close to him and his friends, Michael and Brener, who are mostly busy surfing and doing drugs. Alma wants Ben because he's unattainable and she feverishly courts him. Her sister Shira, who's in the army, senses that something serious is happening between Ben & Alma. The end of their condo lease signals the end of that alternative family. Alma and Ben spend their last night in the condo on a balcony mattress, listening to their friend Yonatan on the radio broadcasting something special for them. Alma & Ben fall in love and move in together. They make their new home a sanctuary. Alma meets Ben's eccentric but sweet sister Dalit. Alma is still successful in her job and together with her new boy friend and her beautiful apartment it seems life is going in the right direction. But deep inside she still feels restless, empty and self destructive. Alma & Ben relationship is misanthropic and drug riddled with no prospect. One night, Brenner comes to the apartment all excited about meeting Daniel, a Breslav penitent whom he gave a ride. Alma and Ben are bemused and dismissive, but Brenner's excitement doesn't fade. He makes a surprise visit to a beach in Sinai, where Alma and Ben are vacationing, and hands them a book by Rabbi Nachman from Breslav. Ben reads the book and while unimpressed still promises Brenner that he would go with him to just one seminar by Daniel and in return he should stop bugging him about it. Ben goes to the seminar and promises he'll be back within an hour. He comes back in the middle of the night confused and distraught after visiting rabbis' tombs in Zfat. Alma is convinced that Ben has gotten deep into this new world. Ben keeps on going to seminars and he is changing right before her eyes. Ben persuades Alma to go with him to Daniel's seminar to see what it's all about. Alma arrives at the seminar but walks out in the middle, wondering the streets, dazed and confused she feels religion will destroy the world she came from. Ben sinks deeper into religion and tradition, and when he brings Alma candle sticks as a gift she loses it and tells him she's leaving, leaving him and going to Amsterdam. Ben tells her he'll go along with her. They both embark on a self indulging trip as they only want to get stoned, spent money and to recreate the freedom they once had. They realize in Amsterdam that their trip is ill fated. They can't be what they once were. Amsterdam feels like choking. Ben is restless & Alma just wants to escape again. In the middle of a cold winter night, they escape to the northeast point in Holland-Emland. They are looking for a place to sleep in that secluded frozen town. A motel owner greets them, excited that they are Israelis. He's Jewish too and reminds them that today is Hanukah. They light candles together. The next day, Alma and Ben are having a picnic. Ben asks Alma to go back with him, to give him a second chance. They're again in Tel Aviv but the scenery has changed. They quarrel with the rest of the world. Amid a stormy argument with her best & realistic friend - Noga, Alma runs to the kitchen where she experiences a pure moment of faith. It's something completely from within her. Whether it's self persuasion, an epiphany or a miracle is unknown to the observer. Something really dynamic is moving inside of her. She now knows everything will be just fine. Alma and Ben begin to keep the Sabbath and all mitzvahs dealing with a strong opposition regarding their penitence. Her sister Shira blames Alma for betraying her parents and making them miserable. Alma's divorced parents reunite in order to save her, and they turn to Elisha, who used to be religious but is now converting religious people to secular. At the end of a serious debate between Alma and Elisha, he tells

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MONTREAL 2009

her parents that it's too late for her to go back. Alma and Dalit go to the grave of Rabbi Nahman in Uman, Ukraine, where Alma experiences a strong sense of sublimity. Speaking to Dalia, she understands that Ben would want to marry her soon. Alma's suddenly in shock. Is she ready for all of this? Is that what she really wants? As they both return back from Uman, Alma and Ben are no longer touching each other. She moves in with Dalit and practices feverishly religion. She goes to spend the Sabbath at Daniels' and his 8 children and realizes this is the kind of life she should now expect to have. From an independent, groomed and pampered woman, she will become one whose only concern is laundry, nursing and cooking. Alma panics, and when Ben proposes she doesn't know what to say. Should she surrender to love or to fear? Could they really change even though they know each other so well? Finally, she deliberates and decides to give up everything she has- money, career, family, friends and all her belongings- and to go for it. They get married in an orthodox religious wedding, which is a kind of farewell to their older lives. This film is based on the life of Noa Yaron Dayan, who once was a meteor in the Israeli media. Her story of penitence shocked the Israeli public. This film is both a physical and an emotional journey of a modern woman choosing to live like the old Jewish communities in the pre Zionist-educational period. The film deals with feminism, the concept of living a worthy life, devotion, love, faith and redemption.

MEKIMI- "Mekimi" is the story of Alma, a seemingly strong and successful media personality who is missing something that even she can't place. Alma embarks on a desperate search to try to find salvation for her soul. The search that starts almost accidentally gradually becomes a force that turns her world upside down and changes her life completely. The different television shows I've created to date have all focused on female characters. These women are complex, formidable, assertive, and not always nice, and have risen against the conventions of society in a conscious or unconscious attempt to find personal and original salvation for themselves. In the dramedy series "Love Hurts" the heroine, a cynical, sophisticated, urban woman from Tel Aviv gives up on the concepts of postmodern love surrounding her and goes in search of love in an unexpected place, in the arms of a chauvinistic, arrogant and heart-stirring mechanic. The comedy series "Mommy" tells the story of a single woman nearing her forties who rises against the classical model of couplehood and family, deciding to have a baby and to raise it as a single mother. In "Mekimi", the female character Alma's attempt to find salvation is the most desperate, dramatic and extreme of all female struggles I've studied so far as a director. Alma's struggle is a life and death struggle - if she fails, she'll die. This is a struggle between two opposing worlds that are nearly impossible to connect and to bridge. The acuteness of this struggle fascinates me as a director and as an artist, and through it I hope to gradually unearth another profound and hidden layer of human consciousness. "Mekimi" is based on the true story of Noa Yaron-Dayan. The world, as described in her book "Mekimi", has fascinated me for a very long time. The film "Mekimi" is the result of a fascinating study about Noa-Yaron Dayan that I embarked on with screenwriter Tamar Marom, in pursuit of the depths of the heroine's conscience. Visual Vision: The world I want to show in this film is a closed world. Its heroine Alma lives in a vacuum; a world in which nothing really touches her unless it's really painful. Alma describes a world in which she is frozen and unbalanced. A world in which there is nothing to hold on to. This is the world I'll try to create in the film - a claustrophobic, disconnected world: With color, camera movements and sound.

PRODUCTION COMPANY

Yifat Prestelnic Films LTD
31 Rothchild St., Tel-Aviv 66883, Israel
(T) 972-3-5663882, (F) 972-3-5669779
E-Mail : office@yifatfilms.co.il
Contact : Limor Cohen

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MONTREAL 2009

PARTNERS AND INVESTMENT WANTED

Sources of financing already secured: 120,000\$ for writing the script from Keshet a commercial TV broadcaster 11,000 development grant from Keshet, Geshet multicultural fund & Avichai fund. We are looking for European co producers.

