

CineLink Drama Project Book 2018

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CineLink Drama Award

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CineLink Drama projects:

- 4 ANATOMY OF A CRIME
- 8 BAD BLOOD
- 12 FRUST
- 14 GREATER THAN DEATH
- 18 THESEUS

MIDPOINT projects:

- 24 ATAVISM
- 28 MOTHER'S GOT A GUN (WORKING TITLE)
- 30 SLEEPOVER
- 34 TRANSIT
- 38 TURBO



ANATOMY OF A CRIME

Ana Tomović, Vuk Ršumović
Serbia

also developed through MIDPOINT TV LAUNCH 2018

After a horrible murder stuns a secluded village in Yugoslavia in 1969, the most famous Belgrade lawyer decides to defend the childless woman he believes was falsely accused of the crime.

Language Serbian, Bosnian
Genre: Crime thriller
Original script
Format: 10 x 52'

Creators: Ana Tomović, Vuk Ršumović
Writers: Ana Tomović, Vuk Ršumović
Director: Vuk Ršumović
Producers: Uglješa Jokić, Mirko Bojović
Production Companies
BABOON PRODUCTION
Splitska 6, 11000 Belgrade, Serbia
+381 64 118 9 888
mirkobojo@gmail.com

WORK IN PROGRESS
Trešnjinog cveta 11, 11070 New Belgrade, Serbia
+381 11 715 7700
production@wipbelgrade.com

Development stage
Treatment, Project Bible, Pilot Script,
Moodboard, Script for first two episodes are
already written.
Estimated production budget for a first season
1.300.000 EUR
Financing in place
50.000 EUR, development money
Production timeline
Final script to be delivered by the end of 2018
Pre-production – 3 months, starting from
January 2019
Production – 3 months from April 2019
Looking for at CineLink Drama
Broadcasters, co-producers

Synopsis of the series

In 1969, an unfathomable murder stuns a secluded village in Yugoslavia: a pregnant woman is killed and her baby cut out and taken from her. VAHIDA HODŽIĆ (27), a childless village woman who claimed the murdered woman's baby as her own, stands accused of the murder. Despite the incriminating circumstances, she pleads innocence. Sensing that the case is psychologically far more complex than meets the eye, the most prominent Belgrade lawyer, PETAR MANAKI (65), decides to take charge of the beautiful Vahida's defence, running up against widespread popular anger. His struggle for Vahida's life will lead to the unravelling of the many dark secrets of this village cut off from the world that will forever change the lives of its residents.

The series follows the investigation and the trial, through to the final verdict, as well as the significant events and specific circumstances surrounding the murder.

It is based on true story.

Story development in season two

Five years later. Vahida just finished law school. She lives in a small rented apartment in a big city and is trying to keep a low profile. She changed her name, and once again, completely changed her appearances. She doesn't have any friends apart from the people she occasionally meets at the law school or the cafe she works in as a waitress. Her only true and meaningful friend is Manaki who is still fighting with his recurring illness. He is her mentor and a strong father figure. With Manaki's letter of recommendation she applies for a job in a big law firm in Belgrade. She starts working as a trainee when the firm gets to defend a Yugoslav diplomat who is accused of killing his lover in Macedonia. It is a complicated case that once again gets the public attention. Vahida is doing everything she can to help the case with her fresh knowledge from the school. Only when Manaki tells her to use her own instincts and personal insights does she start to really help the case. The diplomat meets Vahida and he makes her his main attorney in the court. It is not clear if this is his gim-

mick to please the court with the woman defending him, or is it his genuine belief that Vahida can prove his innocence. The question is he guilty or not is going to plague Vahida who has to admit to herself that she is starting to fall for him.

Creators statement

My great influence, François Truffaut, once said: "Life has more imagination than we do." I couldn't agree more with the gentle and fearless French filmmaker.

The idea for ANATOMY OF A CRIME came from the newspapers. I read an article about the murder case that happened back in the 60s in former Yugoslavia. It was described as the most gruesome crime in the history of the country. Not only that. A crime like that never had happened anywhere in the world. I was immediately intrigued. But actually, it was not the crime itself that attracted me. It was the setting and the specific isolated patriarchal community. And above all, the complexity of the woman accused of murder, the young and beautiful Vahida.

The story of Vahida is a story of a modern femme fatale. She was demonized by rural community as a childless woman. In the end, the vicious crime made her a new person and gave her a new life. She went through a horrifying experience to become socially and spiritually liberated.

My approach to telling the story is driven by strong creative intention. The aim is to reveal a much bigger, underlying issue – the misogynistic and bigoted community of an isolated mountain village. Genre-wise, this is a gripping whodunit and a serialised procedural in the vein of HBO's THE NIGHT OF. And visually, it should be a slow building, atmospheric crime drama. The camera should be slow paced, but moving more often than not. As a contrast to the dark and sinister storyline, it will be warm and bright in colors.

ANATOMY OF A CRIME is a suspenseful whodunit, as well as an authentic depiction of an era, a complex court drama, a compelling character study and a social commentary on a patriarchal misogynist society.

Creators' and writers' biography

VUK RŠUMOVIĆ is an award winning writer/director. He studied film and theatre at the Faculty of Dramatic Arts in Belgrade and Analytical psychology in Belgrade and Zürich.

He is an EPI European TV Drama Lab alumni and an active member of European Film Academy. He is a professor of Film at the FMK in Belgrade. He also works in theatre. In 2014, his debut feature NO ONE'S CHILD had the world premiere at the Venice Film Festival and won three awards: FIPRESCI for Best Film (Orizzonti and International Critics' Week), Best film at Critic's Week and FEDEORA for Best Script. The film has won over 35 awards, among them New Voices/New Visions Award at Palm Springs IFF, Best Film Award at GoEast FF, Best Director Award at TarkovskyFest.

ANA TOMOVIĆ was born 1979 in Belgrade. In 2004 she graduated Theatre Directing at the Faculty of Dramatic Arts in Belgrade. She is currently on the PhD program at the Faculty of Dramatic Arts in Belgrade. She directed both contemporary and classic plays, among others THE WOYZCEK – HINKEMANN CASE based on the plays by Georg Büchner and Ernst Toller at the Bitef Theatre in Belgrade, MOTHER COURAGE AND HER CHILDREN by Bertolt Brecht at the National Theatre in Belgrade, AUTUMN SONATA by Ingmar Bergman at The Croatian National Theatre in Rijeka, Croatia. A BOAT FOR DOLLS participated at Forum of Young Theatre Directors at La Mamma theatre in New York and at "New plays from Europe" Festival in Wiesbaden, Germany. It was pronounced the best performance of the year in Serbia, winning 6 awards in total. Ana and Vuk have been collaborating in theatre and in film. They co-wrote the script for the award winning feature film NO ONE'S CHILD. ANATOMY OF A CRIME is their first collaboration on a TV series.

Producers' biography

UGLJEŠA JOKIĆ was born in Belgrade in 1976. He graduated from the Faculty of International Management (FIM) in Belgrade. He completed the final year at the Manhattan Institute for Management (MIME), New York. The MBA was done at the Cotrugli School of Business, Belgrade.

In 2007, he established the production house DOKTOR PRODUCTION, which has done over 200 commercials, among which are campaigns for Nestle, Swatch and Mittal Steel. In 2012, Doctor Production merged with the post-production and animation studio Fried Pictures, and become new company DOKTOR FRIED, the largest studio in the region. Uglješa was the CEO of this new company. In 2014, he Opened Regional Office for the Middle East in Qatar. In 2016, he switches to the production of a feature program. The first project he worked on was a crime series THE MURDERER OF MY FATHER. The series broke all records of ratings in the territory of Serbia. In 2017, the second season was broadcasted and the contract was signed for the 3rd and 4th season. In 2018, he founded WIP TV with his partners from WORK IN PROGRESS production. The first project of the new company is the series ANATOMY OF A CRIME.

