



PITCHING FORUM 2022

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SOCIETY & HUMAN INTEREST



40 YEARS OF SILENCE

LOOKING FOR

Co-production partners, grant partners, broadcasters, sales agents and distributors.

CREW

Producer, Director & Script — Maythem Ridha
Co-producers — Mostafa Nagy (2 Rivers East) & Andreas Rocksén (Laika Film & TV)

TRACK RECORD OF THE FILMMAKER

2021: 'Ali and His Miracle Sheep'. Best Film at Sheffield DocFest 2021 and selected over 40 major intl. festivals, winning over 15 awards and distinctions.
2007: 'Al-Baghdadi'. Gold Prize for Best Foreign Language Film at the International Filmmaker Festival.

PITCHER

Maythem Ridha

After years in exile, Zainab Al-Hariri returns to her homeland of Iraq, to uncover the circumstances surrounding her father's involvement in a plot to assassinate Saddam Hussein, and his subsequent arrest and execution decades earlier. As Zainab confronts the past and unravels the history of a despotic regime, what will she discover about the man she loved and lost?

UNITED KINGDOM, IRAQ & SWEDEN

Arabic & English | 90' & 52' | Hybrid Doc Drama

BUDGET

Confirmed Financing: (29.3%)	114,559 €
Financing Sought (70.7%)	276,682 €
Total Budget	391,241 €

FINANCING SOURCES

Close up development programme - 12 month of mentoring	10,000 €
Scottish Doc. Institute (cash grant & mentoring and support)	6,250 €
7th Heaven Studios & 2 Rivers East Crowdfund	9,736 €
Private Finance - UK & Iraq	77,073 €
Mountain Film Grant	2,500 €
SVT - Swedish Television	9,000 €

PRODUCTION COMPANY

7TH HEAVEN STUDIOS

14 Annandale Road — W4 2HH London — Tel. +44 7956559126
productions@7thHeavenStudios.com — <https://7thheavenstudios.com>

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40 Years of Silence is a hybrid documentary centring on Zainab Al-Hariri, an Iraqi woman living in exile, who embarks on an emotional journey back to her homeland to confront the past and those responsible for the execution of her father; a journey she has feared, fuelled by a profound yet complicated love for her father, and an overwhelming sense of abandonment.

4th December 1979: Saddam Hussein is the newly self-appointed Dictator of Iraq. Dr Ghazi Al-Hariri, a paediatrician, left his Baghdad home for his regular shift at the hospital. He would never return. The circumstances of Ghazi's disappearance have been shrouded in mystery.

For years, Zainab's questions remained unanswered. Why had her father abandoned her? What had Ghazi done wrong? Her family spent ten more years in Iraq, living in fear and under constant scrutiny. Finally, the family fled to the UK. But the memory of her father was never far from her mind. It was in the UK that Zainab finally learnt her father's fate.

In 1979, Ghazi Al-Hariri was arrested and taken from the hospital where he worked. He was charged for his involvement in a plot to assassinate the tyrannical Saddam Hussein. Following imprisonment and brutal torture, he was executed and branded a traitor. It was Ghazi's family who carried the burden of shame and fear.

40 years on, Zainab desperately searches for the answers to her lifelong questions to bring closure to this chapter and give peace to that little girl still hurting within her.

Piecing together Ghazi's final days, Zainab's journey takes her to London, to meet Ghazi's childhood friend, Dr Yakub, who remembers Ghazi as an ambitious man with an interest in cars and girls, far from the image of the martyr Zainab had conceived. In Al-Hafryia, Iraq, Ghazi's former assistant, Abu Saad, defiantly refutes Ghazi's involvement in a plot against Saddam, championing his compassion and love. In Baghdad, she questions Sadek Al Yaseri, a fellow prisoner and companion to Ghazi in his final days, who tells tales of a courageous and unwavering hero. At the infamous Abu Ghraib prison, she meets Dr Zuhair, the regime appointed Doctor who supervised her father's torture and execution; a man tormented by his own past and culpability. Finally, Zainab seeks answers from those responsible. At the Fifth Division Detention Center she confronts leading figures of the Ba'ath party, now imprisoned for their crimes.

The trauma of the past is psychologically devastating. But this is Zainab's therapy - a way to process her grief. There are many questions to be answered. She will uncover testimony of the man she remembers and loves, as well as truths that call into question everything Zainab knew about her father.

SOCIETY & HUMAN INTEREST



AANA & CI

LOOKING FOR

Co-financing/co-production, post-production funds and TV pre-sales.

CREW

Producers — Marina-Evelina Cracana & Oscar Hedin Hetteberg
Co-producer / Field director — Marielle Mvuanda Riström
Directors — Åsa Ekman & Oscar Hedin Hetteberg

TRACK RECORD OF THE

PRODUCTION COMPANY

2021: 'Live Till I Die'. Pitched at MEDIMED 2019. Coproduced with Triple Entertainment. Broadcasters: UR, VGTV, ONS, Rialto Channel.
2020: 'Earth: Muted'. Awards at Eco Film Festival and Tempo IFF.

PITCHERS

Marina-Evelina Cracana
Marielle Mvuanda Riström

20-year-old Aana lives with feelings of guilt and the inability to deal with her experiences of surviving cancer as a child. Reconnecting with Ci, another survivor she met during her treatment, Aana seeks understanding and reconciliation with herself.

SWEDEN

Swedish | 58' | **Human interest, society**

BUDGET

Confirmed Financing: (56%)	229,000 €
Financing Sought (44%)	180,000 €
Total Budget	409,000 €

FINANCING SOURCES

The Swedish Film Institute	65,000€
Film in Västerbotten	10,000€
The Swedish Arts Grants Committee	10,000€
The Child Cancer Foundation Sweden	100,000€
Film and Tell (own investment)	44,000€

PRODUCTION COMPANY

FILM AND TELL

Reimersholmsgatan 4 — 117 40 Stockholm — Tel. +46 736643544
marina-evelina.cracana@filmandtell.com — www.filmandtell.com

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Aana and Ci are in their 20s. As children, they were diagnosed with a rare type of cancer and recovered a few years later. They are still doing regular check ups - magnetic scanning or ultrasound. Every three months a scary waiting for results starts all over again.

The film follows them in midst of medical tests, and the thrills of their first years of adulthood. The two young women befriended in the corridors of the hospital. They share a deep connection based on the fact that they both have seen their worst days at a fragile age, they shared the grief for a lost friend, and are now living with the side effects of the treatment. Aana is trying to overcome her survivor's guilt and come to terms her family's sacrifices while looking for answers about her fertility and studying to be a nurse. Ci takes up the challenge of riding horses again and working a summer job in the stables, despite having had her hips entirely replaced with prostheses.

This is a story about growing independent, womanhood, and the longing for normality told through intimate confessions between two young girls who live with a trauma invisible to others.

ARTISTIC APPROACH

Two narrative layers convey the mood and the look of the film. Candid scenes in family, at the hospital, or outdoors embody the visible dimension of Aana and Ci's lives, their way of trying to be "normal" with and among others. A deeper conversation between the two girls, sometimes played as a phone call, guides us into their inner world as they open up about the impact childhood cancer has had on them until today. In their dialogues, they share fears about the perception of others, yet the unique feeling of being understood that they give each other, permeates the confessions. They speak a language inaccessible even to their parents, directly connected to experiencing the same trauma in the same time. They talk about how their younger siblings reacted back then, how they had to take so much cortisone that their faces turned into a round moon and how today uncertainties around their fertility and bodies always bring back the past. Painful memories are mixed with jokes and ordinary questions all young people have.

On the outside, Aana and Ci look healthy and beautiful. Aana has a thoughtfulness and vulnerability in her gaze that makes her a fine film character. In silent scenes her worries emerge on her facial expression and body language. Ci is more confident, mentally stronger and upfront. Her conflict is external, rooted in her volatile relationship with her own body.



AFTER THE EVIL

LOOKING FOR

Pre-sales (platforms and TV), co-productions, private investments.

CREW

Producer — Laurent Lavolé
Director & Script — Tamara Erde

TRACK RECORD OF THE PRODUCER

2022: 'Burning Days', by Emin Alper. Cannes Festival—"Un Certain Regard".

2021: 'Ogre', by Arnaud Malherbe. Gerardmer Competition, Deauville.

2017: 'America', by Claus Drexel. Nominated for Best Documentary, César Awards 2019.

2017: 'Nothingwood', by Sonia Kronlund. Cannes Festival—"Directors' Fortnight", Locarno Festival.

PITCHERS

Tamara Erde
Laurent Lavolé

After the Evil is a feature-length documentary exploring the work of Gitta Sereny, an Austrian-British journalist and researcher who tirelessly probed the dark side of human nature in search of the origins of evil.

FRANCE

English, French & German | 90' | **Human interest, society**

BUDGET

Confirmed Financing: (80%) 436,967 €
Financing Sought: (20%) 110,000 €
Total Budget: 546,967 €

FINANCING SOURCES

MEDIA Slate Development 30,000 €
CNC 140,000 €
Région Île-de-France 85,000 €
PROCIREP/ANGOA 6,820 €
Gloria Films –Tax Credit 86,397 €
Gloria Films –Own invest 18,750 €
Polyson (co-producer) 50,000 €
Urban Distribution - MG Distribution France 10,000 €
Reservoir Docs - MG international sales 10,000 €

GLORIA FILMS PRODUCTION

65 rue Montmartre — 75002 Paris — Tel. +33 1 42214211
mel@gloriafilms.fr — <http://www.gloriafilms.fr/>



After the Evil is a documentary that explores the thinking and investigations of Austrian-British journalist and researcher Gitta Sereny. Confronted with war and its ravages as a child, Sereny spent her life trying to understand the roots of evil, its mechanisms and the role of emotions in its implementation. Believing fundamentally that "we are not born evil, we become evil", she conducted long interviews with her subjects, digging deep into their "grey areas", beyond good and evil. The film invites the viewer to follow her complex and nuanced quest throughout the 20th century and puts it into perspective in the light of contemporary thinking and practice.

Gitta Sereny plunged into the heart of Nazi barbarism by probing the mind of Franz Stangl, former commander of the Treblinka and Sobibor extermination camps. Through their interviews, which are reenacted for the film, Gitta Sereny forcefully attempted to uncover what led Stangl to commit these abominable crimes, and whether there was any room for guilt.

By conducting research on child prostitutes and Mary Bell, an 11-year-old murderer who had strangled two little boys, Sereny revealed how the entourage, the political context, the judicial system and society as a whole had an impact on the situations and actions of these children.

With her encounter with Albert Speer, Hitler's minister and close friend, who had made conscious choices and had denied taking part in the "final solution", Sereny dug deeper and interrogated the conscience of those who gave the orders to kill, while at the same time questioning individual and collective responsibilities.

To navigate through these main arches of Sereny's work, the film connects different materials. The documentary intertwines a rich selection of visual and sound archives coming from public sources and personal records that Sereny's daughter has agreed to share. Contemporary shootings revisiting the places that marked Gitta's path and interviews with researchers in Sociology, Behavioral Science or History, put into perspective Sereny's thinking.

The film ends on the role of the next generations, those who live with a heavy legacy, and raises the issue of trauma and the lessons of history.

Are we all capable of falling to the other side? Exploring the complexities of evil, which Sereny tackled head on, the film invites the viewer to plunge with her into its roots, as close as possible to individuals who are often intensely difficult to understand, while maintaining a necessary faith in humanity.

Gitta Sereny's thinking resonates strongly today and continues to influence the work of researchers around the world. The contemporary perspective of her peers shows the extent to which the subject is more relevant than ever and calls on the viewer to analyze with their own eyes, and in turn to ask themselves questions, as Sereny did.



ASHISH'S JOURNEY

LOOKING FOR

Financial support

CREW

Producer, Director & Script —
Ali Elaraby

Co-producers — Katara Studios
(Qatar) & View Park (USA)

TRACK RECORD OF THE PFILMMAKER

2021: 'Captains of Zaatari'. Selected
in 85 film festivals across the world.
In 2015 El Arabi set up Ambient
Light, a Cairo-based production
company where he focuses on
various topics relevant to the
MENA region such as refugee
displacement and women's and
children's rights.

When Ashish lies to his family, pretending that he has been chosen
as India's representative for the Soccer World Cup, he starts an
initiatory journey that leads him from the peaceful bubble of his
small Indian city to a stadium worker job in the backstage of the
World Cup, casting a different light on the international event.