COMPANY PROFILE

Yifat Prestelnic Films is a boutique production company specialized in feature films & television series. YPF has unique and long terms relationships with her directors and screenwriters. 2009 A periodical feature: "In the Fifth Heaven" Director: Dina Zvi Riklis Supported by the Rabinovich TA foundation -cinema project Co producer: Florence Laneurie - Mercredi Films, France. A documentary: "In her Eyes" Director: Efrat Shalom Danon Broadcaster: Channel 8 and supported by Geshet multi cultural fund 2008 A 3 episodes mini series "Weeping Susannah" based on Alona Kimhi's best seller. Directed by: Lina & Slava Chaplin Broadcaster: HOT 2007 A documentary: A Short Course- "The Life of Tami Ben Ami" Directed by Guy Michael Broadcaster: "Keshet" Channel 2 A documentary: "You name it" Directed by Sigi Marks Arditi Broadcaster: YesDoc Aviv International Documentary Film Festival - Israel 2008 Tranzyt Documentary Film Festival, Poland. 2009 Winner: Silver Remi Award: World fest Houston International Film Festival Texas- USA 2009 2006 A feature film "3 Mothers" directed by Dina Zvi Riklis* Best Cinematography and Best Actress - Jerusalem International Film Festival* Best Cinematography and Best Costume Design - Israeli Academy Awards* Hamptons, Sao Paolo, Rome, India International Film Festivals 2005 A series of short documentaries - a special project for the Israeli soldiers' Memorial Day. Directed by Uri Bar On Broadcaster: Yes 2004 A TV Drama: "The Witch from Meltchet St" directed by Dina Zvi Riklis Broadcaster: "Telad" - channel 2 The drama was candidate for the best drama award in the Israeli Television awards. International Festivals: Chicago CFF 07, Oulu 07, Kids first!, Istanbul CFF 09, Contra Costa JFF 09 2003 A TV Drama "White balance" directed by Dorit Hakim Broadcaster: Hot International Festivals: Chicago CFF 05, Taiwan CFF 06 San Diego JFF 07, Grand Rapids JFF 07, Vancouver JFF 08

ONLY SUSAN

Feature film, 35mm, 90 min., budget : 1 250 000\$
Language of the original version : English and French
Location : Grand Nord, QC, Dusseldorf or Frankfurt , Germany

SYNOPSIS

She is German, he is Canadian-a young couple, just married and deeply in love .They accept an invitation from Richard to spend their honeymoon at a family lodge on an island in a lake in Quebec's far north.alone. Doris, Richard's wife decides she and Richard should accompany them. Doris dies in an accident during a quarrel with Richard, and he then dies from a shotgun blast. Suicide or murder?

Alcide and Susan are apart at the time of the killings and therefore are the only possible suspects on such a deserted location. Will doubt and fear replace their love ?

Izobel Grondin brings her long passion for horror genre to this her first Feature Film.
Richard Nielsen as screenwriter was inspired by a true incident years ago he covered as a cub reporter in Northern Ontario.

DIRECTOR'S COMMENT

Psycho thriller

PRODUCTION COMPANY

Cova Productions Inc. - Norlicks Productions Lte
500 Joncas, Laval, H7X 2R3, QC, Canada
(T) 514-705-2209, (F) 514-483-1453
E-mail : cova@videotron.ca

PARTNER AND INVESTMENT WANTED

The lead has to be a German actress. The shooting in Germany is another opening for a co-production.

COMPANY HISTORY

Norlicks has been a successful independent Canadian television production company since its incorporation in 1985. Led by its president and founder, Richard Nielsen, Norlicks has earned a reputation for creating high quality, entertaining television.
Cova Production Inc has recently produced two official co-productions with Czech Republic, in bussines since 2003.
ONLY SUSAN is a Norlicks Productions Limited and COVA Productions Limited.

RÉGIONS SAUVAGES

Long métrage, 35mm, 90 min.
Langue de la version originale : français
Lieux du tournage : Québec, France
Date prévue du tournage : 2011

SYNOPSIS

À l'occasion des fêtes de jumelage entre deux villages, l'un Québécois l'autre Français, Thierry, le jeune conseiller en communication du maire du village français, un homme politique important, accompagne à contre cœur sa délégation dans un voyage d'une semaine de canot camping au Québec. Leur guide Québécoise est une jeune femme, pleine d'énergie. Elle le trouve hautin et imbu de lui même, lui la trouve sans intérêt. Une histoire d'amour va quand même naître entre le jeune homme et la guide, alors que tout les séparent. Mais au cours de son séjour, Thierry découvre les vraies raisons de ce voyage. Une magouille de son patron à propos d'un énorme contrat pour la construction d'un barrage hydroélectrique. Thierry, pour une fois dans sa vie, va devoir choisir entre son cœur et l'argent.

TRAITEMENT PROPOSÉ :

Ce film est une rencontre entre "Ridicule" ou l'implacable force du "verbe français" et Crocodile Dundy, la force Québécois de la "nature" dans tous les sens du terme. Il s'agit donc d'une

MAISON DE PRODUCTION

Les productions Ecranhia
6623, Avenue des Érables, Montréal, H2G 2N2, QC, Canada
(T) 514-998-1459, (F) 514-374-8499
Courriel : jeanfugazza@yahoo.ca

PARTENAIRE RECHERCHÉ

Le projet est au stade du développement. Un premier scène à scène est écrit et a déjà reçu des commentaires d'un scénariste français. Ecranhia est donc à la recherche d'un coproducteur Français désirant d'impliquer dans le développement.

ROADS

Feature film : HD, 90 min., budget : 1,200,000\$
Language of the original version : Hebrew, Arabic
Location : Israel
Date of shooting : 02.2011

PREMISE Israel dominates world news for its politics and timeless clash of religions, but far from the cameras and the eyes of government officials, the citizens of Israel wage another war, one that every nation seems to be in battle against - the drug trade and its devastating effect on the world's youth. *Roads* shows a side of Israel seldom seen. It takes place in the Arab-Israeli city of LOD - the center of Israeli drug-trafficking - a place of violence and appalling poverty, long neglected by the government; where a life of drugs seem to offer the only escape. On the surface, it would seem that *Roads* fits neatly alongside other global drug films like *Traffic* to *City of God*, but that would be ignoring the fact that this is Israel - and the three thousand years of bloodshed that soaks deep into the very foundations of this story. Once a stretch of barren desert land until the first Hebrew settlers arrived from Egypt only to be exiled by the Babylonians, a place where St. Peter cured a paralyzed man, where Muslims and Crusaders took turns conquering the other, the war and bloodshed of religions ensued all the way up to the Arab expulsion of 1948. In the city of Lod, history has taught us that only one thing is for certain - anything can happen. Over the course of one single day in Lod, from dawn till dawn, we follow three very different sides of the story - ISMAIL (13), torn between his dream to play soccer and his job as a drug courier for AHMED (24), a Drug Kingpin who sits atop the food chain of Lod and DANIEL (27), an Israeli ex-soldier drawn to Lod by his need to numb himself with drugs due to an unknown trauma caused by his service in the recent Israeli operation in Gaza. These three very different people will be thrown together by their involvement with drug trade and by the end of this day will find their lives forever altered. One will find escape, one will find enlightenment, and one will find death.