MIRKO BOJOVIĆ was born in 1970 in Belgrade, Serbia. Graduated at Faculty of Dramatic Arts in Belgrade in 2000. In 1991, he started his career in TV station Studio B as video editor. In 1994, he enters TV and Film Editing studies on Faculty of Dramatic Arts in Belgrade. After graduation, in 2000 he joined production house Arhitel and began working as a line producer. Being passionate for movie making, he joined forces with his long time friend and colleague from the Faculty of Dramatic Arts, Vuk Ršumović, and started BaBoon Production in 2007. Mirko is EAVE graduate and voting member of EFA.

Company Profile

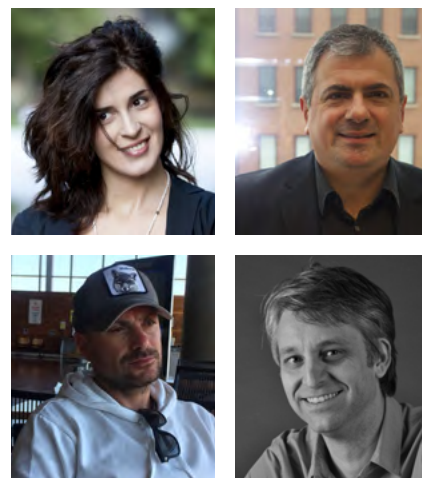
BABOON PRODUCTION is a Belgrade production company founded in 2007 by established film authors that aims to develop cinematic projects within the Serbian and global audio-visual panorama. BaBoon has gathered under one roof the credits from more than 120 short and feature films, documentaries, TV programmes and series as directors, scriptwriters, editors, producers, co-producers, executive producers and line producers. NO ONE'S CHILD, triple winner of the International Critic's Week at Venice Film Festival, which was awarded with more than 35 prizes so far, and was screened at numerous Festivals on all continents,

is an example of how BaBoon works.

Founded in 2007, WORK IN PROGRESS is the leading film servicing company in Serbia. The company is headed and owned by ANDJELIKA (ANGIE) VLAISAVLJEVIC, a UCLA educated MFA graduate and line producer working in film and television production since 1979. Work In Progress employs approximately 100-150 local crew members during production and cooperates with 500-1000 local companies and vendors. Over the last 9 years it has serviced over 30 foreign film productions from the USA, UK, France and Italy.

Attending the market:

Ana Tomović
Mirko Bojović
Uglješa Jokić
Vuk Ršumović





BAD BLOOD

Milutin Petrović
Serbia

Trifun, a wealthy Christian minority leader in the mid-19th century Turkish Empire, tries to preserve the independence of his people and the reputation of his family as he sets off a chain of events resulting in a tragic multi-generational family saga.

Language

Serbian, Turkish, Albanian, German

Genre: Drama

Adaption of other material

Based on Borisav Stanković's literary works

Format: 10 x 45'

Creator: Milutin Petrović

Writer: Vojislav Nanović

Director: Milutin Petrović

Producer: Snežana van Houwelingen

Production Company

THIS AND THAT PRODUCTIONS

Gavrila Principa 16/6

11000 Belgrade, Serbia

Broadcaster in the country of origin

Radio Television of Serbia – RTS

Development stage

Script

Estimated production budget for a first season

1.800.000 EUR

Financing in place

50% of the budget is in place, Radio Television

of Serbia – RTS (co-producer) and producer's

own investment

Production timeline

Final script to be delivered by end of 2018

Pre-production: 3 months starting from

February 2019

Production: 3 months starting from May 2019

Delivery November 2019

Looking for at CineLink Drama

Broadcasters, co-producers, pre-sales

Confirmed cast

Nikola Đuričko (Trifun)

Synopsis of the series

This ten episode series tells a tragic story of SOFKA, "the prettiest girl west of Istanbul", and her family. The roots of her downfall can be traced back to the actions of her grandfather TRIFUN, the Christian minority leader in the heart of the great Turkish Empire. As he accumulates wealth and power, Trifun starts to believe that his business endeavours will ultimately bring freedom to his people. Intrigues, murder, lies, manipulation, unholy alliances and other clan leader behaviour will have grave consequences to Trifun's family.

Trifun recruits an Albanian clan leader to kill a local Turkish official. This murder secures the safety of Trifun's businesses and power, but the Albanian leader wants something in return – a night with Trifun's widowed daughter-in-law.

Trifun arranges the secret meeting, plunging his daughter-in-law into disgrace. The Albanian unexpectedly falls in love with the woman he raped and wants to marry her. However, she has a secret love affair with another Muslim. Trifun finds out about this and decides to punish her. He manipulates feelings of his youngest son who doesn't want to be a part of his father's dirty business empire. The reluctant son kills the Albanian and the daughter-in-law is forced into marriage with a local holy fool. Trifun's constant intrigues and scheming generate bad blood that will bring misery to his descendants, but most of all to his granddaughter Sofka.

Story development in season two

Sofka arrives in Belgrade with her infant son and finds a job as a servant. She meets JOVA, a Serbian Army Corporal, who works as a prison guard.

From 1887 to 1902 Sofka and her new husband Jova join the rebel hajduk forces. A series of pursuits in remote hills, the "Hajduk kolo" incidents, mini-genocides, prisons and spy missions in opium dens of oriental Thessaloniki follow. Their romanticized patriotism is marked by endless inner and outer battles: the Bulgarians against the Serbs, the Serbs against the Greek, the Greek against the Albanians, the local bandits siding with anyone who is willing to pay them in women or gold, while the Turkish special forces fight against all of them as the Russian, Austro-Hungarian and British spies

add fuel to the fire burning all over the northern outskirts of the Ottoman Empire.

A love story, told from the point of view of BORISAV as he tries to brighten the last days of his mother Sofka.

Creators statement

BAD BLOOD is a series about the demons within the despot patriarch personalities, about the dictator principals that marked the history of the Balkans and the world. BAD BLOOD is a meticulous analysis of fight for power among the criminal clans but at the same time an allegory about the 21st century Balkans.

The script follows three generations of a wealthy merchant family. These monstrous characters dwell on their martyrdom as they commit their immoral acts, but in the bigger picture their behaviour sheds light on numerous crisis hotspots all over the world, where people live steeped into belief that their own national, religion circle or simply a circle of interest, is the only right one. Action, intrigues and passionate love affairs are the blood pulsing through this epic story's arteries.

Creator's biography

MILUTIN PETROVIĆ was born in Belgrade in 1961. He graduated Film and Television Directing at the Faculty of Dramatic Arts in Belgrade in 1989. He directed five feature fiction and documentary films: LAND OF TRUTH, LOVE AND FREEDOM, SOUTH BY SOUTHEAST, AGI AND EMMA, HAVE I TOLD YOU I'VE BEEN ABUSED?, THE LOOP. He also directed many TV documentaries and short films. His most recent project is series PLASKO HRABROVIC STRIKES BACK for the National Broadcaster.

Writer's biography

VOJA NANOVIĆ, the most significant partisan dissident in Belgrade, was a key director and writer and pioneer of Yugoslav post-war film. Although he was educated in Czechoslovakia and Great Britain, at some Party meeting in the early 1960s his junior colleagues were disparaging towards him and he decided to leave to America. He worked as an editor for the ABC television network for several years

before founding his own company. It was then that he began writing his most significant work, BAD BLOOD. In the 1970s, by this time seriously ill, he returned to Belgrade, bringing the script for BAD BLOOD with him. He died in 1983. His legacy is eight feature films and thirty short documentary films and commercials.

Producer's biography

SNEŽANA VAN HOUWELINGEN graduated Film Production at the Academy of Arts in Belgrade. She became a graduate of the EAVE Producers program in 2011. Snežana has produced and co-produced many internationally acclaimed fiction films and documentaries. She was selected by European Film Promotion to participate in the Cannes Film Festival Producers on the Move in 2015 and became a voting member of the European Film Academy.