EGYPT, QATAR & USA

Hindi & English | 90' | Docudrama

BUDGET

Confirmed Financing: (31%)	341,000 €
Financing Sought: (69%)	759,000 €
Total Budget	1,100,000 €

FINANCING SOURCES

Katara Studios	187,550 €
View park	153,450 €

PRODUCTION COMPANY

KATARA STUDIOS

Katara Cultural Village, Building 11, Doha, Qatar — Tel. +974 4408 0888
info@katarastudios.com — <https://katarastudios.com>



Ashish, a 23 year-old modern day Candide, lived all his life in a
bubble with his family in Kerala, a city from the South of India, far
from the reality of the outside world. He is good natured but naive
and obsessed with fame. He lives vicariously through his idols
that he sees on TV. He has an imaginary relationship with two
of them: he often confides his hopes to a poster of the famous
soccer player Lionel Messi, and daydreams about the Bollywood
super star Alia Bhatt. When he hears that a casting is organized
to recruit models for the World Cup he jumps on the occasion,
convinced that everything will work his way. His rejection from
the casting is his first reality check, but it is far from enough to
damage his bullishness.

As he leaves the casting, Ashish is approached by a man who
tells him that he can still make it to the World Cup. Ashish doesn't
know that this man is actually a recruitment agent who takes
unreasonable fees to send Indian workers to Qatar. Overjoyed by
the promise of meeting his hero and being part of the World Cup,
he immediately accepts without knowing what he signs up for.
When he comes back home, he lies to his family, telling them that
he was selected to be India's representative in the World Cup. As
they all rejoice, he makes himself a promise, he will turn his lie into
reality, faking it until he makes it.

After he is informed that his flight to Qatar leaves a day and a
half later from Mumbai – 800 miles away from his home town –
he starts a road trip, racing against time to make it to the airport.
His undying optimism puts him in trouble as much as it helps him
overcome the obstacles he finds along his way. Despite the harsh
outcomes from his first confrontation with reality – he gets to the
airport 24 hours later, relieved from his bag, money, and shoes –
he stills refuses to give up on his positive outlook on the world.

When he arrives in Qatar, reality will punch him in the face.
Ashish realizes that the contract he signed commits him to be a
stadium worker. Although he understands he doesn't have another
option, he is still convinced that all will be for the best in the best
of all possible worlds. Ashish starts to live his daily life between
two worlds: the grim reality of the World Cup's backstage for
Indian workers, and the shiny facade he tries his best to reflect
during his video calls with his family. From this point on, the film
will mirror Ashish's internal journey, switching with him from fiction
to reality. The scripted part of the film will end to give space to
the unscripted, as we will delve with Ashish into the lives of Indian
workers in Qatar, looking at the World Cup through their eyes.





GAZA'S FISH

CREW

Producer, Director & Script —
Mohamed Harb

TRACK RECORD OF THE PRODUCER

An artist, filmmaker and Gaza native, Harb reflects the stories of Gaza through the visual arts. He was nominated for the Robert Bush World Award in Germany for Best Documentary on Human Rights for Al Jazeera Documentary, and won the Best Palestine Film Award for 2015-2018 at the Arab Film Festival in Italy for "Broken Dreams". His film "Death Tunnel" won the Best Documentary Award at the 2018 Casablanca Film Festival and the second prize at the IFRAN International Documentary Film Festival 2018.

PITCHER

Mohamed Harb

Madeleine left school and left her dreams with it. Every day in the morning, she goes to the sea and works on a tourist boat in the sea despite the risks she faces as the only girl who works in the sea, and sacrifices her life to support her family... Her father was attacked a year ago by an Israeli boat in the sea and lost the boat. She replaced her father on the fishing boat bravely.

PALESTINIAN TERRITORIES

Arabic & English | 90' | **Human rights**

BUDGET

Confirmed Financing: (20%)	10,000 €
Financing Sought (80%)	40,000 €
Total Budget	50,000 €

FINANCING SOURCES

Haifa Meida	10,000 €
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PRODUCTION COMPANY

MOHAMED HARB - HAIFA MEIDA

Al Awhda building — 00972 Gaza strip — Tel. +970599777582
haifamedia-art@hotmail.com — <https://www.facebook.com/Covideoart>



Madeleine, 22, had a different relationship with the sea, but the attack from Israeli gunboats on her father's small boat changed her life forever. A fisherman who always defies the customs, traditions and social heritage of Gaza, Madeleine left school and left her dreams with her. Every day in the morning she goes to sea and works on a tourist boat at sea despite the dangers she faces as the only girl working at sea, sacrificing her life to support her family to provide for them... After her father was attacked a year ago on an Israeli boat at sea and lost the boat, she worked on a fishing boat with courage, becoming the first girl to work at sea in the Gaza Strip, Madeleine bought a small boat to work at sea (port) as a tourist boat in the port of Gaza and works among hundreds of fishermen to earn her day and earn a living for her family. A human story that Madeleine tells us and her work on a tourist boat in the port of Gaza and her story with the sea and the camp in which she lives.

Her story in challenging the difficult conditions facing the eastern community, which has its own customs and traditions that prohibit a girl from working in this field, especially as she is the only girl who used to ride the sea in the Gaza Strip. Madeleine's life story revolves around her education with her father, where she grew up with him and opened his eyes in the middle of the sea Madeleine has always had a strong relationship with the sea and grew up learning to swim and helping her father in the family's fishing business, while she dreamed of a career as a fashion designer however changed dramatically when her father was attacked by an Israeli boat in 2014, she always went to sea with her parents To play and swim, and when she grew up, her relationship with the sea changed after it was a game, it became a part of her life, here begins the story with Madeleine, who defied all odds and risks to complete the trail of her disabled father and for the benefit of her family, she works on a tourist boat in Gaza port, despite the dangers What she is exposed to every day at sea and the dangers she is exposed to from Israeli boats and how she sacrifices her life in order to support her family, as the eldest of three children without any other source of income, Madeleine felt that she had to become the sole breadwinner after her father was injured She is dangerous in a boat attack, a challenge she is now proud of, and all she does is call for a change in her difficult circumstances.





LUCKLESS LAKE

Daryacheye Bibakhte Bakhtegan

LOOKING FOR

Funds or co producers.

Bakhtegan wetland is the horrid repetition of a drama, the collapse of an ecosystem on Homo sapiens who are incapable of understanding the simple language of nature.

CREW

Producer — Elaheh Nobakht &
Faraz Fadaian
Director & Script — Faraz Fadaian

TRACK RECORD OF THE PRODUCER

Elaheh Nobakht is one of the pioneer women in Iranian Cinema industry. She produced "Beloved" (2019), the most successful Iranian documentary which has been selected in the international competition section of more than 65 international film festival such as IDFA, Berlinale Film Festival, Hot docs, etc. She is also the International distributor of the documentary film "Finding Farideh" which was the Iranian Cinema official entries in Oscar 2020.

PITCHER

Elaheh Nobakht

IRAN

Persian | 60' | **Nature, wild-life, discoveries, travel**

BUDGET

Confirmed Financing: (20.7%) 59,000 €
Financing Sought: (79.3%) 226,000 €
Total Budget **285,000€**

FINANCING SOURCES

AVA Studio Paris 59,000 €

PRODUCTION COMPANY

ELI IMAGE

Tehran — Tel. +989125374139 — eliimage18@gmail.com
https://cinando.com/en/Company/eli_image_91927/Detail



The plateau of Iran, an area as wide as 2,500,000 km² is a pronounced example of the nature's mechanism for stability, a dispute over life, an effort to perceive the methods of living and an agony for survival. The wetlands which occupy almost 41,000 km² of this plateau, play a major role in gathering the surface water of this dry stretch. These watersheds has been fed through temporary sources of water for thousands of years and his reason has led to a somewhat permanent biological system in the dry and wet eras. Parallel to the lands existence, humans concomitantly accompanied nature along with its rules from thousands of years ago. Bakhtegan Wetland which is the second largest fading watershed after Urmia Lake has been a host for the "ChaharRahi" nomads for 800 years in this region. The nomads who migrate from the height of "Korehi" in the cold weather to the central islands in the watershed of Bakhtegan and leave the rough but yet phenomenal nature of this area for their summer quarters when the heat comes along.

Similar to all the watersheds of Iran, Bakhtegan wetland has been a victim of the drought and it is deteriorating. Although the situation there is somehow that there are no hopes for its survival. Like the Urmia Lake this old homeland, in the past 15 years, had no chance of reestablishing its departed system. And now, having passed its former self it is forming a new body. Nature will form a new life and will continue with its cycle. Meanwhile, humans will suffer a great deal.

Sooner or later, Bakhtegan ecosystem, will be a Badland. Badland in a sense that probably only a few of its local and non-local species will have the ability to cope with the new characteristics of the new land. The residents of the islands and the suburb will face new existential challenges on daily basis. And the nomads, considering the major changes to their ancient lifestyle will face a difficult time every day and will be eventually forced to leave their motherland. The land in its new form will severely react to the mess; from wild sandstorms to destruction of climate and reduction of the humidity. It seems that human beings have not recognized the importance of understanding the nature's language and there is no hope of them trying to make any mutual connection to it. This is where the question of "Why is it important to study the land's history for humans to be able to survive?" remains without an answer. After finishing my 12 years old study on Urmia Lake, and making a documentary on this destroyed ecosystem, I have now decided to document the current situation in Bakhtegan wetland. The situation for which there might not be a solution. This situation in which, not only humans have played a major role but it's the evidential doom of the drought in Iran's plateau.

SOCIETY & HUMAN INTEREST



MY DREAM TO FLY

LOOKING FOR

Co-production and broadcasters.

CREW

Producer, Director, Script &
Photography — Asmaa Gamal

TRACK RECORD OF THE FILMMAKER

Photographer and director, she has directed many independent short films and Video Art such as 'Astrox', 'The Letter You Sent' and 'Masrya', which have been shown in local and international festivals. Her short films won four awards such as the Mentor Arab FF in Jordan, a Platinum Award from the Independent Short FF in Los Angeles, and two Jury Awards from Festivals Cairo short films and the Masr Dot Bokra Festival.

PITCHER

Asmaa Gamal

Although more than four years have passed since the death of his best friend in street racing, a group of young men in their twenties is living their friend's dream of accessing world-class stunt sports on their cheap Chinese motorcycles in a Cairo slum.

EGYPT

Arabic | 90' | Human interest, society

BUDGET

Confirmed Financing: (8.6%)..... 9,500 €
Financing Sought: (91.4%)..... 101,500 €
Total Budget: 110,000 €

FINANCING SOURCES

DFI - Doha Film Institute grant..... 7,500 €
Pitch Award of the Pitching Lab Drama short film festival (Greece) . 2,000 €

PRODUCTION COMPANY

REC&ROLL

Sheraton Heliopolis - Nozha - Cairo — Tel. +201 096925129
asmaagamalmedia@gmail.com — www.instagram.com/asmaa_ga3frie/

pitching forum



My Dream to Fly is a long creative documentary film based on the narrative style of surveillance of the daily lives of young people living in a poor neighborhood in Cairo near Qanatir al-Khairiya. The film's events occur in one of the professional rally championships at Cairo Stadium. It starts from the day the movie characters dreamed of participating in it. Then from time to time, we go back in time through scenes that tell about their daily lives, in which we follow them closely. Osama and Ibrahim. They are the main characters in the movie, whom we follow closely in their home and workplace and their relationship with each other in street races. From the time they grew up, they watched the stunt game of motorcycles and imitated them with their small wheels. Osama's brother, "Hassan," was the reason for his attachment and love for playing motorcycles, as he was the most skilled of the youth, which made him train and compete in crazy street races until he ended his life.

Like most neighborhood residents, Osama and Ibrahim did not complete primary school. Due to poor financial conditions, they often have to support their families financially, and the occupation they resort to is Chinese motorcycles. Inside the stadium, we follow the gazes of the fans who follow them, particularly their close relatives. Among them is your friend "Ali Wael," who works on removing and decorating motorcycles, although he lost one of his arms while working in his father's blacksmith's workshop. Moreover, re-installing a Chinese machine is an essential step before they gather in the colony where they play. A cheap motorcycle becomes suitable for practicing self-sports and must be modified to resemble expensive professional bikes they cannot buy. Ali always helps them with this task besides his work as a tuk-tuk driver. The film also traces Ali's internal struggle over his inability to participate in races with his friends. Each of them has a dream that he strives to achieve, and within the event, we follow their struggles for others and themselves. We are waiting for the results of the rounds and how the event they waited for affects their decision-making. If one of them turns into a champion in a match to compete with others globally, they will return to street racing from where they started.



OF LEAD AND COAL

De plomb et de charbon

LOOKING FOR

Mediterranean co-producer & Broadcasters, Distributors, Sales Agents.