Synopsis On the day of Ahmed's sister's wedding, as Ahmed takes the place of the absent father for his younger sister YASMINE (18), he sends Ismail out for his daily drug run. Ismail is given a package to hand over to an unknown contact waiting on the other side of the train tracks. Ismail had never ventured this far for a deal. But today, this is no ordinary drop off. Ismail heads off towards the tracks, on his way he pauses to watch the kids play on the dirt soccer field. The love of the game is written in his eyes. The kids call him "Ronaldo" and shout out to him to join in, but now Ismail's at work and work comes before soccer. His gaze is interrupted as he notices an awkward looking boy selling drugs at the corner. This is his younger brother, RIAD (10), saying that he also started working for Ahmed. Ismail looks like he just took a punch to the gut. His younger brother is walking in his footsteps and will also be used as Ahmed's drug courier. On the other side of town, Daniel arrives at his security post along the train tracks which border the neighborhood like a barrier. He has been her many times before. For two years now Daniel has barely held his job as a guard for a two-bit security company, often the only job for ex-combat soldiers. It was through this job that he found himself in Lod, and it was in Lod that he found his love for drugs. As Daniel watches the kids dealing across the tracks, he scores some drugs from his usual seller. We can sense the many demons and past experiences, which brought Daniel here. Meanwhile Ahmed is at home with his sister's groom, almost the only man in Lod unattached to the drug life, who plans on leaving the neighborhood and going to study law in Egypt, basically living the life Ahmed had hoped for himself. While they talk together with the neighborhood Sheikh (Muslim leader) about the traditional signing of the contract passing his sister over to her husband, Ahmed's contact comes barging in. Knowing Ahmed's business in the neighborhood, the guests leave the room immediately. Ahmed learns that Ismail never carried out the drug deal. On the other side of the tracks, a drugged-out Daniel notices his security-issued handgun is missing. As he is relieved from his post, Daniel gets in his car and enters the neighborhood in search of the kids who sold him the drugs. He recalls them playing around with his handgun while he was shooting up. Across town, Ismail and Riad are now in their bedroom. Ismail tells his brother that they're leaving Lod once and for all. Without a response, Riad instantly disappears out of the bedroom. Once alone, Ismail lifts a loose floor

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MONTREAL 2009

tile beneath his mattress, reaches in and removes cash he's saved from dealing, reaches back in and now gently pulls out a crumpled newspaper ad, then reaches beneath the tile again and this time pulls out a handgun. He puts all these items into his backpack and leaves the room. Outside the house, Ismail finds Riad holding a baby lamb and before he can say anything Ahmed's gun-wielding thugs pounce out of nowhere. A chase starts between them through the narrow streets of Lod. Mid chase, Ismail spots Daniel, dazed-off asking around for his gun, sitting alone in his car. Hammering on the window, Ismail immediately pushes his brother into the car and yells at a confused and bewildered Daniel to step on it. The sputtering car whisks off as Ahmed's men fire their guns. Daniel still drugged out and not understanding how he got into this situation, races through the narrow alleys, almost hitting people and animals on the way, knocking down clothing lines and scattering chickens in the street, ultimately crashing into an alleyway. After getting out of the wrecked car, Ismail leads them running for cover into the Mosque through a back door. Once inside, Ismail, with his gun in his hand, watches from the window, as he calms his injured, panicked brother down, telling him to keep the whimpering lamb quiet. Daniel, now coming out of his drug trip, begins to take charge and treat Riad's wound from the crash. Ismail is surprised to see the experienced soldier instead of the Israeli druggie he is so used to. As Ahmed's yard starts to fill up with gift-bearing guests arriving for the wedding, THE BEDOUIN appears. He is the contact who was supposed to receive Ismail's package. Ahmed was transferring money to the Hamas in Gaza by the Bedouin to fund their militant Palestinian group after the recent Israeli operation. But Ismail has the money and is nowhere to be found. Ahmed can't believe that Ismail, whom he took in and protected from his abusive Father when he was barely 9, treated him like a son, now turns his back on him and steals from him. Ahmed looks like his whole world is about to crumble but he continues walking the fine line of acting father on his sister's wedding day and brutal drug lord. As the traditional Arab drums start beating, Ahmed orders his men to find Ismail and the Jew who helped him, as he begins leading the customary wedding parade through the neighborhood. The women carry plates of food and live chickens, the men play music and fire rifles into the air in celebration, as Ahmed, beside his sister and her groom, leads the parade. Daniel, now out of his drug trip, fully realizing the situation they're in, asks Ismail if he has a plan to escape and in response Ismail takes the newspaper ad out of his backpack. Daniel reads the advertisement for a Jewish-Arab boys' soccer camp in southern Israel. He senses the fear in Riad's eyes and the hope in Ismail's, as he begins to realize that these kids can actually have a future for themselves outside of Lod. As Ahmed's men cover the neighborhood and its borders, and as the gunshots and drums of the wedding parade sound through the streets, Daniel makes an internal promise to himself that Ismail and Riad will get out alive.

Director Lior Geller extensively researched the project in the Arab neighborhood of Lod where I spent three years in the Arab drug neighborhood and was taken in by one of the three main drug families. Spent hours with them, was led into the cellars where children seal the bags of drugs by burning wax from a nearby candle, listened to the stories of the dealers on how they smuggle in pure heroin by way of the Arab Bedouins in the south, spoke even with the Lod police, and met the real-life individuals upon whom these characters are based. I myself was an Israeli combat soldier, in the Palestinian territories and in Lebanon. I based the character of the ex-soldier on myself and on soldiers from my unit, who first took me to Lod in search of drugs. Years later I understood that the experiences in the territories made me not only want to give a voice to the Israeli Arabs of Lod - Palestinians living in Israel, presumably Israeli citizens, who are severely abandoned by the government they are citizens of and now seem almost forgotten - but also tell the story of Israel's ex-combat soldiers, traumatized by their service, abandoned by the government they gave their life for. THE FILM Roads is based on real individuals and true stories, therefore we will use a verite-style hand held camera, mostly non-actors from similar backgrounds, utilizing our exclusive access to shoot entirely in the actual locations of the neighborhood. In addition, my work with the same crews on both documentary and fiction projects will give Roads its real-life documentary feel, while being seen through the eyes of our 13 year-old central character.