Company Profile

THIS AND THAT PRODUCTIONS was founded in 2008 by young producers and filmmakers who wanted to make both creative projects and offer production services to local and foreign productions. Most recent productions are A GOOD WIFE (dir. Mirjana Karanović), MONUMENT TO MICHAEL JACKSON (dir. Darko Lungulov), OCCUPIED CINEMA (dir. Senka Domanović). THIS AND THAT is currently in post-production with a fiction feature ASYMMETRY by Maša Nešković and a 40 episode drama series MORNING WILL CHANGE EVERYTHING for the National Broadcaster. Feature fiction MARA by Mirjana Karanović and DARKLING by Dušan Milić are at the financing stage of production.

Attending the market:

Milutin Petrović

Snežana van Houwelingen



Frust

YES

NO

FRUST

Srđan Vuletić

Bosnia and Herzegovina

Hate, spin & fake.

Language: Bosnian

Genre: Drama, Crime, Comedy

Original script

Format: 6 x 55'

Creator and Writer: Srđan Vuletić

Director(s): TBC

Producer(s): TBC

Production Company

TBC, for all inquiries:

srđanvuletic@gmail.com

+38761141560

Development stage

Script of the first 2 episodes, synopsis of the rest of season

Estimated production budget for a first season

TBC

Financing in place

NO

Production timeline

TBC

Looking for at CineLink Drama

Looking for a buyer

Synopsis of the series

VEDRAN, an introvert young writer who works as a DJ at a local station, lives unassuming life. Vedran accidentally kills a local drug dealer, thus becomes an unknown hero, both in public and in cyberspace. Even the girl he secretly admires is adored by courage by unknown killer. As he can't reveal his secret, Vedran can't claim his glory, which doesn't stop other people to pretend to be killers for the sake of self-promotion. Police is confused, a local drug mob is confused – hunt for real killer is on. Vedran, empowered with the unknown hero situation, decides to clean his city from bad people. His list grows on daily basis, as he simply hates almost everyone.

Story development in season two

Vedran finally gets accolades for his literary work and gets the stipendium in another city. He moves there strongly wishing to lead normal boring life of a writer, but old habits kick in.

Creators' statement

Living in a world where a truth is just a side effect of reality, living in a world where a hate, spin and fake dominate, I find it important to dissect the mechanics of this same world.

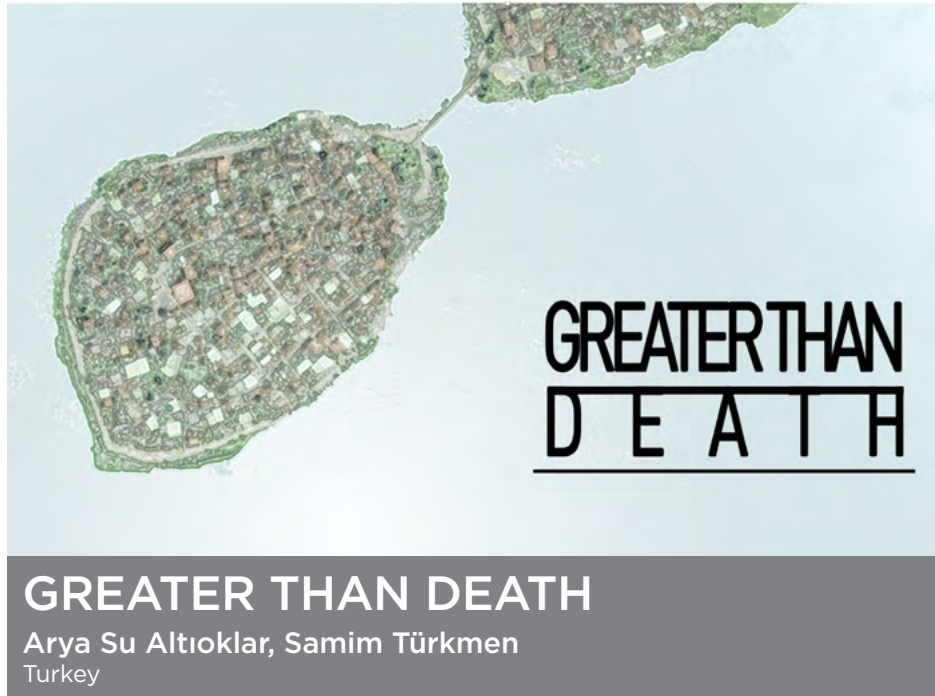
Creator's biography

Srđan Vuletić directed and scripted award winning feature and short films SUMMER IN THE GOLDEN VALLEY (world premiere Toronto Film Festival, Tiger Award at Rotterdam International Film Festival), IT'S HARD TO BE NICE (Best Actor Award at Sarajevo Film Festival, Mont Blanc Scriptwriting Prize at Hamburg Film Festival) HOP, SKIP & JUMP (Berlin Film Festival Panorama Award), 10 MINUTES (European Film Academy: Best Short Film). He is a member of the European Film Academy.

Attending the market:

Srđan Vuletić





GREATER THAN DEATH

Arya Su Altıoklar, Samim Türkmen
Turkey

A story of a desperate detective, who, unfortunately, heads the homicide bureau of an island where no murder happened for 39 years.

Language: Turkish

Genre: Black comedy

Original script

Format: 8 x 50'

Creators: Arya Su Altıoklar, Samim Türkmen

Writer: Avni Tuna Dilligil

Directors: Erhan Yürük, Boran Güney

Producers

Metin Alihan Yalçındağ, Mehmet Altıoklar, Yaman Birman

Production Companies

MAY PRODUCTIONS

Eski Büyükdere Cad. Maslak No:1 Sarıyer 34485

Istanbul, Turkey

Phone: +90 549 346 58 67

mayalcindag@gmail.com, mehmet@altioklar.com, yamanbirman@gmail.com

KISAKES PRODUCTION

Tarabya Yokuşu Adaya Sit. 5. Blok D.18 Tarabya
Istanbul, Turkey

Phone: +90 506 290 61 45

info@kisakesproduction.com

Broadcaster in the country of origin

BluTV

Development stage

Treatment, Pilot Script, Moodboard, Project

Booklet

Estimated production budget for a first season

2.000.000 EUR

Financing in place

800.000 EUR

Production timeline

Fundraising process will be completed by the end of October 2018

Pre-production: to start after the fundraising process

Production: 10 weeks after the pre-production process

Post-Production: 6 weeks

Looking for at CineLink Drama

Co-producer, pre-sales, broadcaster, financial investors

Synopsis of the series

Throughout the first season of the dark comedy GREATER THAN DEATH, with the homicide bureau chief of an island, LEVENT, we start to question the true meaning of "murder", harmful and helpful acts and society itself. The story starts during the Peace Day celebration, a local feast that marks the day of the last registered murder on the island. Just as detective Levent decides to end his meaningless existence by jumping off the bay, a corpse comes floating to his feet. Is this a murder case or a birthday gift to Levent?

As the story unfolds, Levent discovers that the rulers of the island made a pact that hides brutalities much worse than the last murder that was committed 40 years ago. Levent's depression surfaces as he starts to realise that many residents were brainwashed with the promise of peace and had been psychologically murdered inside. His character develops by meeting with those postmodern murderers and eventually he finds himself not knowing who he really is. He even suspects himself of being the murderer. As audience, we start to wonder more about accomplices of the murder rather than the true identity of the killer.

In the end, we find out that Levent's MOTHER is the killer. She tried to save her son from depression by creating a puzzle for him to solve. At the same time she believes that she helps society by "getting rid of the trash", "unwanted", "the other".

Story development in season two

In the second season, we will follow EMIR, Levent's son, who has grown up to be serial killer. Unfortunately, his father already became a cog in the wheel of the society and Emir cannot take this fake ideal any longer, the bullshit of so called "peace" that the rules and residents have created. Therefore he makes himself believe that only solution is to literally kill them for the sake of real and genuine.

Creators' statement

The new type of human profile that is created by postmodern society can be summarized in one sentence: "I want, so be it, now." This situation is inevitable in the current technological context and

the transition process from farmer-manufacturer to consumer-industrial model of society. Maybe "I want, so be it, now" is the most critical point for human beings becoming a god. In fact, changing hair color of an unborn baby was a surreal idea in past decades, but now it is very much real.