CREW

Producer — Jean-Baptiste Bonnet
Director & Script — Thomas Uzan

TRACK RECORD OF THE PRODUCER

2023: 'Save Our Souls'.
Broadcaster: France Télévisions.
2022: 'Kartli'. Co-production: Sakdoc Film, In dev, Selection: Dok CoPro Market (Leipzig).
2022: 'Here lions once roared'.
Broadcaster: France Télévisions.
2018: 'Algeria, she and him' (audio documentary 54'). Diffusion: RTBF and RTS.

PITCHER

Jean-Baptiste Bonnet

In the disused mines of Eastern Morocco, men continue to dig the abandoned galleries dating back to the French protectorate. To survive in a crumbling world, they delve deep underground in the search for depleted minerals and long gone dreams.

FRANCE

Arabic, Spanish & French | 75' | Human interest, society

BUDGET

Confirmed Financing: (22.6%) 47,897 €
Financing Sought: (77.4%) 164,000 €
Total Budget 211,897 €

FINANCING SOURCES

CNC New Talent Award 5,000 €
CNC Writing Fund 7,500 €
CNC Development Fund 15,500 €
Normandy documentary development fund 7,000 €
SCAM Brouillon d'un rêve 5,500 €
Producer's investment (Habilis Productions) 7,397 €

PRODUCTION COMPANY

HABILIS PRODUCTIONS

6 rue du Moulin — 61470 La Ferté en Ouche — Tel. +33 681577411
jbb@habilisproductions.com — <https://www.habilisproductions.com>

In 2015, as I was travelling over several continents, I stopped in front of an open-pit mine with closed doors. To understand what lies behind the work of the land, I later decided to pursue my explorations to other mining depths, until by chance someone whispered the name of Jerada: "There's a coal story over there."

In Morocco, the decomposition of industrial lands resulting from decolonisation is a missing picture. Jerada, which was the economic drive of the country at one point, made the region and country proud. Its history closely connected to working-class conscientiousness in Morocco led to the first trade union congress in Moroccan history. Yet nothing seems to mention this past: no commemorative stele, no archives. The particularity of Jerada can be found in many other towns, former jewels of industries resulting from the French or Spanish protectorates, closed between the 1980s and 2000s. The crisis caused by such closures turned these towns into abandoned ruins where only a few families remain, perpetuating a decaying mining identity.

Since the closure of these sites where the land was emptied of its substance, miners continue to extract resources illegally today. From Jerada to Ahouli, via Sidi Boubker, they survive by way of extremely dangerous work for which they get no recognition. Ghosts of a world that doesn't want to see them, they roam collapsed galleries and enter underground spaces haunted by the presence of those who disappeared there, who died by accident or due to the "mine disease".

During these explorations and after meeting these men, I followed several lives whose journeys are connected by the underground world.

There is Abder: a coal mineshaft watchman who suffers from silicosis. He bears the testimony of the mine in which he worked when he was young and against which he fights to get compensation for his illnesses. Living in a sheet metal hut, haunted by the memory of his brother who set himself on fire during a protest, he continues to cast spells that allow him to heal the poor.

There are Assou and Bousta: two inseparable cousins searching for the hypothetical, miraculous vein. Digging mines since they were 15 years old, they face the constant barrenness of the galleries they dig in, encouraging them to change their place of work continuously. They feed their Facebook accounts with videos of their feats and hope to open a YouTube channel one day.

There is Suela: an old storyteller who roams these lands looking for inexistent treasure. Convinced that he will find gold one day thanks to his divining rod, he climbs the mountains of his area while remembering forgotten legends. But he realises that he always arrives too late and that the treasure has vanished.

Lastly, there are Ahmed, Yahya and Ouahib, three coal miners who want to escape their condition through revolt or exile.

All the facets of a post-industrial society are reflected in these destinies, which nonetheless embody the possibility of life in a ruined world.



QASHQAI TRIBE: ONCE UPON A TIME IN SHIRAZ

LOOKING FOR

Co-production, Distribution and Broadcaster in Europe and North of America.

CREW

Producer, Director & Script — Hamed Zolfaghari
Editor — Gladys Joujou
Photographer — Pouyan Ranjbar

TRACK RECORD OF THE FILMMAKER

2020: 'Women of the Sun: A Chronology of Seeing', co-produced with Agat Films & Cie. First prize of Docs in Progress at Thessaloniki FF 2017, premiered at Hot Docs 2020 in long feature films competition and released in ARTE (France and Germany) at La-Lucarne program.

PITCHER

Hamed Zolfaghari

Valioallah and Dorna are preparing to migrate to the summer grazelands, while their sons refuse to be a part of nomadic life and the migration through the city Shiraz has now become really dangerous...

IRAN

Azeri & Farsi | 85' & 52' | **Human interest, Society, Environment**

BUDGET

Confirmed Financing: (22%).....37,000 €
Financing Sought: (88%) 131,000 €
Total Budget 168,000 €

FINANCING SOURCES

Awarded "Brouillon d'un rêve" – development fund from SCAM- France, 2021 5,000 €
Producer's investment 32,000 €

PRODUCTION COMPANY

CRAZY WOODPECKER FILM STUDIO

No. 13, Bahar Shomali St. — 1574618636 Tehran
Tel. +989366430611 — hamed.zolfaghari.k@gmail.com



Valioallah and his wife Dorna are going through the last years of their nomadic life. They live in the pastures near the small river Ab-Niloo in the south of Iran. In the past, nomads were 40% of Iran's population, but now, many of these nomads are settled in the big cities such as Shiraz. Sons of Valioallah study in boarding schools in Shiraz and are not interested in continuing their traditional life.

The story of the film begins in the morning when the thieves took away some sheep out of the fenced area and it becomes a matter of family discussion about a generational conflict.

After a few weeks of research, the thief is found. According to the Qashqai tradition, some elders gather in Valioallah's tent to ask forgiveness for the thief. Majid is invited as well to resolve the conflict. His parents are from the Qashqai tribe, but he was born in Shiraz. He has a good job and a family, but he misses something in his life. Most of nomads migrate by foot with all the difficulties of crossing Shiraz city which is midway to summer grazelands. Majid thinks of doing something for the migration routes of nomads which are blocked by highways and buildings in Shiraz city now.

By the time Valioallah and his family have started the migration to their winter grazelands, Majid has gradually made it his mission to try and organize the migration through the city and through the streets that used to belong to the nomad's migration routes, which is strictly forbidden by the law.

Early morning of the weekend when the streets are empty, the herd of Valioallah and some other nomads enter the city. Women and men have put on their traditional costumes. Some musicians enter the streets in front of the migrating group. Everything has been planned for the passage of the herd. Some young nomads direct the cars before the arrival of the tribe, so the herd can pass without any problems. In one street, a group of motorcyclists blocks the tribe's way and causes disorder in the tribe's movement. The herd suddenly turns into other streets and the group cannot control them. Majid, Valioallah, and others move to control the herd, but we see some groups of animals scattered here and there. They are slowly conquering the city. A bunch of goats climbs an urban monument. We see a camel taking a rest on the tomb of the great poet, Hafiz. A donkey, with the load on its back, has gotten on the metro with some sheep and some people, and other animals are wandering or resting in the modern commercial and cultural urban spaces as if they have always been there and the city has accepted their presence. TV starts to make a report about how beautiful the city looks now.



SON OF THE STREETS

LOOKING FOR

Financing, Distributors, Sales Agents, Broadcasters.

CREW

Producer — Rashid Abdelhamid
Co-producer — Glib Lukianets
(A7 Company sp, Poland)
Director & Script — Mohammed Almughanni

TRACK RECORD OF THE PRODUCER

2021: 'Theft of Fire' (hybrid doc), by Amer Shomali in co-production with Intuitive Pictures.

2020: 'Gaza Mon Amour' (feature film), written by Tarazan and Arab Nasser Venice IFF 2020.

2014: 'Dégradé', in coproduction with Les Films du Tambour (France), "La Semaine de la Critique" - Cannes Film Festival.

PITCHER

Rashid Abdelhamid

A child whose family tries to issue him an ID document that proves his existence and gives him the right to education, healthcare and movement outside of the Palestinian refugee camp of Shatila in Beirut, Lebanon. Through the process, many of the family's old secrets are revealed.

PALESTINIAN TERRITORIES & POLAND

Arabic | 90' | **Docudrama**

BUDGET

Confirmed Financing: (54%)	178,670 €
Financing Sought: (46%)	152,784 €
Total Budget	331,454 €

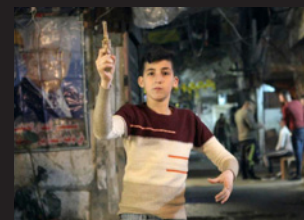
MAIN FINANCING SOURCES

Palestinian Cultural Fund	15,000 €
The Arab Fund for Arts and Culture - AFAC	18,000 €
Polish Film Institute	92,390 €
Doha Film Institute	20,000 €
A7 Company sp. z o.o. (Poland)	16,080 €
Gaza Films (Palestine)	17,200 €

PRODUCTION COMPANY

MADE IN PALESTINE PROJECT

Ramallah, 00970 Palestine — Tel. +970599500666
madeinpal.project@gmail.com



Following the life of the Palestinian child Khodor from the age of fourteen to eighteen as he grows up without ID in the Shatila refugee camp in Beirut. In the struggle for citizenship, his right to education and health care, harrowing family secrets come to light.

Khodor's parents have both died, so he grows up with his stepmother. The 14-year-old is cool and relaxed in front of his friends of the same age, but his new family often enough feels the pent-up aggression of the pubescent. His stepmother and half-sisters are desperately trying to get him a document that proves his existence and gives him the right to education, health care and freedom of movement outside the Palestinian refugee camp Shatila in Beirut.

Son of the Streets describes how hopelessness paired with the energy of an adolescent is discharged into aggression and despair. Because the dream of a self-determined life is still a long way off.

DIRECTOR'S STATEMENT

Being a Palestinian director, I've been always interested in telling the stories of the Palestinian people who are deprived from their basic rights, either they're living in Palestine or outside. Life in Gaza has had a great impact on my life and on the stories that I want to tell, especially the stories of children who are born in areas of armed conflict and are trying to get what is happening around. During my studies at Lodz film school in Poland, I made a short documentary about Khodor. Now, I'm developing it to make it into a feature documentary. I'd like to follow the life of Khodor and keep filming him as he grows up and he realises how important his ID issue is. This project is mainly to help Khodor getting his ID and raise awareness about people who are unregistered as citizens, refugees, or humans of any community.

I want that the audience can relate to Khodor and grasp the tragic situation that he is in, thanks to the black humour in the documentary, sometimes tragic moments in their lives are turned into funny moments and that makes the audience feel more the need to act themselves when it's not just another movie about crying and starving children. Instead, they get an insight into a boy's life and a society with people that got the ability to turn shitty situations into better ones. They are not just victims, but people like everywhere else; they can laugh and have fun while trying to deal with a hard life the best way possible.



TAUTAVEL MAN

L'Homme de Tautavel

LOOKING FOR

Spanish coproducer, pre sales, distributor.

CREW

Producer — Anne Labro
Director & Script — Emma Baus
CE — Amandine Picault

TRACK RECORD OF THE PRODUCER

2021: 'When Ocean Threaten Cities'. Broadcaster: France Télévisions.
2019: 'Paris 1900', for ARTE.
2018: 'Venice, the Technological Challenge'. Broadcaster: France Télévisions.
2018: 'Serge, Condemned to Death'. Figra Grand Prize, Audience Award of Festival of stars and Prix Farel.

PITCHER

Anne Labro

Let's go back in time 500,000 years to discover the hitherto unknown history of whole other kind of humanity: *Homo heidelbergensis*, the very first inhabitants of the European continent!

FRANCE

French | 52' & 90' | Science, knowledge, education, history

BUDGET

Confirmed Financing: (17.1%) 39,000 €
Financing Sought (82.9%) 217,500 €
Total Budget 481,700 €

FINANCING SOURCES

Région Occitanie 9,000 €
Tangerine Productions (producer's investment) 21,000 €
Minimum Moderne (co-producer) 9,000 €
Broadcast-guarantee from France Télévisions and Science Grand Format

PRODUCTION COMPANY

TANGERINE PRODUCTIONS

16 rue des Annelets, 75019 Paris — anne.labro@tangerine-productions.com
<https://www.tangerine-productions.com/en/home>



Before the time of the Neanderthals, between 560,000 and 400,000 BC, there were already human beings living on French soil. They survived ice ages and intense climatic shifts. They had to adapt to ever - evolving prey - and predators. They continued like this for hundreds of thousands of years, raising their children, without even apparently having mastered fire...

They came from Africa, these *Homo heidelbergensis*, ancestors of the Neanderthals, and they gradually colonised Europe. Now more than ever, scientists are lifting the veil on this mysterious, fascinating and largely unknown period. From Italy to Spain, from England to Germany, the traces these early humans left are being studied by archaeologists in order to reveal their secrets.