PRODUCTION COMPANY

Mozer Films Ltd. Yariv Mozer
80 Nordau Boulevard, Tel Aviv 62381, Israel

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MONTREAL 2009

(T) 972-52-2702000, (T) 972-3-6044515
E-mail : yariv@mozer-films.com
Contact : Yariv Mozer

INVESTMENT WANTED

Looking for co-production opportunities and financial investment of 60% of the Budget.

COMPANY HISTORY

Yariv Mozer, Director and Producer; graduated with distinction from Tel-Aviv University's Film Department. Mozer is the former Supervising Producer of acclaimed Israeli production company "Alma Films Ltd.". He has also served as director of the 10th Tel Aviv International Student Film Festival. In January 2007, Mozer established his own production company, Mozer Films Ltd. Among its productions: "My First War" Directed by Mozer co-produced with ZDF Arte, "The Heart of Jenin" co-produced with EIKON media for SWR and Wide Angle PBS, Israeli Academy Award Nominee "The House on Tabenkin st." and more. Mozer is head of Entrepreneur Production Studies at the Jerusalem Sam Spiegel Film and Television School and also teaches creative production studies at the Tel Aviv University Film and Television Department. Yariv Mozer is a member of the Israeli Film Producers Guild and serves on its board of directors. He is also a member of the Israel Academy of Motion Pictures and the Israeli Documentary Filmmakers Forum.

SALMA

Documentaire : HDV, 52 min., budget : \$40 000
Langue de la version originale : Français
Lieux du tournage : Dacca, Bangladesh
Date du tournage : Septembre à Décembre 2009

SYNOPSIS

Salma est un documentaire qui traite d'amour, de succès et de déchirements. Situé dans les profondeurs des ruelles de Dacca, capitale du Bangladesh, le film raconte l'histoire de Salma, adolescente qui découvre les mystères et richesses de la communauté transsexuelle de son pays. Ayant quitté sa famille et son village, Salma découvre maintenant, grâce à sa guru et nouvelle famille, la vie urbaine en tant que jeune Hijra à la recherche de son identité, en quête d'amour et surtout, d'amitié. Déchirée entre sa jeunesse et son désir d'être femme, Salma sera confrontée à des événements qui la forceront, elle aussi bien que le spectateur, à remettre en questions ses idées préconçues sur la féminité, la sexualité, la famille et l'amour

À mi-chemin entre la fiction et la réalité, Salma est bel et bien un documentaire, mais il emprunte les caractéristiques de la fiction. L'histoire se déroule sous les yeux du spectateur sans que la caméra ou la réalisation ne soit sentie, et la narration est faite par les personnages eux-mêmes. Cette histoire d'amour et d'amitié entre mère et fille est mise en évidence par les contrastes de la vie bangladaise: où la pureté de la jeunesse rencontre les recoins les plus sombres de l'humanité, le calme de la campagne verdoyante contraste avec une ville sale et surpeuplée.

MAISON DE PRODUCTION

Les Films Bis
3460 Simpson app. 902, Montréal, H3G 2J4, Québec, Canada
(T) 514.812.7499
Courriel : kmac@bisfilms.com
Contact : katherine Macnaughton

PARTENAIRE ET INVESTISSEMENT RECHERCHÉ

La pré-production de Salma est terminée et la production est sur le point de commencer. Nous sommes à la recherche de partenaires pour la production, mais tout particulièrement pour la post-production, diffusion et la distribution. Salma est un documentaire de 52 minutes filmé entièrement au Bangladesh. La langue est le Bengali avec sous-titres français, mais il y a possibilité de travailler sur une version anglophone également. Nous sommes ouverts à différents partenariats, mais désirons garder minimum 51% des parts et droits.

HISTORIQUE DE LA COMPAGNIE

Les Films Bis s'agit d'une compagnie de production Montréalaise établie depuis mai 2008. Elle spécialise en courts-métrages de fiction et autres, en vidéos corporatives, ainsi qu'en vidéo clips. Aussi, notre entreprise invite les femmes à participer pleinement au processus de création au sein de nos productions. En facilitant leur rôle de réalisatrices ou de scénaristes, nous espérons contribuer de façon importante à leur représentation dans l'industrie du cinéma. Aude Leroux-Lévesque est la réalisatrice et j'agit en tant que productrice. Finalement, en travaillant sur ce projet, nous espérons permettre une meilleure visibilité et compréhension sur la situation des Hijras et les préconçues qui y sont associées.

SIDELINE

Feature film. 35 mm, 90 minutes, budget:\$3.5 million

Language of the original version:French

Location:Quebec

SYNOPSIS

On the edge of bankruptcy, a traveling salesman Alex wants to save the farm he inherited from his grandfather. While creditors are chasing him, and knowing that, by selling his land, his financial problems would end, Alex will not abandon his dream. Destiny takes an unforeseen turn when he meets Grace, a woman with lots of secrets. Her brother offers Alex a money making proposition. Alex accepts, but as he finds out, there is no such thing as 'easy money'....

The universal story will be treated in a novel manner, juxtaposing human values and conflicts in unexpected ways with a surprising ending.

PRODUCTION COMPANY

Cinema Esperanca International

60 Browning Avenue, Toronto, M4K 1V9, Ontario, Canada

(T)(416) 462-0870, (F)(416) 462-1573

E-mail:andre.m.bennett@sympatico.ca

Contact: Andre Bennett

We are looking for North American and European broadcast and video distribution presales.

COMPANY PROFILE

We focus on production, marketing, distribution and international sales; features and documentaries that are thought provoking, entertaining and theatrically viable for both the Canadian and international markets.

SONIDOS VIVOS

Documentary, HD, 72 min, budget :\$ 345,260.00
Language of the original version : French - Spanish
Location : Peru - Canada 2006 - 2009