This theism game yielded to capitalist system since the early 90s and changed power relations between persons, international actors, and governments. As a result relations in society are getting more and more estranged from democracy. The notion of people submit themselves willingly to the powers that be deforms the whole society. It really whets our appetite to tell and listen to the story of a chief, who, far from being a hero, tries to make sense of his existence on an island, a home of the extreme forms of the corrupted society, full of people acting like gods. By acting like this, these people create the living dead or the dead living.

Creators' biography

ARYA SU ALTIOKLAR is the founder and the director of International Kısakes Short Film Festival which is the first film festival to unite young filmmakers. For the past 8 years it holds the highest admission rate in Turkey by organizing events, distributing films, collaborating programs with the world's most prestigious festivals like Cannes, Berlin and Sarajevo. She is lecturing on Short Film Project Development at Bahçeşehir University, shoots short film projects and commercials.

SAMİM TÜRKMEN works as director, director of photography, editor and colorist in music videos and commercials. He worked as a director of photography and colorist on 5 short films – 2 of them were international productions and 1 internet series. He also writes literature and has won awards for his short stories. His poems were published in various magazines. Lately, he continues his works in visual arts.

Writers' biography

AVNI TUNA DILLIGIL studied at İstanbul Bilgi Üniversitesi Advertising and FAMU in Prague. He also studied acting at Sahika TEKAND Studio Actors to get a better understanding of acting and directing actors. He hails from a family of actors and

directors. Started to work at film sets in various positions since he came to Istanbul from Ankara for his higher education. Entered the business with Oğuzhan Tercan's feature – HIRSIZ VAR!. Then worked at feature film projects like Renzo Martinelli's THE STONE MERCHANT, Fatih Akin's YAŞAMIN KIYISINDA, DESTERE, Özcan Deniz's YA SONRA, Ömer Vargı's ANADOLU KARTALLARI, Hisham Zaman's BEFORE SNOWFALL, Özcan Deniz's SU VE ATEŞ and numerous commercials. He is the co-writer of Turkish director Özcan Deniz's EVİM SENSİN, WATER AND FIRE, CUTE & DANGEROUS, İKİNCİ ŞANS and ÖTEKİ TARAF. EVİM SENSİN and WATER AND FIRE have together sold 4.700.000 tickets at the domestic box-office.

Producers' biography

METİN ALİHAN YALÇINDAĞ, born in Istanbul in 1992, Alihan graduated from Turkish prestigious college Koc High School IB Programme and USA's prestigious Virginia University, Department of Psychology. He worked as News Editor at The Times UK and as Production Assistant at Studio71 USA. He also worked as Drama Coordinator at Kanal D and as Production Supervisor at D Productions. In April 2018 he co-founded MAY Productions Company to make international films and TV for online platforms. His past experience includes both producing and developing international productions.

MEHMET ALTIOKLAR is an experienced movie industry executive, with 23 years of experience, 16 of which were at the executive level management positions in two different angles of the movie industry – exhibition and production.

YAMAN BIRMAN, born in İzmir in 1985, graduated from Istanbul's prestigious Sabancı University and has been working as a producer in cinema and advertising for 10 years. His past experience includes both working as an agency producer for Ogilvy & Mather and in-house producer for POW Films. He co-founded Kozmik film in 2015 and since then worked for a cadre of global and local clients including Vodafone, Coca Cola Company, Bridgestone and Samsung. He is currently head of production in May Productions and oversees the development of various Film, TV and Platform projects.

Companies' Profile

MAY PRODUCTIONS is a newfound production company in Istanbul that has been formed by people who have been producing films, commercials and series. MAY PRODUCTIONS seeks to produce content for platforms and the big screen that are accepted and acknowledged worldwide.

Since 2015, KISAKES SHORT FILM FESTIVAL expands its borders and started to produce its own visual services. With its young and dynamic team, they initiate unique and practical solutions.

Attending the market:

Arya Su Altıoklar
Samim Türkmen
Alihan Yalçındağ
Mehmet Altıoklar





THESEUS

Panagiotis Iosifelis
Greece

A couple of detectives investigate a series of crimes linked to nothing but a killer looking for justice and personal closure and hiding a horrifying secret.

Language: Greek

Genre: Crime

Original script

Format: 60'x8

Creator and writer: Panagiotis Iosifelis

Director(s)

n/a

Producer

Eleni Pnevmatikou

Production Company

PNEVMA PRODUCTIONS

23, EthnikisAminisstr, PC 54621, Thessaloniki, Greece

+30 2310227027 & +30 6945144259

www.pnevmaproductions.gr

pnevmaproductions@gmail.com

Development stage

Treatment, 1st Episode full script; Project Bible

Estimated production budget for a first season

3.500.000 EUR

Financing in place

n/a

Production timeline

Development: 2016-2019

Fundraising: 2018-2019 / Antenna Broadcast.

Estimated shooting starting point: 2020.

Looking for at CineLink Drama

Producers, co-producers, distributors, broadcasters, buyers

Synopsis of the series

ARISTOTELES (43) is a detective at the Homicide Department, who has committed a hideous crime: he has executed three human traffickers. Crossing the line was not easy for him. However, the high profile killing of the head of the extreme right party, KARANACOS (53), demands his skills and intuition. Karanacos' body was found violently dismembered. The lips of the victim were sewn and small strips from a comic book relating the story of an ancient Greek hero, Theseus, were wedged in his throat. The Interpol specialist, HAVA (35), an ethnic Bosnian, raised in North Europe after having received asylum during the war in Bosnia and Herzegovina, is sent to Greece to contribute to the investigation. Inevitably, Aristoteles and Hava have to work together. Hava also has a hard time navigating through the present Greek reality, as it seems painfully familiar yet foreign. The identity of the victim as well as the fact that this is the first time that ritualistic murder happens in Greece, generate publicity of massive proportion, inside and outside of the country. The team realizes that the murderer follows a pattern: the killer copies the killings performed by Theseus on his coming of age journey from Troezen to Athens, so the investigation team names the killer THESEUS. Aristoteles believes that they've come across to a political and economical network of corruption. However, Hava senses from the start that the murders feel personal, but being a foreigner, she cannot immediately decode the social connotation of the mythical aspects. Gradually, Hava comes to believe that murders serve as a smoke screen in order to misdirect the police investigation and scare off the parties involved. She is right. Theseus is, in fact, Aristoteles, and each killing brings him nearer to the revenge against the men who destroyed his childhood: the life of his brother and his own.

Story development in season two

Aristoteles/Theseus is in a solidarity confinement. Hava and the rest of the team return to their ordinary life. Everything seems normal, until a businessman – owner of a football team and aspiring politician – calls the journalists for a press conference, but doesn't show up. Instead, he

sends a video in which he confesses that he has been molesting his underage children. NIKOS, the ex - colleague of Aristoteles, takes on the research. Hava gets in touch with Nikos. Understanding that a second round of violence begins, NADIA (12) arrives at the airport from Russia expecting to meet her mother, NATASHA. But Natasha is not alone. In the second season of THESEUS, the re-enactments of the ancient hero continues escalating to what the imprisoned Theseus is turning to: the most crucial part of the story, the awakening of the Minotaur. Hava comes to realise that she will have to collaborate with Aristoteles in order to unwind a web of trafficking with webs cast all over Europe.

Creator's statement

THESEUS is a story about modern Greece. The setting of the action and the investigation is Athens, a city in a constant dialogue between the past and the present. It is also the story of Aristoteles – the man who has three beloved “families” (his wife and child, his brother, his colleagues) and his effort to benefit one of his “families” at the expense of the other two. In this sense, it is a story that can touch the discontent of different European and global audience. This is also a story about revenge. At the same time, it is a story about justice: the tormenting relation between personal and social/institutional justice. But most importantly, it is a story about love and betrayal, about secrets and the pain they can cause once revealed. It is also about closure and the catharsis they can bring about. THESEUS is a story about modern day Greece, with real, solid characters and a narrative structure that follows the example of similar series made in Denmark and the States.