TO DISCOVER ANOTHER HUMANITY. Only one human species occupies the planet today: our own, *Homo sapiens*. But this was not always the case. There were several members of the genus *Homo* before *Sapiens*. So to bring *Homo heidelbergensis* to life by studying Tautavel Man is thus to actually meet another kind of humanity.

To understand how this early man lived, scientists, rather than projecting onto him similarities to our own behaviour regarding, for example, burials or ornaments, are focusing on examining the traces that he has left us, and in particular his tools.

As *Homo sapiens*, we represent just one of many paths of evolution; in a parallel world, though, human existence could be very different. And learning how Tautavel Man lived and just how he differed from us can offer us some keys to understanding this.

TAUTAVEL: AN EXCAVATION SITE LIKE NO OTHER...

The cave of Arago in Tautavel, in the foothills of the French eastern-Pyrenees mountain range, bears witness to his presence over hundreds of thousands of years. There is no other site like it in the world: from it has been exhumed an exceptional collection of 152 human remains belonging to 27 individuals (18 adults and 9 children). Among them is a 450,000-year-old skull, belonging to the one we call today «Tautavel Man», as well as a child's milk tooth discovered in 2018 and dated at 560,000 years old!

The fruit of 60 years of searching, the excavation site located in the heart of the cave is of an incredible richness for the period. It is also the only site yet discovered that contains 55 different levels of human occupation from so long ago, up to a depth of 15 metres. The sediments that have accumulated here make it possible to study a period of a chronological magnitude unequalled in the scientific world: a timespan of 160,000 years.



THE LITTLE PRINCE, A STAR IS BORN

Le Petit Prince, naissance d'une étoile

LOOKING FOR

Broadcaster in Spain.

CREW

Producer — Katia Pinzon
Co-producer — Serge Lalou (Les Films d'Ici)
Director — Vincent Nguyen
Script — Vincent Nguyen & Jean-Louis Milesi
CE — Karen Michael

TRACK RECORD OF THE DIRECTOR

2015/16: '360@' (doc. series 10x52'). Broadcaster: France 5.
2014: 'Ukraine, au cœur de la poudrière'. Broadcaster: Canal +.
2014: 'Une femme à Paris'. Broadcaster: LCP.

PITCHERS

Katia Pinzon
Vincent Nguyen

This film tells the little-known story of the birth in New York, at the height of the Second World War, of the most translated book after the Bible. A universal and timeless tale whose key to success – and secret of its genesis – lies in the very life of its author, Antoine de Saint-Exupéry.

SPAIN & FRANCE

French | 52' | Arts & culture

BUDGET

Confirmed Financing: (38.5%)..... 177,885 €
Financing Sought: (61.5%)..... 283,866 €
Total Budget: 461,751 €

FINANCING SOURCES

ARTE France..... 150,000 €
RTS..... 5,200 €
SVT..... 5,000 €
Les Films d'Ici (co-producer) 17,685 €
Distribution agreement with Mediawan (France)

PRODUCTION COMPANY

BARNABE PRODUCTIONS

c/ Aribau, 170 — 08036 Barcelona — Tel. +34 646354394
katia.pinzon@barnabe.tv — <https://www.barnabe.tv>



This film tells the little-known story of the birth in New York, at the height of the Second World War, of the most translated book after the Bible. A universal and timeless tale whose key to success – and secret of its genesis – lies in the very life of its author, Antoine de Saint-Exupéry.

The documentary covers the last four years of the pilot-writer's extraordinary life, between his exile after the French armistice and his disappearance on July 1944, in an American reconnaissance aircraft off the coast of Marseille. An intense period for the writer, in which love, political and artistic intrigues mingled.

Exploring Saint Exupéry's memories in flashbacks, and the creative process of the book in New York, this film tells how its author transformed a children's tale into a universal philosophical fable that transcends ages, cultures and eras, unconsciously summing up the purpose of the work he wanted to bequeath to mankind and that he will never finish, *The Wisdom of the Sands*.

Close to the director, Saint-Exupéry's family offers him extraordinary material that has never been used before to plunge into the intimacy of the tormented writer, the exceptional pilot who gave birth to a universal masterpiece.

Conceived as an international event on the occasion of the 80th birthday of *The Little Prince* (in April 2023), to meet a borderless audience, this ambitious film breaks the codes of classic documentary. By closely mixing archive footage and photos with animation to faithfully reenact written testimonies, we present a never-before-seen story full of suspense and emotion. A reference film.

The Little Prince is a star book. Learning how this star was born is to understand what binds us together, despite the distance and the years.

SOCIETY & HUMAN INTEREST



THE MAGMA

LOOKING FOR

Financial support.

CREW

Producer — Ali Elaraby

Director — Mia Bendrimia

TRACK RECORD OF THE PRODUCER

2021: 'Captains of Zaatari'. Selected in 85 film festivals across the world.

In 2015 El Arabi set up Ambient Light, a Cairo-based production company where he focuses on various topics relevant to the MENA region such as refugee displacement and women's and children's rights.

After Mia, a French-Algerian 25 year-old, discovers a long held and shameful family secret about her Algerian grandfather, she embarks on a journey across two continents and six decades to set the record straight, not only for her family but also for her two countries.

EGYPT

French & Arabic | 90' | Sociology, human interest

BUDGET

Confirmed Financing: (31%) 240,800 €

Financing Sought: (69%) 550,200 €

Total Budget **800,000 €**

FINANCING SOURCES

Producer's investment 240,800 €

PRODUCTION COMPANY

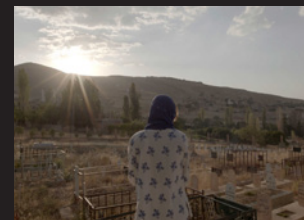
AMBIENT LIGHT

110 A 26th July st, F21, Apt 84, Zamalek, Cairo — Tel. +201008834486

alielarabi@ambientlightfilm.com — <https://ambientlightfilm.com>



pitching forum



When I was only a few days old, my father filmed his parents, my Algerian grandparents, holding me in their arms for the first time. As my grandmother rejoices, she looks at the camera and exclaims: "Can you imagine how happy Mia will be when she will be twenty five and she will see this video?" Shortly after this, my grandfather passed away. Twenty five years later, I still don't know anything about him. I grew up far from my Algerian identity, in a family who didn't speak Arabic and had never set a foot in Algeria. My family never talks about life before Algeria's Independence War and it took me years to understand the reasons behind this silence.

Since a middle school classmate of Algerian origin spat at my feet when he learnt I was the descendent of a Harki, (an Algerian native who fought with the French colonial army against independence during Algeria's decolonisation war), I felt I didn't have the right to claim my Algerian identity. Although I didn't really understand at that time the reality behind this word, the violence of this reaction triggered within me a need to understand what led my grand father to fight against the independence of his own country. This need soon transformed into an obsession starting to shape my life.

While I am in New York, I attend a screening of *The Battle of Algiers* by Gillo Pontecorvo, a film about the Algerian War of Independence banned in France for years. As I watch the film, I feel shame as I identify with the colonizer and the colonized. From this experience, I start a journey from the present to the past to understand my family's history and why my grandfather betrayed his country.

Despite my fears and my family's worries, I embark on a trip across continents and epochs, which I traverse backward, reversing the itinerary taken by my grandparents decades ago. I start in the suburbs of Paris, where I look for answers in my family's memories and my grandfather's military records. Then I move South, where I meet older Harki descendants who grew up in the camp where my family transited upon their arrival to France.

After crossing the Mediterranean Sea, I finally make it to Algeria for the first time, just in time to witness the Independence Day celebrations in the capital. From there, I take a train to travel to my family's birth place, a small village in the mountains of Central Algeria. I meet my family for the first time, including my uncle, whose late father is a hero of the revolution revered as a legend and considered by many Algerians to be the real life inspiration for Rambo's character. As I discover that my family fought on both sides of the war, I finally learn about the reasons which led my grandfather to take arms against his country.





WAR DIARY

Le Journal

LOOKING FOR

Additional funding, broadcasters, distributor.

CREW

Producers — Laurence Uebersfeld
& Jérôme Amimer
Director — Hakob Melkonyan

TRACK RECORD OF THE PRODUCER

2021: 'Disappear, under the radar of the algorithm'. Co-production with ARTE.

2020: 'Fabrice Di Falco, The Rebel Bird'. Co-production with France Télévisions, Martinique La 1ère, Lyon Capitale TV, Filmica Prod.

2019: 'Mongolia, The Dream of a Young Nomad'. Co-production with SWR, NTV.

PITCHER

Laurence Uebersfeld

An Armenian filmmaker receives his grandfather's diary from the WWII and discovers he went fighting in friendship with all the soldiers from countries around Armenia...that are now at permanent war. He decides to go in the footsteps of his grandfather, and starts a trip in Caucasus and Ukraine to try and understand where things went wrong, how yesterday's friend became today's enemies.

FRANCE & ARMENIA

Armenian & Russian | 52' | **Human interest**

BUDGET

Confirmed Financing: (48.2%) 62,639 €
Financing Sought: (51.8%) 67,293 €
Total Budget **129,932 €**

FINANCING SOURCES

Normandy region 20,457 €
Procirep 5,000 €
Lyon Capitale TV 12,510 €
Artsakh TV 5,000 €
Armenian coproduction 19,672 €

PRODUCTION COMPANY

LUFILMS

18 Route de Fierville — 14130 Blangy-Le-Château — Tel. +33612160199
laurenceueb@gmail.com — <https://www.lufilms.com>



In 2017, Hakob Melkonyan, an Armenian filmmaker, received an extraordinary document: the war diary of his grandfather. Mobilized in 1941 in the Soviet army, Karapet Melkonyan had kept his diary for two years. Moved by the story of this adventure, Hakob decides to follow in his grandfather's footsteps.

The *War Diary* is a road movie through four countries: Armenia, Georgia, Russia and Ukraine. It confronts the history of the Second World War with today's reality in these former Soviet republics. Having become independent after the fall of the USSR, they are now torn apart by numerous deadly conflicts: in Armenia, Georgia and Ukraine.

The *War Diary* is a personal quest and also sheds light on an often overlooked geopolitical context. Today, however, with the recent invasion of Ukraine, it has become an essential project

DIRECTOR'S NOTE

This film is a road movie, crossing four countries: Armenia, Georgia, Russia and Ukraine. This journey by train will start in Yerevan, Armenia, and end at the supposed location of my grandfather's grave in Kerch, Crimea. I will be the guide of this journey. I will walk in my grandfather's footsteps. I will be in the picture, I will be the link between the excerpts from his notebook, that I will read off-screen on shots of scrolling landscapes, and the dialogues with surviving witnesses.

I will pay particular attention to filming in motion; the movement of the train will create a "natural tracking shot", during the various journeys from Yerevan to Gyumri, from Gyumri to Tbilisi, from Tbilisi to Grozny in Chechnya. I will film this journey through the windows of the trains, showing the impressive nature: the mountains and the villages that follow one another. I would also like to film at the front and back of the trains, when they enter or leave the tunnels, creating travelling effects forwards and backwards. On these moving images I will read extracts from my grandfather Karapet's war diary which describe these same places. On the windows of the carriages, one will be able to follow the path of the journey thanks to an animated map in computer graphics, which will allow the spectator to orientate himself.

The meetings in stages. During the interviews, I will choose wide, static shots to better capture the gestures, facial expressions, emotions of the veterans, and sometimes even their silences. It will allow them to leave the frame when they wish, thus allowing us to discover the décor of their daily lives.



A WOMAN IN KABUL

Une femme à Kaboul

LOOKING FOR

Financial partners

CREW

Producer — Pierre Jestaz

Director & Script — Charlotte Erlih

Co-director — Marie-Pierre Camus

TRACK RECORD OF THE

PRODUCTION COMPANY

2022: 'Isaac Asimov, a Message to the Future'. Co-production with ARTE France. Presales: SVT.

2022: 'Alfred and Lucie Dreyfuss, with Kiss as Deep as My Love'. Co-prod. with Novanima. Presales: France Télévisions, TV5 Monde.

2021: 'Longing for an Island'. Co-production with Fance 3. Visions du Réel, Art Doc Fest Moscow, Artdoc Fest Riga, Festival Corsicadoc.

PITCHERS

Pierre Jestaz

Charlotte Erlih

Summer 1926, it's love at first sight in Saint-Malo. Elisabeth marries Naim, cousin of the King of Afghanistan. But just as they reach Kabul the progressive king is overthrown. The fairytale collapses. Thrown into a world where women have no rights, Elisabeth battles for women's liberation in her adoptive homeland.