A Peruvian kid lives a joyful childhood in Lima, the Capital City in Peru, until his brother starts to suffer from asthma. This unfortunate fact forces the child to move along with his family to Huancayo, a small city in the highland of Peru. At 11 years old, the kid feels lost among the things in this new world where there are no buildings but mountains, where the faces of his former classmates have changed and so their ways to have fun. The kid has to replace the usual soccer games and video games for the zampoña, a pre Inca instrument that constitutes the center of the playful universe for the boys in Huancayo. In this way, the little child finds in music the best way to adapt himself to his new environment and also discovers what would be later the main passion of his life. As time goes by, carrying this indelible experience in his heart, the kid, now as a grown up and musician, dreams about showing to other people what he learned as child in a chance way. But this dream would have to wait for years until the musician wins a residence from UNESCO by which he is confronted to a challenge extremely hard to accomplish: to go to a far and unknown country - Canada -, gather a group of musicians from all over the world and teach them the secrets of Peruvian music, and finally stage a concert to show the final result. Also the musician is given a hard deadline: two short months. With basic knowledge of French and carrying a suitcase and some instruments, the musician arrives to a gelid country, with no familiar faces around at all, with only the music from his homeland as a mission and company. The search for the other artists to work with begins but they hardly understand what is this about. After many calls and long explanations, the Peruvian musician convince them and finally get to form a working group. Musicians from Asia, Europe, North America and Latin America join forces and the work begins. It's hard for them to understand each other, everybody is an stranger in an strange land and time is short and cruel; however the universality of music begins to function magically, it begins to be the common language among many different languages. The day of the show arrives with sold out venues and the artists witness the result of an astonishing intercultural experience, one that has been hard but extremely enriching. UNESCO grants the show with honors that no one has ever received before, even though the best is yet to come. Once the work is finished, the Peruvian musician realizes that the most interesting thing about all this has been the journey and not the destination, realizes that during those short two months he has been able to get involved with the spirit of his musicians, that all of them have a peculiar personal story and share, all together, the runaway fate of those who escaped from their lands to arrive to an strange country, taking the music and their own bodies like their most safe homelands. A Chinese musician escaping from an absurd tradition that forces you to get married with someone you don't love, a Vietnamese boy clinging with his whole family into a precarious boat in the middle of the night to escape from war, and to never see his homeland again; a passionate Turkish musician getting away from the religious intolerance of his Muslim country and later bad dreaming of guns pointing at his head, or a Colombian man saving his family from getting killed by the local guerrilla and the drug dealers. All of these men, among others, were the ones that helped the Peruvian to make his childhood dream real, the ones that celebrated along with him the victory of music as a triumph of life, no matter what pain may had come in the way. Cheerful and wanting to expose in his own country the accomplished work, the Peruvian musician wants to go further and settles a new goal: convince the other artists to play Peruvian music in Peru in front of large Peruvian audiences. The musicians refuse, doubt, feel that the challenge is beyond their reach, that somebody is going to point at them as impostors. However, trusting in the quality of the show, the Peruvian insist, have long talks again and finally convince the others. The show arrives to Peru and then again starts another amazing intercultural exchange experience. The musicians get to know a new land, to know the place where the music they learned to love, in those two months, come from. The audiences get amazed, celebrates and the Peruvian musician feels the joy of seeing his dream come true in his own country, but

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MONTREAL 2009

also remembers all the personal stories behind, the whole process of uniting people so different through music and getting together at last with this universal language, just like the kids did in Huancayo so many years ago.

Since the very moment I became interested in the music of my own culture I fell in love with it. I always had the dream of showing and sharing it, to make other people feel the same emotion that I felt when I was child about the sound of a Charango or a Zampoña. This interest began to develop when I started to compose and communicate myself through the instruments that I learned to play. When I was 23 years old I used to dream about finding a language that allows me to speak with any people in the world, a breaking frontiers language. I thought about music but still in a improbable way. Now I'm 34 years old. 5 years ago I planned the "Sonidos Vivos" (Living Sounds) project, the one that with the support from UNESCO made this old dream come true. Musicians from Vietnam, China, Turkey, Canada, Venezuela and Colombia speak now through Peruvian music and enjoy it. This unique experience of musical living together and intercultural exchange with no frontiers, religions or languages is the living proof of the universality of music. I believe there's no better way to share what this experience meant to me than to tell it through a movie, and communicate how the destiny allows you to meet so complex and amazing human beings, born thousands of kilometers away from each other, culturally so different but at the end united by a same powerful language: the music. Lucho Quequezana

PRODUCTION COMPANY

CABINA LIBRE

Av. Larco 743 - Of. 405 - Miraflores, Lima, Lima18, Lima, Peru

(T) 511 - 4468090

E-mail : documental@cabinalibre.com

Contact : Lucho Quequezana

PARTNER AND INVESTMENT WANTED

Looking for financial support in co -production aspects as well as distribution points, selling agents and intercultural issues related companies.

COMPANY PROFILE

Cabina Libre is one of the best Peruvian companies working in the audiovisual field for 7 years. It started as one of the most innovative post production enterprises by winning several prizes in the making of soundtracks for films, documentaries, short films and TV commercials. Its working dynamics made of Cabina Libre a fast growing company that nowadays can develop all kind of works in its professional field, including multimedia projects, film production, video and of course the audio aspect that has been always its most passionate task as for this company always welcomes anyone who wants to communicate or express something. Awards and Honors:- First prize winner in the CONACINE 2001 for best short film - 2001- Firts AIFF prize winner for best TV spot commercial - 2004 - CONACINE award 2007 for best soundtrack.- Winner of the CONACINE documentary project award 2008 for the documentary project "Sonidos Vivos".- IBERMEDIA winner for the documentary project SONIDOS VIVOS 2009

THE BANDIT BLOOD WELKS

Feature film : 35 mm, budget : 15 million

SYNOPSIS

HOLLIS WELKS (male, 30's) starves with his family on the Western plains. Seeing his son on the brink of death, he tries to steal some food for his family, but is caught by the SHERIFF (male, 30's) and his deputies. In prison Hollis teams up with a raffish old inmate SLIM (male, 65), and together they escape the prison and head up into the Rockies to rob the mining communities. During their first robbery, Slim is killed by a shot in the head, and Hollis is only able to escape after a daring gunfight, and because a young girl ALLY (12) saves him. Back on the plains, the powerful company that owns the robbed bank hires the Sheriff. Meanwhile, lost on the trails up in the mountains, Hollis saves Ally from a life of prostitution. Ally tells Hollis of the richest mine in the territory on Blood Peak. Hollis and Ally successfully rob the town's bank, but on making their escape they run into the Sheriff and his Posse. A chase ensues. Hollis is critically shot in the fight, and as he loses consciousness, he looks up to see a native BRAVE (30's) looking down on him. Hollis wakes in the middle of a Native village. Aware that Hollis is with the Natives, the Sheriff unites with the US army. The Native village is attacked and decimated by the army. During their escape, Hollis rescues a screaming INFANT from its dead mother's hands. Another chase ensues, but Hollis realizes it's useless. He tells Ally to ride on with the Child. Hollis stays to hold the posse off. Hollis sacrifices himself and is shot and killed. That night Ally rides through a deep blizzard, clutching the Baby. Just when all seems lost, she happens upon a cabin in the mountains. The film ends in deep night as everyone sleeps, and Ally cares for the Child.