Creator's biography

PANAGIOTIS IOSIFELIS is a Thessaloniki based screenwriter and Associate Professor in Screenwriting, School of Film, Faculty of Fine Arts, Aristotle University of Thessaloniki. He also teaches screenwriting in two Creative Writing Master Degree Programs at Hellenic Open University (E.A.P) and at University of Western Macedonia. He has worked as a script editor in many projects

for the Greek Film Centre. His work includes five feature and several short film scripts, documentaries and approximately fifty TV episodes in all the major broadcasts in Greece, most of them in crime series. Besides his screenwriting work, he has published two short stories collections. He is a member of Greek Writers Guild and member of the Greek Film Academy. His work includes five feature films, several shorts and approximately 50 TV episodes (mostly in crime series).

Writers' biographies

PANAGIOTIS IOSIFELIS (see creator's biography)

ELENI SIDERI has a PhD in social anthropology. She has taught social anthropology in various academic departments in Greece (University of Macedonia, International Hellenic University, University of Thessaly) and abroad (School of Oriental and African Studies, London). She also works as Adjunct Faculty at Aristotle University-Film School (Introduction to Short Film Scriptwriting). She is involved in research regarding film co-productions in South East Europe. She has written the script for the short film THE PUPPET. In 2014, she has organized the 1st Festival of Georgian Documentary in Thessaloniki. She has published various papers on film and TV on various academic journals

Producer's biography

ELENI PNEVMATIKOU is a film director, producer and editor. She is a B.A. & M.A. graduate of Film School, Faculty of Arts, Aristotle University of Thessaloniki, and is currently studying her M.A. in Sociology and Art. Since 2015 she is the director and editor of the TEDx Thessaloniki events. Her work includes several award-winning short films and documentaries.

Company profile

PNEVMA PRODUCTIONS is a Greek audio-visual production company, established in 2015 in Thessaloniki. Its feature films include the co-production with Panos Iossifelis, Hristos Nikoleris and Christos Goussios, KATAFIGIO II: THE ICE PATH (currently in post-production). In February 2018, Pnevma Productions began the production of the

TV Series SOUKOUTOU TOU APOUTHOU, concerning the School Of Fine Arts of Aristotle University of Thessaloniki, set for broadcasting on the National Television (ERT3 Channel) in September 2018. The company has also produced several short films (eg. THE MEETING), and short documentaries for the multimedia applications in Greek Museums, such as for the Multicultural Space Hamidjie and the Olympic Museum, both in Thessaloniki.

Attending the market:

Panos Iosifelis

Eleni Pneumatikou



MIDPOINT

FEATURE LAUNCH 2019

A unique training platform for emerging talents from Central and Eastern Europe who are developing their first or second feature films, working with teams of writers, directors and producers. The 9 feature film projects go through an intensive 4-module program that enables them to work closely on the script and project development, and provides them with financing and co-production opportunities. During their creative process 4 selected script consultant trainees join them.

Deadline September 21, 2018

Awards connecting cottbus Award
Rotterdam Lab Award
Art Department Masterclass Award

TV LAUNCH 2019

An "idea-to-market" project development program is the only residential, project-based program targeting and tailoring its content for emerging television professionals – both creative teams and commissioning editors – coming from the Central and Eastern European region and the only project-based program of this kind accepting mini- and web/digital series, as well as ongoing series projects.

Deadline September 21, 2018

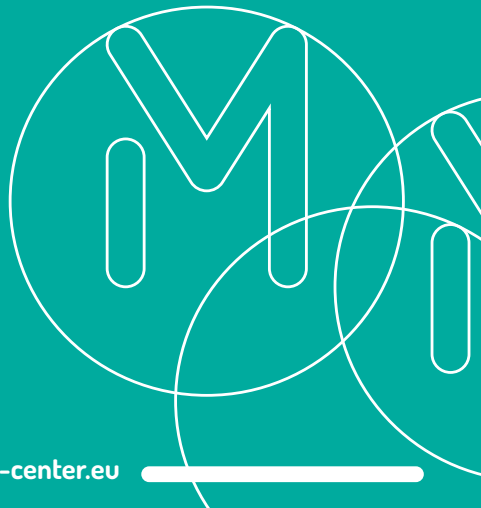
Awards HBO Europe Award (5.000 USD)
C21 Media Award
Art Department Masterclass

SHORTS 2019

The MIDPOINT Shorts is a training platform intended for young and emerging talents with projects of professional or graduation short films. It selects teams of writers, directors and producers from 4 short film projects mainly from the Central and Eastern European region to go through two intensive residential workshops dedicated to script and project development.

Deadline September 21, 2018

www.midpoint-center.eu



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

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

MIDPOINT has more than 700 graduates, mostly emerging filmmakers from Central and Eastern Europe. Filmmakers who attended MIDPOINT have achieved success at festivals such as Berlinale, Karlovy Vary IFF, Cannes IFF and market platforms such as Baltic Event, CineLink, Cinemart, Crossroads, Berlinale Copro Series Pitching, SerienCamp Co-production Sessions, and others.

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





ATAVISM

Andrea Culková, Rafael Lopez, Jan Vejnar
Czech Republic

The ongoing fight between PRIMITIVISM and HUMANISM.

Language: Spanish, English

Genre: Eco Ethno Horror spiced with a large portion of black humour

Original script: yes

Format: 10 x 50'

Creator: Duracfilm

Writers:

Andrea Culková, Rafael Lopez, Jan Vejnar

Director: Andrea Culková

Producers:

Andrea Culková, Viktoria Hozzova, Miroslav Novak

Production Company

DURACFILM

Primátorská 1009/45

180 00 Praha 8

Czech Republic

Phone: 00420 777184520

duracfilm@duracfilm.cz

Development stage

Treatment, Project Bible, Pitchbook

Estimated production budget for a first season

20.000.000 EUR

Financing in place

n/a

Production timeline

Final script to be delivered by the end of 2018

Fundraising from 2019

Production 2021

Looking for at CineLink Drama

International broadcasters, co-producers

Synopsis of the series

The European Union has just imposed a new regulation on the number of inhabitants allowed on ATAVA ISLAND (autonomous community of Spain). This mirrors a similar debacle that occurred there in the past when the female shaman introduced a rule that only 49 members of the tribe could live on the island. ATAVISM tells the story of this similar challenge in the same place, but told in different timelines with the resultant different cultural contexts. The people of the island fight between PRIMITIVISM and HUMANISM as they confront various situations in this provocative drama.

ATAVISM is an eco-ethno horror spiced with a large portion of black humour. The theme is presented through the story of two families living in totally different timelines: the ATAVA TRIBE, set in the primitive timeline, and the ATAVA FAMILY, set in the present timeline. They are connected by the place where they live – Atava Island. An interaction between these two timelines is based on the theory of time by Henri Bergson, different shamanistic methods and scientific principles of Epigenetics. Step by step, viewers find similarities and recognise how the decisions of one family member have consequences on the other timeline. They can see that we are following the same people but in a different time and situation. The Sword of Damocles of both stories is the VOLCANO located on the island.

We were once hunters and gatherers. Food was shared among the group without any resort to nepotism – what entitled everyone to a share was the fact that they had a mouth. Death and violence were as much part of everyday life as sex and birth. The environment defined the behaviour. Nowadays, we are more civilised in society, not killing each other so often as before! Our primitive instincts are hidden or forbidden by laws and culture. Sometimes primitive instincts are atavistically extinct and we are all surprised how this is possible, being deeply disgusted by ourselves. Humanism hasn't won yet; we are still facing an ongoing fight with primitivism. Imagine what would happen if our environment would begin to limit us again, for example by overpopulation and climate change impacts.

Story development in season two

A vision for the next seasons of the series is to continue the chronicle of the Atava Family and their ancestors portrayed in both timelines of the first season. The 2nd and 3rd season are set in two different periods and are connected by the present timeline. Each season comes with distinct rules of what the family has to follow in these different times.