FRANCE

French | 52' | Human rights

BUDGET

Confirmed Financing: (33.9%) 102,000 €

Financing Sought: (66.1%) 198,784 €

Total Budget **300,784 €**

FINANCING SOURCES

France Télévisions 102,000 €

PRODUCTION COMPANY

KEPLER22 PRODUCTIONS

26 Rue des Rigoles — 75020 Paris — Tel. +33 672598040

pierre.jestaz@kepler22productions.com — <https://kepler22productions.com/>



A Woman in Kabul tells the incredible life of Elisabeth Naim Ziai, a young woman from Normandy who, in 1928, married a cousin of the progressive king of Afghanistan, seemingly destined for a leisurely life. But one year after their wedding, as Elisabeth and her husband were on the way to Kabul, the king was dethroned by a conservative rebel. From then on, nothing would go as planned. And yet, Elisabeth remained in Afghanistan until 1980. The first woman in Afghanistan to go unveiled, she devoted her life fighting for women's rights in her adopted homeland.

Through her life story, *A Woman in Kabul* sheds a fresh light on the evolution of the city and part of Afghan society. Values changed radically in the capital from the end of the 1920s to the 1970s, women took off their veil, walked in miniskirts in some neighborhoods, danced in high heels to Western hits, would have jobs, and go to the same universities, cinema and parties as men. It was a freedom that seems particularly striking now.

At this time when the martyred country has once again taken a spectacular step backwards, this story is a beautiful way to revisit a moment of openness and freedom from the 1930s to 1970s, which have never yet been the subject of a documentary. Using never seen footage and archives, *A Woman in Kabul* fills in the historiographical void to reaffirm a different facet of Afghanistan – an alternative to obscurantism for this wounded country.

INTENTIONS

The Taliban's recapturing of Afghanistan – and of Kabul – last August may have been a shock, but it was certainly no surprise. Since the start of the 20th century, the country's history has been an endless pendulum, at times leaning towards openness, at others towards an extremism as radical as the permissive period that preceded it and to which it stands opposed.

With *A Woman in Kabul*, I want to explore how these two alternative tendencies in Afghanistan are in fact always cohabitating. When one is in the light, the other, is preparing its return. And vice-versa.

A Woman in Kabul is a story built along two levels: that of a woman, and of a city. Elisabeth Naim Ziai will allow us to pass beyond a patronizing Western perspective, straight into the city's heart and diverse inhabitants: the royal family that Elisabeth spent time with on her arrival, and then the women from a diversity of backgrounds, especially the more lowerclass women that she met as a teacher in the first girls school, and for whom she battled by creating the Afghan Society for Women's Wellbeing.

Project developed at



ENTANGLED HOPEFUL BIRD

LOOKING FOR

Co-prod., broadcasters, distributor.

CREW

Producer, Director & Script —

Dawood Hilmandi

Co-director — Ezat Alidoust

As long as we can remember, our memories are filled with terrifying pictures of Afghanistan, massacre of innocent people whose voices were never heard. This documentary aims to tell the parallel stories of Afghan men and women who are as described entangled within a dark and suppressed situation, yet still they stay hopeful and resilient through these time.

THE NETHERLANDS

Farsi | 90' | Current affairs, investigative journalism / Human rights

TRACK RECORD OF THE FILMMAKER

He is a visual artist, filmmaker, photographer and researcher in/through cinema based in Amsterdam, Kabul and Tehran. His first film 'Bechawy' was screened at Rotterdam IFF in 2009 and he continued making films which are screened in the festivals around the globe. In Locarno Festival 2017 he won the top pitch prize for his feature length film project 'Badeszennen'. Before the arrival of the Taliban in 2021 he was in Kabul working on his films, and held specialized cinema master classes.

PITCHER

Dawood Hilmandi

BUDGET

Confirmed Financing: (7.6%) 20,000 €

Financing Sought: (92.4%) 243,000 €

Total Budget: 263,000 €

FINANCING SOURCES

Hilmandi Film productions 10,000 €

Bamiyan Film productions 10,000 €

Broadcast-guarantee from EO-NPO

PRODUCTION COMPANY

HILMANDI FILM PRODUCTIONS

Heesterveld 87 — 1102SB Amsterdam — Tel. +31 683969396

info@dawoodhilmandi.com — <https://www.dawoodhilmandi.com>



Salima Mazari is an extraordinary Afghan woman and first female governor in Afghanistan, whom Dawood Hilmandi and Ezat Alidoust became truly fascinated in making a film about. They started working together to make this film, but soon the Taliban took over the country and before they knew it, the whole system was under Taliban's control. Not later than that, Salima got captured by Taliban but then was released and fled to US. These alterations made the two young directors to stop the shooting process. Dawood had to leave Afghanistan and went to Iran. But Ezat stayed in the country with his pregnant wife who gave birth to her baby during those dreadful days. Ezat, a passionate artist and filmmaker, always had high expectations of his creative and professional path. He had just started a family and was really looking forward to a bright future. But now, as an artist and a person who can be a great potentiality to show the world what is happening in Afghanistan through his art, he was considered as a danger for Taliban. So, he was forced to live like a criminal in his own country and find a safe place to hide.

Despite all the difficulties and challenges, with guidance from Dawood in Iran, who kept in touch with his co-director, Ezat resumed filming himself and his family's extraordinary physical and emotional journey to survive and to strive to leave Afghanistan to begin and build a new life. He records every moment and important incident taking place during their journey, which has led to shape a distressing narrative overall. The film is being viewed from both Ezat and Dawood's perspectives at the same time, and sometimes it is their point of view together.

As Salima's part is more like an opening to the shadowy and complicated life of Afghan people, the twists and turns of the whole story will lead us to the depth of gender role definitions and patterns in a country such as Afghanistan. These rules and biases gradually grow more intense especially when Taliban invades the government. Now, in this story, men and women are captured from a unique and intimate perspective through different circumstances. What is expected from this film, is to draw a creative and character-based frame of the social situation in Afghanistan; and how unbelievably there are people like Salima, Ezat and Najiba, who in a suffocated environment forced by the Taliban, continue to be strong and positive. In a time when no sign of hope can be seen from the outside world, these people fight for what they truly deserve. In a certain way, this film is the story of three characters whose life events is a small but profound and important part of history of Afghanistan.



FAKE LIES

LOOKING FOR

Broadcasters, sales agents and a third coproducer on board who could bring additional financing.

CREW

Producer, Director & Script — Anna M. Bofarull
Co-producer — Rok Bicek (Cvinger Film, Slovenia)

TRACK RECORD OF THE PRODUCER

& DIRECTOR

2022: 'Sinjar' (fiction feature film), coproduced with Genius at Large (USA). Málaga Film Festival.

2019: 'Barcelona 1714'.

2015: 'Sonata for Cello'.

2010: 'Hammada'.

On Referendum day in Barcelona, Marta was brutally dragged down the stairs by police officers. Her image went immediately viral. How being on the news one day can change one person's life forever?

SPAIN & SLOVENIA

Catalan | 80' | Human rights

BUDGET

Confirmed Financing: (28%)	103,000 €
Financing Sought: (72%)	261,000 €
Total Budget	364,000 €

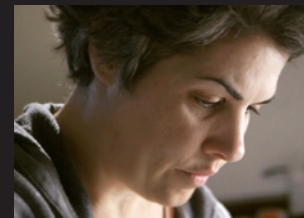
PRINCIPAL FINANCING SOURCES

MEDIA Creative Europe	50,000 €
RTV Slovenia	28,000 €
Slovenian Film Center - Development Funds	13,000 €
Televisió de Catalunya (CCMA)	12,000 €

PRODUCTION COMPANY

KABOGA ART & FILMS CREACIONS AUDIOVISUALS S.L.

c/ Sant Eulogi, 4 — 43002 Tarragona — Tel. +34 675060993
info@kaboga.eu — <https://www.kaboga.eu>



Fake Lies will explore how one woman's life can be changed forever after being exposed to very aggressive news. The face and voice of Marta Torrecillas went viral on referendum day in Catalonia -a referendum considered illegal by Spanish government-. She was recorded while police officers dragged her brutally out of the polling station and sent a voice message to a friend, which immediately arrived on many cell phones. Cameras recorded her while outraged, she exposed that police officers had broken her fingers. That image turned around the world to show the violence a government in Western Europe used against voters. Some days later, Marta openly explained her story: she first thought her fingers were broken, but later doctors confirmed that they weren't. Trying to explain the truth on public TV made her a symbol of a lie. A nightmare which is not over yet began. Her data were leaked and she received more than 7,800 messages slandering and threatening her. One year later, she started to suffer post-traumatic stress disorder. The life of Marta has a before and an after of referendum Day.

Fake Lies is a creative documentary focused on a sensitive, intimate and cinematic approach. It's the realization that when a citizen confronts the establishment and becomes a most visible face, he/she turns into a target to demolish. To morally destroy, at least. Marta's personal life remains five years later profoundly affected by her media exposure, her body still full of distressing memories that cause her health problems and miscarriages. Her most immediate desire was to create a family, but the physical consequences which her body suffered as a result of trauma prevented her from normally gesturing a creature. After suffering perinatal mourning, she luckily got pregnant and gave birth to a healthy baby. Actually, she had to attend one of the trials she is facing just one week before delivery date. While creating a new life and trying to close a painful folder on her life, she is still forced to wait for justice, more than five years later. Meanwhile, news about her remain available on social media and networks and the lie continues to surround her name. Based on Fake News, Marta's story is rather *Fake Lies*. Fake Lies that have deeply changed one woman's life.

The documentary will also focus on this media bullying exposure from a female perspective. She has been receiving insulting messages with macho curses, such as wishing police officers rape her repeatedly. She dared to expose that those police officers had touched her inappropriately, opening a debate -which hitherto has not taken place yet- about police violence against female demonstrators. And this situation aroused old memories in her that we want also to explore, as she suffered sexual violence in her youth from a family friend, ending up with a trial which never took place.



FROM WHERE TO WHERE

Zvikdy Kudy / Skąd Dokąd

LOOKING FOR

Co-producer & presales.

When do you become a refugee? Is it while crossing the border or when seeing your house in the car mirror one last time. Or does it happen somewhere on the way? The film tells us stories of evacuees on their road to safety from remote parts of wartorn Ukraine.

CREW

Producer — Piotr Grawender

Director & Script — Maciej Hamela

POLAND

Russian, Ukrainian, French, English & Polish | 90' | Human rights

TRACK RECORD OF THE PRODUCER

2021: 'Planeta Singli. Osiem historii'.

2007: 'Dustclouds', by Filip Jan Rymsza.

2004: 'Sandcastles', by Filip Jan Rymsza.

BUDGET

Confirmed Financing: (71.4%) 249,703 €

Financing Sought (28.6%) 100,000 €

Total Budget **349,703 €**

FINANCING SOURCES

Polish Film Institute 139,566 €

Affinity Cine (producer's investment) 70,237 €

Maciej Hamela 39,900 €

Broadcast-guarantee from HBO

PRODUCTION COMPANY

AFFINITY CINE

Nowy Swiat 51/11 — 00-042 Warszawa — Tel. +48 606357500

piotr.grawender@affinitycine.pl — <https://www.affinitycine.pl>

PITCHER

Piotr Grawender

pitching forum



The documentary film *Zvikdy kudy? Evacuating Ukraine* is a multivoiced narrative about the experience of war as it unfolds. Its protagonists are Ukrainian civilians from different regions, united by the life-threatening situation and desperately in need of evacuation as their country reacts to invasion. Having decided abruptly to evacuate over the borders, they are forced to rely on external helpers. The director is a volunteer in the evacuation efforts and since the war erupted has driven aid vehicles to Kyiv, Chernihiv, Kharkiv, Zaporizhzhia, Slavyansk, Soledar, often into combat zones and to offer first help in remote villages.

The passengers in the documentary share the journey in an 8-seat van purchased as the invasion began for use in transporting people to safer areas in Ukraine and into Poland. The van becomes the setting: a first, safe, intimate space for communication, where experiences are exchanged with immediacy between passengers and driver. These include families, often with very different experiences of war, and often with only vague ideas where they should be going. Their evacuation plans are sometimes unsettled, reacting to war circumstances.

Zvikdy kudy? Evacuating Ukraine documents the process by which someone becomes a refugee, that momentous, uncertain process of transition from the past to the future, a "where from" (zvikdy) into a "where to" (kudy). Thus recent war experiences blend with conversations about the near future and a distant one and anxieties or hopes related to both. En route with various groups of passengers driving west, we look out the van windows at images of destruction, an awful backdrop and continuing illustration of the protagonists' particular experiences.



LET'S PLAY SOLDIERS

LOOKING FOR

Financial Support, co-production and broadcasters.