DIRECTOR'S COMMENT

THE BANDIT BLOOD WELKS is a film about a Civil War Veteran turned outlaw after his family dies of starvation. On the run from the law, the man finds his salvation through his relationship with a young girl he saves from a life of prostitution. The film is loosely based on Victor Hugo's classic LES MISERABLES, moved to the American old west. As a filmmaker and artist, my chief concern is creating a work that can come across as an experience, and in cinema that experience should be explicitly visual. I am first and foremost interested in creating what Alfred Hitchcock called pure cinema, cinema experienced as a visual medium. That experience should be dramatic and impactful on a visceral, psychological, and ultimately spiritual level. I am interested in Hugo's novel because as an artistic masterpiece it strikes the audience on every level. Through the power of its character and narrative it gives us the full artistic experience. As Hugo used the Revolution, certainly a mythic era for France, to connect to his audience, I use the old west, America's own mythic age. Therefore with THE BANDIT BLOOD WELKS, characters and situations are changed to affect the contemporary audience. Political concerns that face us, such as the plight of returning war veterans, and the conflict between the individual and the corporate financial structure are examined, as well as larger existential, moral, and spiritual questions that face all men of all generations. THE BANDIT BLOOD WELKS is above all a cinematic experience that hits its audience on all levels, sending them on an intensely emotional, cathartic adventure. In the world of crime, corruption and greed, where life matters less than a morsel of gold, there is still a possibility of redemption. Chased across the mountainous tracks by the remorseless Sheriff and his Posse, encountering the tragedy of the Indian wars, a lost man saves a girl-child and is in turn saved by her. In a manner of such classic films as PROFESSIONAL or TAXI DRIVER, we rediscover the value of friendship between two seemingly doomed people, whose mutual bond brings innocence to where there was just corruption. BANDIT BLOOD WELKS portrays an essential human condition - that of a man's journey through loss, darkness and confusion, and ultimate emergence into the light.

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MONTREAL 2009

PRODUCTION COMPANY

Zyzak Film Company

3203 Nebraska Ave. Suite 1, Santa Monica 90404 CA, United States

(T) 310 460-9792

E-mail : zyzakmagdalena@gmail.com

Contact : Magdalena Zyzak

PARTNER AND INVESTMENT WANTED

We are looking for investors and production companies to attach to the project.

COMPANY PROFILE

Zyzak Film Company was established in 2005 by a writer/producer Magdalena Zyzak and writer/director Asiel Norton, who met at the University of Southern California film school and decided to make films on their own terms. They shot their first film project REDLAND, on location in the redwood forests of Northern California. A 35mm film REDLAND tells a story of a family struggling to survive in rural America during the Great Depression, while their daughter's secret affair begins a journey into the unknown. The film is now fully completed and entering the film festival circuit, having its American premier at CineVegas in June 2009 where it was received with great critical acclaim. After the film's premier, Asiel Norton was chosen as one of the Filmmaker Magazine's "25 New Faces of Film" in August 2009. REDLAND is also playing at Montreal World Film Festival as the only US film in World Competition and Vancouver International Film Festival before continuing on its festival tour. The company's goal is to create films that are both classic and modern, with a fresh, bold vision of cinema's artistic, political, and social function. We believe in the power of cinema to captivate audiences, and see it as the most influential and inspired medium of our times. Our aim is to create stories that exist as guiding myths for our generation and the ones to come. Currently, aside from the western THE BLANDIT BLOOD WELKS, we are developing a science fiction project, and a drama about a Jewish woman struggling to survive in the Polish forest during the Nazi occupation of World War II. The woman is forced to take the SS officer, who murdered her husband, as her lover, in order to save herself and the life her child.

THE KID AND THE KITE

Short subject : Digibeta, 24 minutes, budget :10,000\$

Language of the original version : Persian

Location : Tehran, Iran

Date of shooting : Mai 2009

SYNOPSIS

In his search among garbage, a child scavenger is attracted to a picture that has been printed on a piece of newspaper which he finds in a waste container. The picture shows a kid posing for a photo with his kite. This is the beginning of a city adventure which leads the little scavenger step by step through his way to the Paradise Park. The idea of this film came from my observation while the shooting of a documentary about the child labor. The film follows a child worker in his search for childhood. Both documentary and fiction footage in this film try to reveal the truth of the city in which people, busy with their own dailiness, are afraid to remember how easy they forgot what is the way to salvation.

PRODUCTION COMPANY

Sweet Delight Pictures

Rue Gosford, Montréal, H2Y 4B7, Québec, Canada

(T) 514 954 1653

E-mail : sadafforoughi@yahoo.com

As an independent filmmaker, I'm looking for worldwide distribution of my film. I wish to present this short film in a high quality to the mass audience around the world.

COMPANY PROFILE

Founded in 2005 by Sadaf Foroughi and Kiarash Anvari, Sweet Delight Pictures has been produced many independent short films, low budget documentaries and video art pieces which have been screened in different venues and festivals around the world.

THE MAGIC OF LOVE

Animated Feature Film, 35 mm, 85 minutes, budget:\$6.9 million
Language of the original version: English

SYNOPSIS

Sondre, a Norwegian dog who is a farmer, and his friends [Greta Glitz the Magpie, Harold the wise 108 year old turtle, and an anonymous disabled Bat all of whom live in Sondre's barn], have decided to compete in a world class competition. For Sondre, the magical show competition is really about winning the heart of the lovely Elise the fox. The antagonist is the well-known illusionist Diva, Estrella the spider and her assistant Ricky the rat. They want to win the contest at all costs while eliminating the good guys....

Using animals, the story looks at human society and how we, operating from different perspectives, behave under pressure; and how circumstances can change or reinforce our attitudes. The magic show competition becomes the thread accentuating the movie's intent: Real magic only happens through love, friendship, and resolving problems together.

PRODUCTION COMPANY

Cinema Esperanca International
60 Browning Avenue, Toronto, M4K 1V9, Ontario, Canada
(T)(416) 462-0870, (F)(416) 462-1573
E-mail:andre.m.bennett@sympatico.ca
Contact: Andre Bennett

Seventy-five percent (75%) of the budget has already been raised in Norway, through public and private financing. We are looking for a U.S. production partner, an international sales agent, and some European broadcast presales.

COMPANY PROFILE

We focus on production, marketing, distribution & international sales; features and documentaries that are thought provoking, entertaining and theatrically viable for both the Canadian and international markets.

THE PAST IS STILL AHEAD OF HIM

Feature film, HD, final print on 35 mm, 90 mn, budget:\$500,000

Language of the original version:Hebrew

Location:Israel

SYNOPSIS

The story takes place in the late sixties in Jerusalem. A young child's memories of his childhood in his broken home. The Story starts today when Micha (40) is notified of his father's death. Micha's mother, Malka (now 75) wants to go to his funeral and spit on her husband Sammy's grave (we will learn later that Micha's mother has been living separately from her husband for nearly four decades yet never divorced him). Flashback to the late sixties to a very poor neighborhood in Jerusalem inhabited almost entirely with Sephardic Jews, where the family's tragedy takes place. Micha (6) does not speak but listens and is aware of everything that's happening around him. Micha and his sister will find out that their father, Sammy, is seeing another woman. Malka is trying to restore peace in the family yet when after opening a non successful night club Sammy finds himself in debt and Dina, his mistress bails him out of jail. Malka wants him back and does not let go. She refuses to divorce him, constantly trying to win him back in every possible way. The more she tries, the harder Sammy's heart becomes. He does not look back and never returns to his original family. The story is told through the eyes of a little boy who never speaks.