The 2nd season follows the story of a GRANDMOTHER of the Atava Family. Back in the 1960s she was killed and eaten by cannibals inhabiting the island. This incident led to many political consequences for the island itself, as well as for global politics. It also follows the story of a GRANDFATHER who didn't grieve too long but instead began building up a tourist haven on the island. Timelines are set in the 1960s and in the present.

The 3rd season follows the story of colonialism and also portrays the destruction of the island today. Timelines are set in the 16th century when the first colonists conquered the island and in the present time. The major point of the 3rd season is the activity of the volcano; this activity is presented in both timelines – nowadays and in the 16th century.

The climax of the whole series occurs when we realise that the past/wild timeline is actually predicting the future of Atava Island. How do we recognise this? By the CARGO CULTS built on the island. Some of the tribes will build huge boats or Boeing jumbo jets without being aware what they are actually building.

Creators' statement

When difficult situations arise, humans can tend to look back melancholically, pray for a futuristic science, or sorely want fast solutions. But how can humankind sustain on a planetary scale and perspective, if neither primitivism or humanism offer a solution? Or when there are solutions, we don't really care enough to bring them forth?

With ATAVISM we would love to convince the audience that a meaningful series with an original artistic approach can also be tremendously enter-

taining and captivating. Even if all episodic stories seem to be surreal, our series is pretty realistic and mirrors our present ecological dystopia in full scale with its consequences. This is the world we live in, right? Let's sail on to Atava Island and explore both worlds – present and past.

Producer's biography

ANDREA CULKOVÁ is a film director and producer. She graduated from Charles University and FAMU. Her latest films SUGAR BLUES and H*ART ON premiered at international film festivals and are travelling worldwide. Until recently, Andrea was only producing her own films. Since joining Duracfilm as a shareholder and producer, she is scouting for new talents and international projects seeking co-production partners.

Company profile

DURACFILM is dedicated to high-end creative documentaries, fiction films and series that combine an artistic approach with a passion for the subject and personal commitment to the protagonists. Our policy is to produce films for the international market for both network television and theatrical distribution.

In development: TEPICH (with HBO Europe), TESTOSTERONE STORY, ATAVISM (TV series), THE BRAINWASHING PROJECT (in co-production with French connection film) and DIANA (documentary with Dutch director/ producer Kim Van Haaster). Recently completed films: creative documentary H*ART ON (dir. Andrea Culkova) and SUNRISE (animated short, dir. Vít Pancíř).

Attending the market

Andrea Culková





Three former RAF terrorists have to return secretly to Germany as one of them gets terminally ill. Back home they get rejected by their families, betrayed by their friends and chased by their victims.

Language: German

Genre: Drama

Original script

Format: 8 x 50'

Creators and writers

Eike Goreczka, Arne Kohlweyer

Director

n/a

Producer: Eike Goreczka

Production Company

42film

Geiststraße 49, 06108 Halle/Saale, Germany

Phone: +4917610348096

goreczka@42film.de

www.42film.de

Development stage

Project Bible, Pilot Script

Estimated production budget for a first season

12.000.000 EUR

Financing in place

50.000 EUR (MDM development funding + own investment)

Production timeline

Further development and fund raising till May 2019

Pre-production – 3 months, starting from June 2019

Production – 80-85 shooting days from September 2019

5-6 months of post-production

Final delivery – Second half of 2020

Looking for at CineLink Drama

Broadcasters, pre-sales, financiers

Synopsis of the series

TAMARA, HAJO and KONRAD, former RAF terrorists, have been on the run from German authorities for 36 years. Undiscovered, they live in Slovakia on a farm like common pensioners. But a last raid in order to pay for Tamara's cancer treatment fails and forces them to go back to Germany to activate their old supporters network. Here they are confronted with their past deeds and the people they have harmed: MARION, the daughter of one of their supposed murder victims wants to eventually convict the perpetrators of yore. She seeks the help of SASCHA, Tamara's son, born in the underground and raised by relatives, who refuses to meet his dying mother. The young university professor is currently in the crosshair of an alt-right student group. Within her crusade for justice, Marion's lust for revenge grows, turning Sascha and her against each other. OSKAR, once an old acquaintance of the three aspires to become the new Federal President, concealing dark secrets from the past. And he will stop at nothing to protect his career from falling apart.

Creators' statement

MOTHER'S GOT A GUN is a drama series that combines crime story elements with those of a political thriller. It is designed for three seasons and telling of idealists who once set out to change the world, but whose radicalism has made them outcasts and quarries who will never be able to clear away their guilt. It also tells about the wounds that have been torn and which will never heal. Our series mainly takes place in the present, but also delivers insight into the past of the group – its radicalization and its big and small escapes. Furthermore, MOTHER'S GOT A GUN casts light on German history from the 1970s to the present from a unique perspective.

Creators' and writers' biography

EIKE GORECZKA was born in Magdeburg, Germany. Screenwriter e.g. for Mika Kaurismäki's HONEY BABY. Since 2005 producer for 42film, since 2014 managing partner of the company. He produced e.g. the feature films CORN ISLAND (directed by George Ovashvili, winner of the Crystal Globe 2014 in Karlovy Vary and shortlisted for the Oscar 2015 as Best Foreign Film), as well as recently ÁGA by

Milko Lazarov, which premiered in competition of the Berlinale 2018, and LEMONADE by Ioana Uricaru, which premiered in the Panorama section of the Berlinale 2018.

ARNE KOHLWEYER was born in Wolgast and grew up in Berlin. In 2008 he finished his post-graduate studies in film directing at FAMU in Prague. Arne has made various short films, directed for German television and in 2017 was nominated for the prestigious Grimme-Award (equivalent to the German Emmys). Arne has been in charge of the the Script Station (Screenplay development Lab) of Berlinale Talents from 2011 till 2018. He is acting as Head of Development for 42film in Halle/Saale since 2014 and is working as freelance screenwriter, script consultant and associate producer.

Producer's biography

EIKE GORECZKA

(see creators' and writers' biography)

Company Profile

42film GmbH was founded in 2004 and is based in Halle, Germany. The production company is lead by Christoph Kukula and Eike Goreczka. 42film produces documentaries, series and feature films with special focus on international co-productions. Among others, 42film produced and co-produced films like PIGGIES (dir. Robert Gliński), FAMILY FILM (dir. Olmo Omerzu) and CORN ISLAND (dir. George Ovashvili, winner of the Crystal Globe at Karlovy Vary 2014), ÁGA (aka NANOOK, dir. Milko Lazarov) and LEMONADE (dir. Ioana Uricaru).

Attending the market:

Eike Goreczka

Arne Kohlweyer





SLEEPOVER

Maria Hatzakou, Alkis Papastathopoulos

Greece

Set against the backdrop of a chaotic and ever changing Athens, two women, Theano and Mara, engage in a crazy love chase that will turn their everyday lives upside down.