Nasser-16, is a child-soldier from Yemen who tries to find his place in his community, where the on-going war forced him to become the guardian of his younger siblings' fate.

CREW

Producer — Mohammed Al-Jaberi
Director & Script — Mariam Al-Dhubhani

YEMEN, QATAR & USA

Arabic | 90' | Human rights

BUDGET

Confirmed Financing: (19.9%) 70,568 €
Financing Sought: (80.1%) 284,521 €
Total Budget 355,089 €

FINANCING SOURCES

Al-Jazeera Media Network 44,443 €
Doha Film Institute 26,125 €

TRACK RECORD OF THE PRODUCER

Mohammed Al-Jaberi is a communication and cultural specialist engaging with international and MENA based cultural institutions. He has produced and filmed a number of award-winning short documentary films focusing on Yemen. His feature length debut is 'Let's Play Soldiers'.

PITCHER

Mohammed Al-Jaberi

PRODUCTION COMPANY

MEEM SQUARE FILMS LLC

5830 E 2nd st, STE 7000 #5148 — 82609 Casper, WY, USA
Tel. +97455280102 — maa365@georgetown.edu



The first years in the life of every human significantly impact the way they observe and interact with the world. The place where everyone is born might determine their upbringing and overall experience as children. Unfortunately, the children of Yemen have been robbed their recent years, and they are forced to grow up too fast.

In a small Yemeni village, we meet Nasser, a 16-year-old child soldier returning from war. His enrollment into the military is a rite of passage taken by his father and older brother before him. However, Nasser quickly understood there was little to gain in joining the armed groups. The pay is low, the job is hazardous, and only a few people respect such work, so he decides to return home to find another way.

The war broke his father and brother and forced Nasser to become the guardian of his younger siblings' fate. And while there are very few ways in which a young man in a war-torn economy can make a living, Nasser's mission is to stop his two younger siblings from picking up arms. This vérité film immerses us deep within Nasser's journey to build a different life for himself and, in his own words, expose the impact of war and the glorified myth of child soldiers in Yemen.

DIRECTOR'S STATEMENT

The idea of *Let's Play Soldiers* started in 2019 when I decided to counter a perceived narrative of children in Yemen who are engaged in the ongoing war. The Hollywood stereotypical image of a child in such an environment is in an oversized uniform with a gun that is larger than their figure. They are portrayed as killing machines in the making. I believe that there is much depth to the unfortunate phenomena in Yemen where young boys have rationalized and adopted an understanding of their involvement and their newly shaped identities, which are constructed around their newly acquired knowledge of sudden adulthood. Nasser's story provides an exceptional example of the impact of the war on a child soldier who has been rebelling around the forced social tendencies which forced him to grow too fast. He witnessed how being a child soldier is damaging to his family and refused to allow his two younger brothers to leave school and pick up arms. Over the past two years, we have followed Nasser through his coming-of-age tale, where he has knocked on all available doors to fulfill his quest to break the child soldier curse that has taken two generations in his family.

The fact that not many stories see the international light from Yemen puts a heavy weight on any film to tell everything. Not only about the complicated ongoing war but also about the diverse culture and traditions unique to the country and its people. Through situational cinema vérité, the filmmakers intend to visualize how the people in the village in *Let's Play Soldiers* experience and consume the war and its devastating economic effects that take a toll on everyday life.





LIFE AFTERWARDS

La vida después

LOOKING FOR

Co-producers and broadcasters.

CREW

Producer — Tània Balló

Director & Script — Carolina Plata

TRACK RECORD OF THE PRODUCER

2019: 'Milicianes' (co-producer).

2016: 'Oleg y las raras artes', by Andrés Duque. Premiered at the official section of the Rotterdam Film Festival 2016.

2015-2021: 'Las Sinsombrero', a transmedia project co-directed with Serrana Torres and Manuel Jiménez-Nuñez. Co-produced with TVE.

From the abandoned village of Granadilla to the top of the Sierra del Toro and across the cemetery of Seville, archaeologists and anthropologists excavate the earth that hides the bodies of the disappeared. While searching and identifying the bodies, life goes on around these landscapes of resistance.

SPAIN

Catalan & Spanish | 90' | Human rights

BUDGET

Confirmed Financing: (5%) 10,000 €

Financing Sought: (95%) 190,000 €

Total Budget **200,000 €**

FINANCING SOURCES

ICEC Development 10,000 €

PRODUCTION COMPANY

NINA PRODUCCIONS

Plaça Sant Josep Oriol, 4 — 08002 Barcelona — Tel. +34 677784471

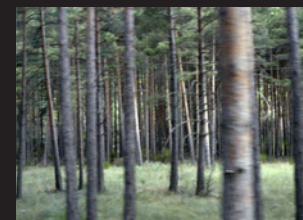
tania@ninaproduccions.com — <https://www.ninaproduccions.com>

PITCHERS

Tània Balló

Carolina Plata

pitching forum



A group of historians arrives in Granadilla, a village in Extremadura abandoned after it was flooded by the construction of a reservoir. They are looking for the whereabouts of a mass grave on the reservoir's banks. On the other side of the peninsula, on one of the silent peaks of the Sierra del Toro, a team of archaeologists opens and examines the earth, tracing a mass grave of soldiers fallen in combat. In the south, amidst the sound of traffic that envelops the cemetery of the city of Seville, a team of anthropologists analyses the bones of thousands of bodies yet to be identified. Each site is at a very different point in the search. Cáceres represents the paper and the document, Castellón the earth and Seville the bone.

Life afterwards is a journey through the landscapes located in these three points of the peninsula, Cáceres, Seville and Castellón. The film portrays what happens around these spaces, while the team of historians, archaeologists and anthropologists search for the mass grave and affect the land. The arrival of the workers at these sites attracts people from the surrounding area: families of the disappeared, neighbors, volunteers, and hikers, who come to pass on their memories, ask questions and help in the search. All these people who orbit the mass grave come there to talk about the intimate, the political, death, and friendship. And in these moments, in these spaces of death and memory, life occupies the center of the narrative.

Every day the earth is chopped up in a descending path that separates the two planes, above and below. The surface becomes the habitable place where the characters move, and below is the uninhabitable, the point where everything stops. The archaeologists and anthropologists work at the boundary between the two, where life and death meet. *Life afterwards* inhabits that space between what is expected and what is found. From the moment they search for the mass grave until they close the earth again. In this constant attempt by the characters to reinterpret the past, all the doubts and certainties of those present there change, as the landscape is also transformed.

The vast majority of searchers have no family connection to the missing, yet they search for them. They pull them out of the earth and bury them on the surface, where they can honor them. Accustomed to relating to this subject from the intimate and the familiar, how do we now assimilate this reality as a collective? *Life afterwards* is a choral portrait of the people who arrive at the site of the mass grave to create a new link with the land and identity from a place of resilience and tenderness.



MALCOLM X, JUSTICE BY ANY MEANS

LOOKING FOR

Presales

CREW

Producers — Fabienne Servan
Schreiber & Fatma Tarhouni
Director & Script — Amine Mestari

TRACK RECORD OF THE

PRODUCTION COMPANY

2022: 'History Uncovered Season 3' (documentary series). Available at the MEDIMED video library.

2022: 'Michael Haneke, cineaste of our times', directed by Marie-Ève de Grave.

2021: 'Iraq's Lost Generation', directed by Anne Poirer.

2021: 'Restitution? Africa's fight for its art', directed by Nora Philippe.

2021: 'The Spanish Flu, the invisible enemy', directed by Paul Le Grouyer.

PITCHER

Fatma Tarhouni

2021: As the USA is trying to heal the wounds of a year of racial violence, an over 50-year-old cold case suddenly resurfaces. Based on new revelations, recently declassified FBI documents and accounts from people close to Malcolm X, this historical investigation takes viewers through the last 15 months of the life of an icon, Malcolm X. It is high time for this radical leader's exceptional path to be revealed and the chain of events leading to his certain death deciphered.

FRANCE

French & English | 52' | History

BUDGET

Confirmed Financing: (66.6%).....249,210 €
Financing Sought: (33.4%).....124,790 €
Total Budget:374,000 €

FINANCING SOURCES

CNC.....116,210 €
FRANCE TÉLÉVISIONS.....118,000 €
Télé Québec.....5,000 €
SBS Australia.....10,000 €

PRODUCTION COMPANY

CINÉTÉVÉ

82 Rue de Rivoli — 75004 Paris — Tel. +33 1 48043000
g.gallier@cineteve.fr — <https://cineteve.com>

pitching forum



Although a formal re-opening of the investigation has not yet been confirmed, this film proposes to recount the radical polemical leader's evolution, focusing in particular on the last 15 months of his life. A chance to rediscover Malcolm X's life by shedding light on the circumstances of his death.

Dates, places, eyewitness accounts, evidence from the official investigation, shadowy areas and unlikely theories offered by law enforcement... Taking into account both older, confirmed information and more recent developments, we will attempt to highlight the consistent body of evidence that lends credence to the theory of law enforcement's involvement – of whatever nature – in the assassination.

Declassified FBI documents: Thousands of pages from the FBI's Malcolm X files that have now been declassified reveal methodical, tenacious and implacable surveillance starting in the 1950s.

Prestigious interviewees, participation confirmed, among others:

Ilyasah SHABAZZ: Malcolm X's third daughter, she is the founder of Malcolm X Enterprises and a trustee of the Malcolm X and Dr. Betty Shabazz Memorial and Educational Center.

Attallah SHABAZZ: is the eldest daughter of Malcolm X and Betty Shabazz. She is a diplomat and the author of the foreword to The Autobiography of Malcolm X written by her father and her godfather Alex Haley.

Ben CRUMP: is an American attorney who specializes in civil rights. His practice has focused on cases such as Michael Brown and George Floyd.

Tony BOUZA: A former police officer and member of BOSSI (NYPD Bureau of Special Services and Investigations) , working under cover, Tony Bouza trailed Malcolm X for years, and wrote numerous reports about him.

Angela DAVIS: A key figure in both feminism and anti-racism, she was a civilrights activist and a member of the Black Panther Party (BPP).

Clayborne CARSON: professor of history at Stanford University and director of the Martin Luther King, Jr., Research and Education Institute, he has written the multi-award-winning *Malcolm X: The FBI File*.

Alfonzo Peter BAILEY: Also a member of Malcolm X's inner circle, he followed the black leader when he left the Nation in 1964. He went on to help found the Organization of Afro-American Unity (OAAU) and ran the group's militant newspaper, Blacklash.



MANKIND'S FOLLY

LOOKING FOR

Co-production and presales.

CREW

Producers — Anastasia Skoubri &

Yorgos Avgeropoulos

Director & Script — Yorgos

Avgeropoulos

CE — Claudia Bucher

TRACK RECORD OF THE PRODUCER

& DIRECTOR

2021: 'Being Present'. Best

Documentary Orpheus Award at
LAGFF.

2019: 'Chained – AGORA II'. Official
Selection CPH:DOX, ASBU Special
Mention PriMed Marseille.

2017: 'Up to the Last Drop'.
Nominated for Best European
TV Documentary of the Year Prix
Europa Berlin 2018.

PITCHER

Yorgos Avgeropoulos

From both ends of the Arctic, Yegor and Martha, strangers to each other, send a distress signal as the ground sinks beneath their feet and fossil fuel companies greedily expand into the far north.

GREECE

English & Russian | 80' & 52' | **Current affairs, investigative journalism**

BUDGET

Confirmed Financing: (38.2%).....148,360 €

Financing Sought: (61.8%).....240,000 €

Total Budget:388,360 €

FINANCING SOURCES

ARTE.....100,000 €

SmallPlanet.....48,360 €

PRODUCTION COMPANY

SMALLPLANET PRODUCTIONS

55, Pytheou str. — 11743 Athens — Tel. +302109515295

info@smallplanet.gr — <https://www.smallplanet.gr>



Yegor and Martha live on either side of the Bering Strait, in the Arctic. Yegor is a resident of a small village in Eastern Siberia and Martha, a community leader, in Alaska. Although they live around 4,000 km apart from each other they share something in common. That the frozen for millennia Arctic soil is sinking beneath their feet. The permafrost melts and whatever is built on it collapses.

The war and energy crisis dropped a shadow on climate change. World leaders' ambitious pledges in Glasgow Climate Summit have been pushed aside. Fossil fuel lobby got a huge boost.

As Russia expands its oil and gas exploration in the Arctic despite the sanctions, pressure is mounting on Biden administration to approve new fossil fuel mega-projects in Alaska. Energy security is now the new dogma.

Scientists' warnings of impending global catastrophe go unnoticed. The Arctic, they say, is warming 3 times quicker than any other place on Earth. Their predictions for the future of humanity are frightening.