DIRECTOR'S NOTE

It is my life story. My childhood in Jerusalem in the late sixties. A period in my life that left non erasable marks on my character and on the rest of my life. An enormous clash between father who looks for outlets outside the family nest and a traditional mother, very close to religion who is trying, non successfully, to follow her hart and keep the family together. Israel in 1967 is a small country on the brink of becoming a mini empire. The lose of senses caused by the victory over the neighboring countries trickled in to all strata of society, The misleading sense of strength helped create the gap between the mother's conservative way of life and the father's lake of love and responsibility to his family and his search of other dreams. All this rooted in a multilingual and multi cultural society.

PRODUCTION COMPANY

Riki Shelach Productions Ltd.

18 Hanatziv st, Tel-Aviv, 67018, Israel

(T)972522508133, (F)97236243151

E-mail:shel@smile.net.il

Contact: Mr. Riki Shelach

We have \$250,000(American dollars) from the Israeli film fund. We need investment of \$250,000 more which can come from either a Canadian fund or from MG from sales or Distribution

COMPANY PROFILE

Among the films produced by the company are:"ATRUMPET IN THE WADI" "ALTALENA" "TWO MINUTS FROM FARADIS" "AUDITIONS" "WINNING WITH MIKI" "THE SILENCE OF THE SIRENS" "IT'S NOW OR NEVER". And others.The company films won numerous awards, among them:Best film in Moscow Faces of Love-Festival and Best drama at the Haifa int' film festival for "A TRUMPET IN THE WADI", Best drama at the Banff festival in Canada for "Two MINUTS FROM FARADIS", Twice, Best drama at the Israeli motion picture academy for "THE SILENCE OF THE SIRENS" and for "A TRUMPET IN THE WADI".

THE SECRET OF THE TREES

Documentary feature, Digital cinema 4K, 120 min.

Language of the original version : english

Date of shooting : 2011

Synopsis :

Jacek promises his companions he will tell the world the secrets hidden under the trees. He manages to escape from USSR to Persia in 1942.

The Secret of the Trees, is a journey through time (2009 - 1939 - 1942 - 1947 - 2009) a physical journey through the places and events (Derby - Poland - Ukraine - Russia - Siberia - Artic Circle - Central Asia - Iran - Palestine - Egypt - Italy - Derby) and an emotional journey back to our very own roots.

Production company

Los Suenos de la Hormiga Roja slu

46020 Valencia - Spain

(T) 34 96 361 2766, (F) 34 96 361 2766

E-mail : valenti@hormigaroja.com

Web site : www.homigaroja.com

Company history

Production of feature documentaries

A presentation book of the project is available for consultation at the Film Market Reception counter in the Salon Jeanne-Mance of the Hyatt Regency hotel. The presentation is also available on DVD

THE WORLD'S FASTEST SUBMARINE!

Documentary feature : HD, 85 min., budget :125,000\$
Location : Hungary, Canada, USA
Date of shooting : 2009 in production

THE WORLD'S FASTEST SUBMARINE! Global warming. Peak oil. Pollution. Extinction. Most of the planet's environmental problems boil down to one thing; humans can't get enough cheap, clean energy. Finding a real solution has so far eluded the world's brightest minds - except for a Hungarian fighter pilot no one's ever heard of, inventor of the world's fastest submarine. As Soviet troops crushed the Hungarian Revolution of 1956, Joseph Papp narrowly escaped while smuggling highly classified scientific files from behind the Iron Curtain.

Immigrating to Montreal, Papp used his top secret information to build an extremely powerful engine fueled by a super-efficient alchemy of gases including xenon, argon and krypton. Papp installed this in a custom one-man submarine then crossed the Atlantic in 13 hours at speeds in excess of 400 kilometers per hour. Expecting to be embraced as a scientific genius, the Hungarian was instead dismissed as a hoax - he had scuttled the high-speed vessel to prevent the Russians from stealing it.

Unshaken, Papp continued refining versions of his mysterious fuel-injected engine and guarding its secrets with increasing paranoia for the rest of his life. The project survived the scrutiny of a Nobel physicist, killed a bystander during a demonstration when it exploded, and attracted many millions of investor's dollars as well as a litany of lawsuits. Having taken the project's secrets to his grave in 1989, we are left wondering was Papp a visionary, a madman, a con artist, or a little of each? Rival entrepreneurs believe they know, claiming they are close to realizing the Hungarian's dream of cheap, clean energy. All they need is a little more time and a lot more money. The World's Fastest Submarine! takes a strange and humorous journey into Papp's obsessive quest for energy's Holy Grail, with informative detours into the alternative fuel universe of ethanol, hydrogen, even human extracted lipo-diesel. In exposing our addiction to fossil fuel and our desperate need for a viable substitute, The World's Fastest Submarine! ultimately contemplates a more pressing concern: it is not whether a new super fuel can be invented, but whether it will arrive before it's too late to re-invent the reckless way we've been treating the planet since well before we ever discovered oil - no less than our salvation is at stake.

DIRECTOR'S COMMENT

Like Ghost Bird, my previous documentary about the alleged rediscovery of an extinct woodpecker, this film examines timely and global environmental issues by telling a unique story about obsession, hope and the pursuit of an elusive Holy Grail. Joseph Papp's fascinating journey from Cold War fighter pilot and Iron curtain immigrant to his life-long quest to invent a source of cheap and abundant energy provides the film's narrative framework. Current successes and failures to create alternative fuels will contribute sub plots and provide scientific relevance. Focusing on being character driven and stylistically quirky, the film will incorporate the aesthetics of investigative reporting, archival footage, historical reenactments and sci-fi comic books to explore convergent story lines that ultimately raise more questions than they answer. This eclectic and thought-provoking approach will be visually rich, distinctive and entertaining. More importantly, it will engage the viewer by making them an active participant in considering the world's issues and in searching for meaningful solutions.

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MONTREAL 2009

PRODUCTION COMPANY

Small Change Productions, Inc.
2702 8th St., Berkeley, 94710 CA, USA
(T) 510.384.7732, (F) 510.666.8491
E-mail : scott@ghostbirdmovie.com
Contact : Scott Crocker

PARTNER AND INVESTMENT WANTED

Small Change Productions is seeking producing partners and US\$20,000 in production funding. Please contact company for details.

COMPANY PROFILE

Small Change Productions is an independent US production company based in Berkeley, California under the direction of filmmaker Scott Crocker. Established in 1989, Small Change Productions has been making award-winning feature and documentary films for twenty years. Most recently completed is Ghost Bird, a feature documentary which had its world premiere in 2009 at Toronto's Hot Docs International Film festival. Please see www.ghostbirdmovie.com for reviews and screening information.