Language: Greek

Genre: Dramedy

Original script

Format: 8 x 30'

Creators and writers

Maria Hatzakou, Alkis Papastathopoulos

Director: Alkis Papastathopoulos

Producers

Amanda Livanou, Athina Rachel Tsangari (exec. producer)

Production Companies

Neda Film, Haos Film

Production Company's contact details

NEDA FILM

5, Karytsi square

Athens 10561

Greece

HAOS FILM

10 Agiou Markou Str.

Athens 105 60,

Greece

+30 210 32 22 466

info@haosfilm.com

Development stage

Treatment, Project Bible, Pilot Script, Series

Trailer/Teaser

Estimated production budget for a first season

(in EUR)

750.000 EUR

Financing in place

60.000 EUR (Creative Europe)

Production timeline

Final Script by end of 2018

Fundraising until spring 2019

in production before the end of 2019

Looking for at CineLink Drama

Broadcasters, online content platforms

Confirmed cast

Theano Vassiliou

Synopsis of the series

THEANO is a single, 41 year old nutritionist, living her midlife crisis in the crazed and ever changing city of Athens. Her main occupation, apart from fighting with her older sister, ANNA, is to help others deal with what she can't deal with herself – mediocrity. Her life turns upside down when MARA, a doomed romance, comes back to town from Berlin, due to her father's sudden death. They cross paths again through their common friend NICOLAS and their awkward reunion shows that they both grew apart during the last year. But Mara's comeback brings up blissful memories of their common past. Theano, nostalgic of their explosive relationship, does her best to win her over. Mara, uncertain and fragile, slowly gives in. She delays her departure while she's dealing with unfinished family business. Their growing connection sets up a new beginning as they try to come close, while struggling with their lives in the quicksand-like Athenian cityscape. Things get more complicated when Theano falls for her constantly constipated client, THIMIOS, and when Mara's sugar mama, REBECCA, shows up in town. As the clock for Mara's departure is ticking, Theano's everyday routine goes off track and the need to face her past choices with Mara becomes inevitable. Theano feels more on edge than ever as she seems completely unwilling to handle a second separation.

Story development in season two

not yet available

Creators statement

There is humor and madness in the life of a woman in her 40s in today Athens. Especially if she is struggling to stand out and to find love. Theano is an adult at heart. She moves in a city in absolute decline. A city experiencing a boom in tourism both as the Acropolis home but, more tragically, as offering "anarchy tourism", a "live your myth in Greece" for all sorts of people coming to the new Berlin.

This is the city where Theano is trying to deal with life and to help others as a nutritionist. There is plenty of satire for the modern world's obsession with weight and eating – an oxymoron that in

bankrupt Greece the nutrition business is booming as everyone is depressed and unhappy.

This is the urban safari where Theano meets Mara, and our absurd love chase story begins.

Creators' and writers' biography

MARIA HATZAKOU is a producer and musician born in Athens, Greece. In 2007, she joined Haos Film. Produced Athina Rachel Tsangari's ATTENBERG (screened at Venice FF), THE CAPSULE, 24 FPC, and CHEVALIER, and co-produced Yorgos Lanthimos' ALPS (screened at Venice FF). Formed the music project SOMEONE WHO ISN'T ME. Currently writing a series and a feature.

ALKIS PAPASTATHOPOULOS holds an M.A. degree in Film Studies from the Aristotle University of Thessaloniki. Since 2012 he has written and directed four shorts and worked in several film productions as an editor. In 2014, his film EN POJKE, premiered at MIX NYC Film Festival and continued a successful journey to many international festivals. He has co-edited the docs SEVEN SEAS and AFTER BEFORE, both directed by Athina Rachel Tsangari. In September 2016, he was invited to participate as an artist in documenta 14 Public Programs in Athens. He is currently co-writing a TV series and editing his latest directorial work #HYPED.

Producer's biography

AMANDA LIVANOU was born and raised in Athens, she moved to London to study History and Politics at the London School of Economics. She returned to Greece after 5 years and started working as a freelance independent producer, producing or co-producing about 20 feature films and documentaries, as well as working in numerous foreign films that were produced in Greece. She is a graduate of the EAVE and EAVE+ Producer's Training Programme and an alumni of the Sundance Producers Lab. She has served on the Board of Directors of the Hellenic Film Academy and is a member of the European Film Academy. In 2014 she created NEDA Film.

Company Profile

NEDA FILM was established in Athens in 2014 by producer Amanda Livanou as a vehicle for the production of intelligent and challenging feature and documentary films, TV programmes, as well as for international co-productions. Select titles include PARK (dir. Sofia Exarchou, New Director's Award, San Sebastian FF), MANUSCRIPT (dir. Eva Stefani, Principal Prize, Oberhausen FF), PITY (dir. Babis Makridis, World Dramatic Competition, Sundance FF). The current slate includes new works by Babis Makridis, Eva Stefani, Spiros Stathoulopoulos and Christos Massalas.

Attending the market:

Amanda Livanou
Alkis Papastathopoulos
Maria Hatzakou





TRANSIT

Domien Huyghe, Melissa Dhondt
Belgium

Belgium, 1985. After the sudden death of his wife, truck driver Victor struggles to maintain control over his life, family and the family business' recent involvement in the world of illegal organ trade.

Language: Dutch

Genre: Drama

Original script: yes

Format: 50' x 13

Creators and writers

Domien Huyghe, Melissa Dhondt

Director: Domien Huyghe

Producer

n/a

Production Company

n/a

Development stage

Treatment, Project Bible, Pilot Script

Estimated production budget for a first season

2.800.000 EUR – 3.100.000 EUR

Financing in place

600.000 EUR

Production timeline

Final script to be delivered by the beginning of 2019

Fundraising in the first 6-8 months of 2019

Pre-production: 3 months starting in August

3 months production starting from November

2019

Looking for at CineLink Drama

Belgian broadcaster, co-producers, pre-sales

Synopsis of the series

Summerton, Belgium 1985. The year of the raining bullets. Criminals and anarchists are taking over the country, the Belgian Red Devils qualify for the world cup of 1986 in Mexico and the government decides to only focus on the economical challenges that Belgium is facing. Welcome to the schizophrenic 80s. The story begins with a fatal car accident where CATHERINE, CEO of trucking company Satellite and the beloved wife of truck driver, VICTOR JACOBS, dies.

Four months after this tragic incident, Victor finds a burnt-out Satellite truck that leads him to the horrible truth behind the last business deal Catherine made. To rescue Satellite from bankruptcy, she made a deal with mobsters involved in illegal organ trade. In order to save his 18-year old daughter MARTHE, his older brother LUC and the company, he's forced to take matters in his own hands. He and Luc take over what Catherine once started and they enter the underground world of illegal organ trade.

While the local police and the special force of the Belgian gendarmerie (B.O.B.) are chasing him, Victor struggles to cope with the loss of his wife and the crumbling relationship with his estranged daughter Marthe, who evolved from a dutiful girl to a mature young adult that secretly joins a left-wing political action group. The tension only grows when ROSANNE, Catherine's twin sister, returns to Satellite after ten years of absence, bringing more trouble than she left with.

Set in a roaring universe of fierce truck drivers, steel, dust and family secrets, the first season of TRANSIT focuses on Victor's struggle. Will he succeed in holding his family together and preventing the transformation of Satellite into a notorious, illegal organ trade business, while keeping his own sanity?

Story development in season two

1986. Still plagued by criminal activities and political action groups, Belgium plays the semi-finales of the world cup against Argentina. Stakes are getting higher for the Jacobs' family when an international mobster arrives in Summerton. His eyes are fixed on Satellite because Rosanne owes him a great

amount of money. When Victor's family becomes a target as well, he decides to help Rosanne. Due to this decision, a rift arises between Victor and his brother Luc who thinks it's not Satellite's problem. Marthe's history with the political action group starts to haunt her as she broke the vow of a lifetime commitment. Keeping this secret from the family, she searches for help from an old friend. Season two of TRANSIT opens up the borders of Belgium and takes the illegal trade to an international level. More family secrets come to the surface as Victor still struggles to maintain control of the company, his family and himself while trying to evade the ever-present threat of the police and the B.O.B.

Creators' and writers' statement

We wanted to create a story that deals with death and grief. It's one of the few things that really connects us with each other, but still a lot of people struggle to talk, to deal or cope with it. We want to explore grief as a paradigm shift; how do different people cope with loss, what implications it has on their way of being and the way they are looking at the world. If all is lost, what to make out of your life and how to regain control?

A universal topic set in a very specific time period in Belgium. Criminal activities reached a peak; gangs were formed to rob chain stores and post offices, not caring if children became casualties. Communist groups made sure they were being heard by bombing targets that represented capitalism.

All this is set within the unique and harsh culture of a trucking community with customs and traditions that can't be found elsewhere.