Yegor and Martha helplessly watch their environment disintegrate as fossil fuel companies greedily expand into the far north. Their stories are an urgent distress signal to all of us. And it's probably the last one

Mankind's Folly is a feature film that documents the energy, economic and geostrategic dynamics of countries and fossil fuel companies in the Arctic as they emerged after the war in Ukraine and the ensuing energy crisis, as well as the real problem; the terrible consequences of climate change in one of the most sensitive environments on the planet, which are now visible to everyone.

Through the point of view of an internationally acclaimed documentary filmmaker and journalistically balanced world reporter the film observes two communities above the Arctic cycle, one in Eastern Siberia and one in Alaska. At the same time, it juxtaposes the expansion of the fossil fuel industry and the mega-projects being developed in the same or nearby areas, seeking answers from industrial and political executives in Russia, and in the United States for their energy and geostrategic policy in the Arctic, as well as their environmental commitments.

The film is based in four interrelated stories set in two countries. The human element dominates in all of them. Critical issues for the environment, for international politics and the economy, pass through their protagonists. The film's characters, whether Arctic natives, politicians or oil executives, are described in detail in their environment.



PEACE, IS IT POSSIBLE?

LOOKING FOR

Presales and co-productions.

CREW

Producer & Director — Susana Guardiola

Co-producer — Charlotte Uzu

Script — Susana Guardiola & Kike Barberà

TRACK RECORD OF THE FILMMAKER

2020: 'Discovering José Padilla'.

Co-directed, co-written and co-produced with Marta Figueras. Premiered at the Seminci 2020.

2014: 'Voices for Peace'. Created by Susana Guardiola.

2011: 'Voices from Mozambique'. Co-directed, co-written with Françoise Polo. Co-executive produced with Loris Omedes.

PITCHERS

Susana Guardiola
Charlotte Uzu

'PEACE, Is it possible?' is a journey around the world, revealing the challenges and animated stories of six women in combination with the voices and thoughts of Nobel Peace Prize Laureates. Through their experiences and thinking, we see there isn't one path towards Peace. Peace is the pathway. The narrative thread that holds the stories together will be a trip into Ukraine to reflect on the wound of a war. Is forgiveness possible?

SPAIN & FRANCE

English & Spanish | 90' & 52' | **Human rights**

BUDGET

Confirmed Financing: (25.9%) 145,000 €

Financing Sought: (74.1%) 415,000 €

Total Budget **560,000 €**

FINANCING SOURCES

Private Investors 125,000 €

TVC (to be confirmed) 20,000 €

Co-production agreement with Les Films d'Ici (France)

Distribution Agreement with Feelsales (Spain)

PRODUCTION COMPANY

STORIES BY SUSANA GUARDIOLA

C/ Balboa, 32 — 08003 Barcelona — Tel. +34 932956396
susana@storiesby.es — <https://www.storiesby.es>



STRUCTURE, VISUAL STYLE, POINT OF VIEW

Narrator. The voice of a narrator will guide us on this journey towards peace, weaving together the issues presented in the documentary. A story of hope for a better future through greater empathy and constructive dialogue between people, countries and cultures.

Structure. 'PEACE, is it possible?' will feature seven themes necessary to achieve world Peace: disarmament, climate change, the media, the key role of women in the culture of Peace, childhood, forgiveness and reconciliation. Finally, the documentary will make a call to action by the audience and show the steps needed to celebrate and experience Peace. We believe ordinary people show true hope for humanity. Each topic will be illustrated by a day in the life of six women from different parts of the planet, with an artistic talent, recorded with a careful mise-en-scène, to show a polyhedron of the world and the human effort required to live in peace. All the stories relate a day in the life of these women as they strive to do something for their environment through their art and actions.

Animated Stories/ Characters. In Jerusalem, Sarah a young Jewish violinist, walks every day to Ramallah and meets Hannah, a young Palestinian flutist. They rehearse together for a concert that links young musicians from both sides of the border, a concert held to create a bridge for peace. It's her way of keeping some peace in the chaos of a war environment.

In the USA, NYC, María, a Cuban dancer and Democracy Now scholar, guides us through fake news and sings and dances with a group of Cuban multiracial musicians who protest about racial injustices.

In China, Lynn, a coal painter artists, works from sunrise to sunset in a polluting coal factory while she images a better world through paintings.

In Mozambique, Etweda, a Mozambican rap singer woman, who has been raped many times, tries to rebuild life with her family and other women.

In India, a poetry and literature teacher, tries to prevent one of her students from leaving school because her parents want her to marry a much older man.

In Bosnia, Mostar, three women, one Muslim, the other Christian, the other Orthodox, meet with people in an association dedicated to reconciliation and war offenses through drama theatre performances.



RADIOGRAPHY OF A MASSACRE, BACK TO SABRA AND CHATILA

LOOKING FOR

Financers / Co-producers.

CREW

Producer — Jan Vasak

Director & Script — Nicolas Jallot

TRACK RECORD OF THE

PRODUCTION COMPANY

2020: 'Willy Ronis, the Reporter and His Battles', by Vladimir Vasak.

Broadcaster: ARTE

2019: 'Vanuatu: a Barter Economy', by Nina Barbier. Broadcasters: France Ô and Ushuaïa TV

2017: 'Venezuela: in the Shadow of Chavez', by Laurence Debray. Broadcaster: ARTE

The massacre of Sabra and Chatila, five days and four nights of extreme terror in Lebanon in September 1982 against women, children and old people, Palestinian refugees in two camps in Beirut, is a monstrosity of history. A barbarity never studied or analyzed as gravity would require. Forty years later, there has never been any judgment, no conviction; only sloppy "commissions of inquiry". And yet this massacre changed the face of the Middle East. Decryption and radiography.

FRANCE

French | 52' | Human rights

BUDGET

Confirmed Financing: (23.4%) 8,042 €
Financing Sought: (76.6%) 26,348 €
Total Budget **34,390 €**

PRINCIPAL FINANCING SOURCES

Day for Night Productions 8,042 €
Broadcast-guarantee from ARTE

PRODUCTION COMPANY

DAY FOR NIGHT PRODUCTIONS

33 Rue de Tlemcen — 75020 Paris — Tel. +33 786982849

contact@dayfornight.eu — <http://dayfornight.eu/en/441-2/welcome>

pitching forum



The massacre of Sabra and Chatila, five days and four nights of extreme terror in Lebanon in September 1982 against women, children and old people, Palestinian refugees in two camps in Beirut, is a monstrosity of history. A barbarity never studied or analyzed as gravity would require. Forty years later, there has never been any judgment, no conviction; only sloppy "commissions of inquiry". And yet this massacre changed the face of the Middle East. Decryption and radiography.

Through the prism of a woman, her gaze, her memories, her commitment, we will return to the heart of Sabra and Chatila. That woman is Leila Shahid.

With Jean Genet, she was one of the first to enter the camps just after the massacre. A trauma that still lives in him and that forged his fight, his journey as a woman, as an activist, as a Palestinian. Intellectual, diplomat, from a large Lebanese family, she embodies the whole region alone. Now retired from diplomacy, she continues to investigate and always tries to understand the incomprehensible.

For the first time, she tells us her memories that she is now ready to give us, just like other unpublished witnesses, like Yossi Ben Ari, Israeli Intelligence Officer, hour by hour witness to the events that marked Lebanon and the Near East from 14 to 18 September 1982. After having told for the first time «passive complicity» in the daily Haaretz last February, he will testify in front of our camera.

But this film will also draw its strength from the poignant, chilling testimonies of the executioners and victims. We will recount, in the form of a historical survey, everything that concerns this dramatic event of Sabra and Chatila by answering the questions:

Why and how was this massacre possible?

What role did Israel play?

Why did the Syrians manipulate their allies-and enemies-and have Bashir Gemayal, the detonator that set the region on fire?

But also, and above all, we will decipher the historical and geopolitical issues behind this event.



TALIBAN 2.0: A NEW DAWN

LOOKING FOR

Broadcasters/Co-commissioning partners from all territories, global doc film funds for grants - both production and/or development.

CREW

Producer — Rishi Ghosh-Curling
Director — Omar Mullick

TRACK RECORD OF THE PRODUCER

Rishi has over 10 years in the TV & Film industry working on a variety of factual programming. He cut his teeth for Feature Docs on *The Plan* which was nominated for a Grierson Award at LFF 2018, and as Associate Producer & Principal Cameraman for *Off The Rails*, which won Best Film at Doc Edge NZ 2022 among others awards. This would be his first series as Producer.

PITCHER

Rishi Ghosh-Curling

At a critical point in their leadership Taliban officials fight for legitimacy, support, and much needed financial investment on a hostile world stage. Pulled between the dogmas of their past and the need to modernise, pressures mount on the ground for the people in the form of intensifying poverty, looming famine, and a potentially resurgent ISIS.

UNITED KINGDOM & GERMANY

Pashto | 3 x 52' | Current affairs, investigative journalism

BUDGET

Confirmed Financing: (26%) 300,000 €
Financing Sought: (74%) 850,000 €
Total Budget **1,150,000 €**

FINANCING SOURCES

ZDF/ARTE 300,000 €
Broadcast-guarantee from VPRO, The Netherlands
Co-production agreement with Nadcon Film, Germany
Distribution agreement with New Docs, Germany

PRODUCTION COMPANY

FACTION MEDIA

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rishi@factionfilms.co.uk — <https://www.factionmedia.co.uk>



In August 2021, as the US withdrew their troops the legacy of their 20-year occupation was abruptly swept away, by a Taliban insurgency now presenting themselves as more modern and liberalised. With exclusive and intimate access, *Taliban 2.0: A New Dawn*, flings open the doors of the new administration to show this opaque regime as they have never been seen before — from the inside out — as they attempt to consolidate power and rebuild Afghanistan in their own updated image.

This 3-part Obs-Doc series, *Taliban 2.0: A New Dawn* investigates a central question - is the Taliban's more modern, more liberal, reform genuine or not? The film also revolves around a central narrative point of whether the Taliban can convince the world of their reform in order to unfreeze Afghanistan's assets and avert the looming humanitarian crisis that threatens to kill 23 million people.

Taliban 2.0 follows 3 main characters within the Taliban and 3 main areas within civilian life. Each episode covers a different principal theme and focusses attention on one of our protagonists. However, narrative threads will be weaved throughout the series and followed chronologically across the 3 episodes. In Ep1 (*The Economy*), we follow Amir Khan Muttaqi, *Foreign Minister*, in charge of rescuing the economy by convincing world leaders to recognise the new regime and have the IMF release the country's frozen assets. In Ep2 (*Cultural Rebrand*), we shadow Zabiullah Mujahid, *Deputy Cultural Minister*, as he presents the new public face of the Taliban and manages this all-important rebrand. Finally, in Ep3 (*Security*) we trail Wali Jan Hamza, *Kabul Police Chief*, as he seeks to provide law and order on Kabul's streets, enforce Taliban rule, and prepares for potential threats / deals with attacks from ISIS.

In *Taliban 2.0* we explore the reality that the Taliban is not a homogenous group who all think the same; investigating the beliefs of competing factions within the Taliban. However, alongside the Taliban, we also reveal the real-world effects of their rule on civilian life. We follow everyday citizens and families as they try to survive in a country which has been turned upside down, with new social rules and a failing economy destroying their previous way of life. We see how millions are now on the brink of starvation and a tragically cruel humanitarian crisis. We embed with a local school to find how girls are once again being banned from education, with teachers going unpaid, and even reportedly being killed for speaking out on social media. We also go inside Jinnah Hospital to reveal that crucial medical supplies are drying up leaving patients to die from wounds and diseases that could be easily treatable.





THE NOISE OF ABSENCE

LOOKING FOR

TV, streamer, distributor and funding in Spain & Latin America

CREW

Producer — Nicole Leykauf
Co-producers — Laurent Ramamonjisoa (Flair Film) & Maxim Holland (Tambo Films)
Director & Script — Alexander Hick

TRACK RECORD OF THE

PRODUCTION COMPANY

2021: 'The El Masri Case', by Stefan Eberlein. Broadc.: ZDF/ARTE, ORF.
2016: 'Wild Plants', by Nicolas Humbert. DOK. Fest München, Visions du Réel. Broadcasters: Bayerische Rundfunk, BR/ARTE, RTS, SRG SSR.

PITCHER

Nicole Leykauf

During its seventy-year-long civil war, over 100,000 people vanished in Colombia. After the signature of the peace treaty in 2016 between the FARC rebels and the government, a courageous woman and her team agreed to create a search unit in order to find them. *The Noise of Absence* shows this unit's work: A dangerous mission as well as a truly unique experiment.