TRANSITORY INSANITY

Feature film, 90min. budget \$ 400.600
Language of original version: Spanish
Date of shooting: November 2010
Location: Nicaragua

Synopsis

Clara is a young poet who finds herself in the municipal jail of Granada for the alleged murder of her stepfather, who abused her since infancy. Even though she has been advised to plea "transitory insanity", she rejects this strategy, wanting to "assume" the crime, because she had always wanted to kill him. The movie begins when Clara tries to escape from the brothel, where she has been living since she was little, and is caught by her stepfather who, by the end of their struggle, ends up dead.

While imprisoned, Clara meets Adela, an ex guerrilla fighter and current police officer, and they establish a long relationship.

Through a series of flashbacks, we become familiar with Clara's childhood, her misery from being sexually abused by her stepfather, and the pain from being abandoned by her mother, Sofia. We also see her love and passion for nature and poetry. More into her adolescence and at the Granada poetry festival, Clara meets Ramiro, a law student who also play for a rock band. A strong relationship that evolves to love is born, and Ramiro eventually becomes her lawyer.

Clara also befriends a priest, Abel, who advises her to escape those horrid conditions and tries to help her flee, but the deadly struggle occurs beforehand.

At the brothel, despite her mother's abandonment, Clara is loved and cared for by Joaquin, a worker that cleans and gardens the place. Joaquin observes how Clara is being tortured and at the end HE is the one who kills Jacinto, not Clara.

At jail, Clara receives a visit from an unknown aunt, Nelly, who is sister of Sofia. Nelly enlightens Clara of her mother's miserable life, of how Sofia's mother died giving birth to her and how this cause her father to blame and reject her. This guilt induces Sofia to escape with Jacinto. Clara finds out finds out that Jacinto was not her step-father, instead her real father.

After hearing of her mother's tragic story, Clara sympathizes with her mother and begins to forgive her.

Clara is very timid because of the environment of noise and constant abuse, but this instilled in her a great sensibility and love for poetry. This helps her to attain a strong spirit to overcome her situation.

In the end Clara is set free, but she is a changed person through the knowledge of her past. This flourishes a relationship with Ramiro and herself.

LETTER OF INTENTION FROM THE DIRECTOR

Six years ago I filmed a documentary called "Hidden Truths" where I tried to portray the feelings, the lifestyles, the heartaches, and the expectations of various women and men tied to prostitution in the city of Managua.

The documentary received international approval, obtaining various recognitions, but I felt uneasy and wanted to dwell deeper into the reasons why people fall into prostitution—the most common being violence and sexual abuse that many have suffered since childhood and adolescence.

I set out to tell all of their stories, joining all of their experiences into one character, Clara, to dig deeper into her feelings and fears.

The majority of the people that I have met here have impacted me because of their great inner strength in the day-to-day struggle to feed their children. With the intent of symbolizing this, Clara maintains a clear and pure soul despite her abuse and corruptive environment; that is, Clara never prostitutes herself and, instead, becomes a lover of poetry and music.

I am interested in Clara because she is the result of various generations of abuse and mistreat in the family, which she finally breaks the chain of. She is a poet because Nicaragua is "a country of poets". I

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MONTREAL 2009

believe that poetry is the conscience of a country. Nicaragua's history is so linked to poetry that it was a poet who killed the dictator, Somoza.

With Clara's story I want to show that humans are able to survive the worst circumstances and violations to the most essential rights like dignity and freedom, that inside exists the spiritual strength to proceed and remain uncorrupted.

Parallel to the theme of sexual abuse are links to love and heartbreak, since Clara falls in love with Ramiro, who turns out to give her freedom. There are other stories linked to her: father Abel, a tireless human rights activist, Adela, the warden and an ex-Sandinista guerrilla soldier, and Nelly the unknown aunt, who deciphers Clara and Jacinto's dark past.

I plan to film this very intimately, that many aspects are suggesting and captivating to the public. The structure is very simple, but I plan to play with the space-time medium through a non-linear narrative. This way the present and the past intermingle with the magic realism of Clara's dreams, which are linked to understand her true story.

I will demonstrate Clara's world and, through that, the people who have been abused, whose childhood weren't protected nor mended when most needed, but who, in the end, are able to heal physically and mentally. The message is that solutions and exits are always available.

I do not want a triumphal movie but the most real and humane possible. My intention with this movie is to awaken consciousness and support the search of solutions that will exile the evils and problematic cruelties that, disgracefully, is scattered throughout Central America. I do not want Clara to be pitied, instead to a motive of inspiration for courage, sensitivity, and love for life and poetry.

PRODUCTION COMPANY

Gota Films Productions

P.O. Box 3106, Managua, Nicaragua

(T) (505) 88852064

Contact Rossana Lacayo,

E-mail: rossana.lacayo@gmail.com

DETAILS RELATIVE TO PARTNER(S) AND INVESTMENT WANTED:

So far we have 30% of the total budget; we are looking to complete the rest of the investment. The project will be filmed in the colonial city of Granada. One of the actresses is Bianca Jagger, and the music will be original from Carlos Mejia Godoy.

Historique de la compagnie/Productions done in the past:

Gota Films Productions is a film producing company legally registered in Nicaragua under No. 33,514 of page 20, tome 70 from the Book of Registration of the department of Managua, Nicaragua. Its purpose is to produce every type of audiovisual material in Nicaragua as in other countries. Gota Films Productions was founded in the year 2003. Since then, it has produced the following work:

- Hidden Truths (2004)
Awards: Festival de Cine y Video Latinoamericano SURrealidades Bacata (Colombia) 2004 and Festival de Cine de Granada (Spain) 2004
- Raul and Emir (2005)
- Night Breeze (2006)
Festival du Cinema de Bruxelles (Belgium) 2006 Prix La Realisation Integrales, Festival de Cine de Granada (Spain) 2006 Premio a la Direccion de Arte, San Francisco Short Film Festival S.S. (USA) 2006 Award Actress Performance
- Mistaken (2007)
Mention of Honor VI Bienal de Artes Visuales Managua (Nicaragua) 2007
Special Mention Festival Internacional de Cine de Barcelona (Spain) 2007, Prix a L'edition Festival du Cinema de Paris (France) 2008

COPRODUCTIONS INTERNATIONALES / PRODUCTION EXCHANGE
MONTREAL 2009

Awarded Actres Performance Golden Gate Fiction & Documentary Festival 2007, Awarded Art Direction Philadelphia Documentary & Festival 2008

- La encrucijada (2007)
- Libertad (2007)
- YCAZA (2007)
- Daysiry (2008)
- El dialogo permanente (2008)
Festival de Poesía de Granada (2008)
- Minguito : El señor de los Milagros (2008)
Mar del Plata Short Film Festival Mar del Plata (Argentina) 2009 Special Mention
- A quien le importa ¡ (2008)
- KAOS (2008)
- El valor de las mujeres : la lucha por el derecho a la tierra (2009)
- Torovenado (2009)
- Belén en Nicaragua (2009)