Creators' and writer's biography

DOMIEN HUYGHE (1988) is a Belgian film director and screenwriter. His latest short film MAVERICK was screened on several international film festivals (Leuven IFF, Chicago CICFF). At the moment, he is participating at the Cinekid Script Lab 2018 with his first feature, HERE BE MONSTERS, and is creating and writing his first TV drama series, TRANSIT. His work often features themes like coping with loss, death, life and family and he is always search-

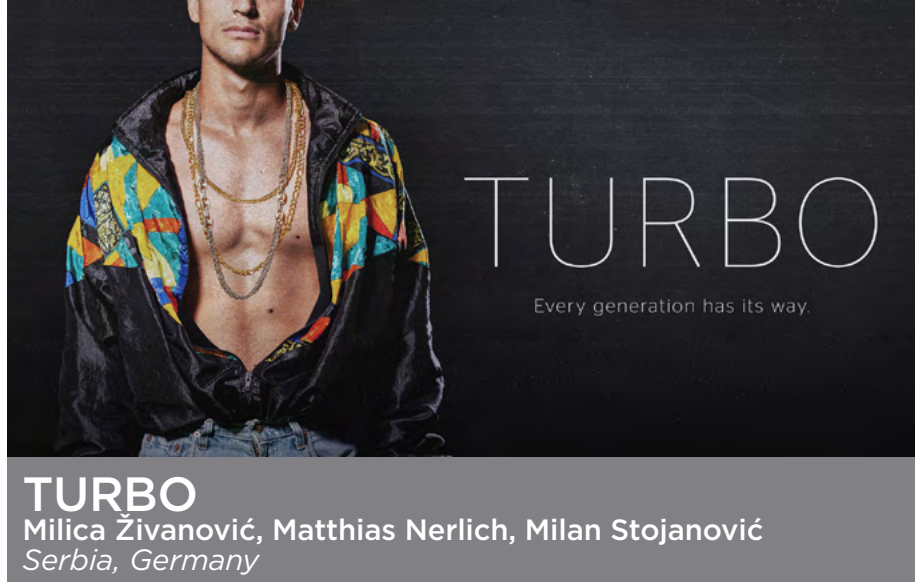
ing for new ways to bring such heavy themes to the screen. He also received several awards for directing music videos.

MELISSA DHONDT (1991) recently founded her own production company IN HINTERLAND, which focuses on author driven fiction films and documentaries. She mainly works as a producer. Her credits include short film MAVERICK (dir. Domien Huyghe) and THE MUTE (dir. Bartek Konopka), which she co-produced. At the moment, she is working on BATEAU PEER GYNT (documentary), THE MILLION... (feature, dir. Michiel Robberecht), JOUR DES CRÊPES (short), and video installation AD HOMINEM (dir. Alex Verhaest).

Attending the market:

Domien Huyghe
Melissa Dhondt





Aging mobster Dragan struggles to adapt to the new times by fighting teenage-hot-shots on the rise, realising that his son is becoming the very face of this emerging “turbo-generation”.

Language
Serbian, German, English
Genre: Drama
Original script
Format: 8 x 50'
Creators
Milica Živanović, Matthias Nerlich, Milan Stojanović
Writers
Milica Živanović, Boris Grgurović, Matthias Nerlich
Director
N/A
Producers
Milan Stojanović, Matthias Nerlich
Production Company
SENSE PRODUCTION
8 Kosovska str
11000 Belgrade
Serbia,
+381 66 93 99 869
milan@senseproduction.rs
www.senseproduction.rs

Development stage
Project Bible, Pilot Script, Moodboard
Estimated production budget for a first season (in EUR)
3.200.000 EUR
Financing in place
N/A
Production timeline
Final version of pilot-script: September 2018
Production: July to November 2019
Looking for at CineLink Drama
European broadcasters, platforms, distribution, sales

Synopsis of the series

Belgrade, Frankfurt, Amsterdam, Zurich – 1991. While Yugo-gangs are raiding Western countries, loads of guns from the looming civil-wars are flooding the streets of Belgrade, finding their way into the arms of unorganised trigger-happy teenagers.

After serving a 4-year prison sentence in Germany, ex-boxer and local gangster DRAGAN (52) returns to Belgrade, to find his son MLADEN (20), arrested after attacking an elderly man on the very day of his father’s return. Dragan is pulling costly favours to protect his son from a long-term sentence by sending a scapegoat to prison instead. When the fall guy turns out to be a mentally challenged boy, guilt drives the old-school criminal on a journey to the family of the poor boy to fix what cannot be fixed.

In the boy’s brother IVAN (19), Dragan finds the son he’s always hoped to have in Mladen. Dragan attracts Ivan towards the world of crime and his organization, much to Mladen’s jealousy and rivalry.

As Yugoslavia dissolves, so does the hierarchy Dragan has built and lived by, and a new, ‘turbo generation’, hungry for quick money and fame, emerges overnight, challenging Dragan to change the way he led his business and life.

Story development in season two

The Yugoslav war is in full swing, the national bank fraud and the UN embargo are tearing down what’s left of a normal life, leaving Belgrade in anarchy, while a wave of war refugees spreads a new generation of Yugo-criminals over Europe.

Dragan is facing a new breed of competitor, game-changer TUNDRA, able to abide both sets: new- and old-school. With his son Mladen having turned his back on him, following the “Weekend-Warriors”, Tundra’s organization of paramilitary troops in the wars, Dragan is forced to wrestle with a new father figure for Mladen. While inhaling Dragan’s leadership, Ivan has become a man and is in huge battle trying to bring back what his poor brother once was and restore his family. More desperate than ever to reconnect with

Mladen, the failed father Dragan is creating a deeper web of lies in an attempt to make Mladen and Ivan overcome their jealousy and hate. While the regime is trying to keep the country by bloodshed, Dragan unites his new family based on betrayal.

Creators’ statement

With all due respect to GOMORRAH and NARCOS, no time or place in recent history was as extravagant and extreme as Belgrade in the 90s.

In the world of TURBO, trumpets and guns are as loud and cheerful at funerals as they are at weddings. Turbocharged teenagers are shooting their way up to gold chains and fast cars. The quicker, the better. The flashier, the better. Their uniform – tracksuits, Nike Air Max, several gold chains with crosses and razor cuts – setting the trend and desires for an entire generation, with no loyalties, only a thirst to acquire more.

It’s an emotional roller coaster ride of hot-headed Slavs taking the fast lane to stick out from the nobodies by becoming a somebody, in the wildest ways.

Creators’ biography

MILICA ŽIVANOVIĆ was born in the year when the Berlin Wall fell; too late to enjoy the wonders of socialism, but just in time to deal with all its consequences. In school she got only As except for sports. Suffers the empathy syndrome for stray dogs and outsiders, which inevitably led her to storytelling.

When MATTHIAS NERLICH was a boy, life was all about the 80s action heroes, Indiana Jones and 007. While visiting a stunt show in Hollywood, the 10-year-old realised he’d been seeking salvation in the entertainment business. Therefore he finds life in Germany pretty boring, but found his spiritual home in the Balkans.

Between 1992 and 2002, MILAN STOJANOVIĆ went from being a good kid and karate master to being a football hooligan and then to studying film and working in the industry. Ever since, he’s been eager to tell the story of his neighborhood Voždovac in the 90s.

Writers' biography

MILICA ŽIVANOVIĆ, MATTHIAS NERLICH

(see creators' biography)

BORIS GRGUROVIĆ is a huge film buff who used to skip school to go to cinema, making him a bad high-school student, which led him to get into screenwriting faculty in Belgrade. When he realised he can contribute more than being a viewer, enthusiasm for cinema and quality TV series have only just grown.

Producers' biography

MATTHIAS NERLICH, MILAN STOJANOVIĆ

(see creators' biography)

Company Profile

SENSE Production is a Belgrade-based collective of film and TV producers and auteurs. The company produced BARBARIANS, the award-winning debut by Ivan Ikić, and is currently in production of THE MANOR HOUSE, the new film by Cristi Puiu.

Attending the market:

Boris Grgurović

Matthias Nerlich

Milan Stojanović

Milica Živanović