GERMANY, SPAIN & PERU

Spanish | 90' | **Current affairs, investigative journalism**

BUDGET

Confirmed Financing: (53.4%) 235,000 €
Financing Sought (46.6%) 205,000 €
Total Budget 440,000 €

FINANCING SOURCES

Bavarian Film Fund (FFF) 110,000 €
German BLM Funding 90,000 €
Producer's investment 35,000 €
Co-production agreement with Flair Film (Barcelona) and Tambo Films (Lima).
Distribution agreement with New Docs (Germany)

PRODUCTION COMPANY

LEYKAUF FILM GMBH & CO KG

Tengstraße 43 — 80796 Munich — Tel. +49 89 27272164
nl@leykauf-fim.de — <https://leykauf-film.de>

In most cases, war rhetoric is shockingly simple. This is true in Colombia as well. The scope of Luz Marina Monzón's search unit is utterly unique. While addressing cruel human abysses, this film also examines people who help others rediscover human dignity, love, and the unbroken desire for peace.

It is estimated that, during Colombia's seventy year internal armed conflict, over 120 thousand people have been forcibly disappeared. As part of the historic peace accord signed in 2016, the Unidad de Búsqueda de Personas Desaparecidas (UBPD) was created. This autonomous search unit is responsible for the vast task of discovering the circumstances behind each of these disappearances and recovering the remains of the deceased, in order that they may be returned to their families and communities.

The UBPD is a global first, not only because of the magnitude of the search it is undertaking, but also because it is doing so with purely humanitarian ends. It is seeking closure, not justice. Healing, not punishment.

The Noise of Absence will follow the UBPD and the count-less individuals, families, communities and organizations that are accompanying them, as they search for the mis-sing and try to shift the course of Colombia's violent past.

Through the search for disappeared persons Luz Marina Monzón, the director of the UBPD, seeks to return something that was taken away from thousands of Colombian families by force: The remains of their loved ones, the truth behind their disappearance and, above all, psychological and emotional closure. Luz Marina's mission faces many opponents and obstacles but despite this she is convinced that even the perpetrators can be drawn into the process and help to ease the suffering of family members.

The Noise of Absence will be structured paralleling the logic of water as it flows through the landscape, giving the river a voice and portraying the search from its perspective.

The territories where much of the worst violence took place are also closely tied to the people that inhabit them, their ways of life, their traditions and the unique ways in which they mourn and celebrate their dead.



THE WHITE ROSE

LOOKING FOR

Co-production and 80% finance across all territories.

CREW

Producers — Sara Gibbings & Ataman Kilizirmak
Directors — Sara Gibbings & Ann Marie McCormack
Script — Suzanne van Maurik

TRACK RECORD OF TROY TV

Recent factual credits of Troy TV include 'Welcome to Wrexham' for Boardwalk Pictures (FX), 'Queen's Park' (Disney+), 'Unbound' (with Otxo), 'The One Show' for BBC. Previous documentary features by award-winning Sara Gibbings include 'Zero Tolerance', 'Catwalk Kids', 'Brand Irish' and 'IT Dansa'.

PITCHERS

Sara Gibbings
Suzanne van Maurik

Brainwashed, betrayed, beheaded: the story of the Nazi Youth siblings who were executed for creating The White Rose, the revolutionary student movement against Hitler, as told by student protesters today.

UNITED KINGDOM & SPAIN

English & German | 55' | Human rights

BUDGET

Confirmed Financing: (20%)	36,000 €
Financing Sought: (80%)	144,000 €
Total Budget	180,000 €

FINANCING SOURCES

Producer's investment 36,000 €
Co-production agreement with Padi Productions (Spain)

PRODUCTION COMPANY

TROY TV

17-18 Berkeley Square, Bristol BS8 1HB — Tel. +44 7749850310
sara@troy-tv.com — <https://www.troy-tv.com>



Sophie is a young woman full of promise – she loves being outside, spending time with her friends and her close-knit family, and she's busy planning a future as a kindergarten teacher. But storm clouds are gathering – clouds only her father seems to see. All of her friends have signed up to the newly established national club, the Hitler Youth. To Sophie it's nothing but a big adventure where she and her friends get to take trips and go on hikes in nature.

Never one to hide his thoughts, her father vehemently warns his children that Hitler is not the man to make Germany great again, and drag it from the depression in which the country currently finds itself - causing a rift within the family. Slowly the noose begins to tighten though, even for the Scholls. First certain books became off-limits. Then Jewish class mates begin to disappear.

Her brother Hans is made to serve at the Eastern front, witnessing Nazi war crimes first hand. He himself is even arrested, for getting too close to one of his friends - who happens to be a man. Only his good standing in the Hitler Youth means that the judge ignores his 'crime', and Hans makes it out of prison.

Sophie enrolled as a biology student at the university of Munich (which also happens to be a Nazi power epicentre), and it was only by complete chance that she happened to glance down while sitting in a lecture hall - and noticed a piece of paper on the floor. She picks it up and reads the first lines - "Who among us has any conception of the dimensions of shame that'll befall us and our children, when one day the veil has fallen from our eyes and the most horrible crimes - crimes that infinitely outdistance every human measure - reach the light of day?" In Nazi Germany, this is treasonous language.

After discovering the pamphlet, it doesn't take Sophie long to find out its her own brother and his friends who have been printing them as part of a secret resistance movement they've set up. And despite the immense risk, she joins them. Calling themselves the White Rose - a symbol of innocence and purity - the youngsters begin to print a whole series of pamphlets in secret, describing what they have seen and what they see coming next, and distribute them all over the university grounds. The movement grows like wildfire, all over Germany. But one day, they're seen by a janitor.

They are arrested immediately, handed over to the Gestapo and thrown in jail. Sophie is interrogated for 17 hours straight, and when she is finally brought before the infamous 'People's Court' four days later, her leg is broken. The judge has already decided before the trial begins that both Sophie and her brother will be forced to meet their ends in one of the most brutal ways imaginable – the guillotine. Right before her execution, Sophie looks back on her hopes, her dreams, and the sacrifices she made to resist an evil that will go down in history as one of the darkest times known to man.



WOMEN WITHOUT MEN

LOOKING FOR

Film finishing support.

CREW

Producer — Una Celma
Director & Script — Marina Nazarenko

TRACK RECORD OF THE PRODUCER

2021: 'Where the road leads', co-production Latvia & Italy.
2020: 'Wandrers', co-production Latvia & USA.
2016: 'One ticket please', co-production USA, Latvia & Sweden.
2009: 'Women and the Guards', co-production Latvia & Sweden.

TRACK RECORD OF THE DIRECTOR

2014: 'Beauty is a Terrible Force'.
2013: 'Pianist Pavlik'.

PITCHERS

Una Celma
Marina Nazarenko

The heroines of our film are ordinary Ukrainian women – mothers, daughters, wives who have fled because of the war. Women from all corners of Ukraine. They probably would have never met in their lives if fate hadn't brought these women together in Latvia. How they decided to go to a foreign land, how they got out of the territories occupied and bombed by Russia, how they were greeted in their new lives, how to find a place in this new reality, how to be alone in charge of everything, to find a place to live, a job. How to deal with your internal crisis, how not to go crazy longing for your home.

LATVIA

Russian | 90' | Human Rights

BUDGET

Confirmed Financing: (75.6%) 87,100 €
Financing Sought: (24.4%) 28,470 €
Total Budget: **115,570 €**

FINANCING SOURCES

Latvian National film board 82,900 €
Projektu banka 4,200 €

CONTACT

FENIXFILM LTD

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DIRECTOR'S STATEMENT

My name is Marina. I'm a Ukrainian refugee. I don't know what's going to happen tomorrow, in a week, a month from now. I don't know what kind of kindergarten my daughter will go to, where my son will go to school in the autumn, where I'm going to work, how I'm going to survive. I don't know when I'm going to see my husband, if I'll see him alive, when I can touch him, again. Since leaving Ukraine, he has been a virtual image on my mobile phone. My family life is in online, where it is sustained not by love and interpersonal relationships, but by the charged batteries of my phone.

For more than two months, the "Russian world" is destroying my country. I and other Ukrainian women live in a foreign country like leaves ripped from a tree. We lost our jobs, status, pets, family relics and quite often ourselves. We are overwhelmed by trembling from fear and instability, we stifle emotions so that they are not seen by our children, even though the most insane part of the stress our children went through together with us. Our lives, common, comfortable, orderly have been stolen, replaced by destruction, unpredictability, and a constant sense of loss. We are sustained only by faith in victory, by the belief that we will be able to recreate and build our lives on the ruins.

In my family and that of many other Ukrainian women, the man was a guarantor of stability and security for the family. Overnight, the role of a Ukrainian woman changed. She's alone with the whole world. Each one had to decide whether to flee the country to save not so much themselves as their children. Better to have terrified, but live children. With this idea, I also left the country. We didn't know where the next artillery round was going to explode, so we got on an evacuation train without even knowing what kind of country it was going to take us to. Everything was left at home, holding only a passport and a small child, with a backpack on my back, next to a terrified teenager with one bag. The main thing was to see clear skies.

Together with many other women I came to Latvia. As both a journalist and a director, I want to create a story about ordinary Ukrainian women from different corners of Ukraine. Their stories are the stories of pain, courage, a path of despair to a place without airstrikes and a life without airstrikes. How to be strong when you feel weak. How to maintain common sense. About the people who have been met on this road, a helping hand in a small European country, Latvia, which has become a large home for Ukrainians.

This is a film about accepting a new reality. About survival, about changing focus, about what really matters, and that one set of sportswear is enough to start a new stage of life.



Z - THE WAR MACHINE

Z- La machine de Guerre

LOOKING FOR

Presales of broadcasters and platforms worldwide.

CREW

Producer — Rodolphe Dietrich
Director & Script — Alain de Halleux

TRACK RECORD OF THE PRODUCER

2022: 'New Zealand, The Forests of the Giants'. Co-prod. with ARTE.

2021: 'Welcome to the SOCCS'. Co-prod. with INS, ARTE, RTBF. Franco-German journalism Prize 2021.

2021: 'A Grain of Sand in the Gear'. Co-prod. with INS, ARTE, RTBF. Broadcasted by ERT, VRT, ORF.

The "special operation", marked with the sign Z begins on February 24, 2022. This armed conflict marks the Ukraine in its flesh. On its side, Europe is a victim of the economic war. As for the truth, it suffers the damage of the media war.

FRANCE

English, French, German, Russian & Ukrainian | 60' | **Current affairs, investigative journalism**

BUDGET

Confirmed Financing: (61.2%)	198,000 €
Financing Sought: (38.8%)	125,378 €
Total Budget	323,378 €

FINANCING SOURCES

ARTE	80,000 €
RTBF	50,000 €
RTP	15,000 €
CNC	47,000 €
Pictanovo	6,000 €

PRODUCTION COMPANY

ZORN PRODUCTION INTERNATIONAL

62, boulevard de Belfort — 59000 Lille — Tel. +33 3 20 88 01 02
r.dietrich@zornproduction.com — www.zornproduction.com

pitching forum



"Z" is based on four major chapters:

1. The economic war and its consequences
2. The roots of the conflict
3. Possible endings
4. The world after

These four chapters cover a total of about 15 topics. If the film is 75', each subject makes an average of 5'. If the movie is reduced to 60', each topic will take 4 minutes. This gives an idea of the rhythm.

1. The economic war points out Europe's energy frailties. We talk about inflation, the fall of the Euro, the risk of a recession due to the rising interest rates and hence the social and political consequences. Thus, one discovers a very fragile European continent, an undeniable victim of the economic war.

2. The roots of the conflict. We search in the past for the responsible and the causes. Vladimir Putin is, of course, the first client. But closer observation of the past and the facts, makes us realize that the causes are more complex and that the responsibilities are intricate. This does not prevent us from being in total disagreement with the invasion. By dint of digging, we discover the cause of the causes. It will surprise some. It will lead to a debate, a necessary debate.

3. How can this conflict end? Neither side can afford a cease-fire. A long war of attrition is likely to wear down economies in the East and West. A front would be established despite the dissatisfaction of both sides. At any moment, the conflict could resume. One side may break down economically and will then have to submit to the diktat of the other. It is impossible at this stage to predict which. The type of the peace agreement that will be signed will determine the stability of this peace. But the longer the conflict drags on, the more the risk of a nuclear explosion increases. An accident on a Ukrainian nuclear power plant could also put an end to the conflict. This has almost happened several times before...

4. The world after will necessarily be very different. Global geopolitics will change dramatically. This war is wearing out the Europeans and the Russians, while the USA, China and India are picking out the bits. Arms dealers (USA, Russia, France) make huge profits. Will Europe succeed in freeing itself from its energy dependencies and reinventing itself?