



PROJECT CATALOGUE 2002/3



# FOREWORD

## PROJECT CATALOGUE

### 2002/3

Moonstone International contributes to the development of European feature film writers and directors through the provision of advanced project-based Screen Labs.

Moonstone was founded in consultation with the Sundance Institute to support the work of independent filmmakers of vision. Moonstone's Founding Artistic Director (1997–2002), was the widely respected writer-producer John McGrath. John was passionate about the future of independent European cinema. Moonstone is committed to continuing his efforts in giving emerging filmmakers the opportunity to develop new and exciting work.

Moonstone organises three Screen Labs per year – one Filmmakers' Lab for directors and two Screenwriters' Labs. The Labs provide the sharing of skills, talents, practical knowledge and creativity to help bring a project to successful fruition. Writer and director participants work with established screenwriter and director Advisors from the USA and Europe. These creative Advisors are filmmakers of international distinction with vast experience to offer and great generosity of spirit.

The Screenwriters' Lab is a six-day programme, where the writer-participant works on a one-to-one basis with up to seven screenwriter Advisors. At the heart of the sessions is an analysis of the nature and structure of the feature film project. Re-writes do not take place during the Lab, but writers leave with a clear outline for their next draft. Post Moonstone re-writes are then read by a

nominated Advisor. Twelve projects are selected for each Screenwriters' Lab.

The Filmmakers' Lab is a twenty-day programme, where eight director-participants collaborate with professional actors and crews to rehearse, shoot, edit and screen key scenes from their feature film projects under the guidance of experienced director Advisors. The participants work on their material in an atmosphere where risk and experimentation are encouraged, free from the pressures of production.

An important part of Moonstone is our on-going support and development of all Lab projects as we endeavour to help bring them closer to production. To assist with the process we compile this yearly Catalogue of current Moonstone projects, which is distributed worldwide.

**Moonstone International Screen Labs founded in consultation with the Sundance Institute.**





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### **MOONSTONE STAFF**

**Tara Halloran** Managing Director

**Jean-Luc Ormières** Artistic Director

**Tamara Van Strijthem** Programme Administrator

**Karen Currie** Marketing Executive

**PARTICIPANTS:**

Donal Beecher	5	Farren Blackburn	6
Tom Collins	7	Sasha Damianovsky	8
Suzi Ewing	9	Helen Grace	10
Soni Jörgensen	11	Conor McDermottroe	12
Aida Moran	13	Anthony Mulholland	14
Tomaz Pandur	15	Pauline Sheppard & Shafeeq Vellani	16
Michel Spinosa	17		

**ADVISORS:**

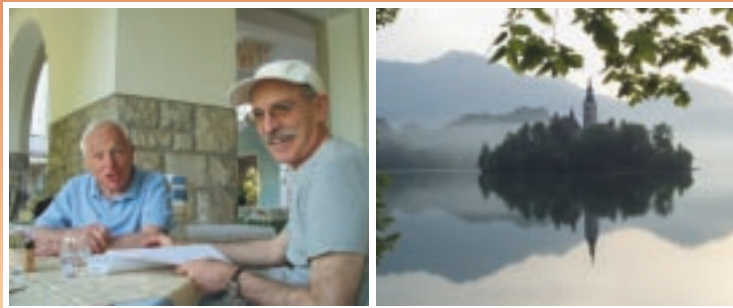
Walter Bernstein, Laurence Coriat, Srdjan Dragojevic, Michael Hoffman, Srdjan Karanovic, Radu Mihailleanu, Julian Mitchell, Trevor Preston, Alastair Reid, Matthew Robbins, Rupert Walters

**FUNDERS:**

MEDIA Plus Programme, UK Film Council, Scottish Screen, Screen Training Ireland/FAS, Sgrñ, United International Pictures

**SPONSORS:**

Slovenian Film Fund/Filmski sklad Republike Slovenije, Final Draft Inc., Adria Airlines





# DONAL BEECHER

IRELAND

## TEACHING LITTLE FINGERS TO PLAY

SWLAB2003

**STATUS:** In development

**SYNOPSIS:** Margaret Baker starts teaching her beautiful 6 year-old son, Daniel, the apple of her eye, the piano. His huge potential is immediately obvious and the bond between mother and son is now even greater.

By the time Daniel is 16 and finally moves on to a new teacher, the brilliant Diane Sharpe, his relationship with his mother is like an all-consuming love affair. As Daniel experiences more outside influences in his life, the relationship begins to suffocate him. It also has made him spoiled, selfish and confused. Finally at 25 and living in New York, he has to re-make choices and end the love affair with his mother, as all love affairs between parents and their children must.

**PERSONAL STATEMENT:** I want to ask the question, why can there be too much love between two people and explore the twisted feelings it creates.

**SEEKING PRODUCER**

DONAL BEECHER TEACHING LITTLE FINGERS TO PLAY



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# F BLACKBURN ENGLAND

## LONG AFTER TONIGHT

**CREDIT LIST:** *The Game* (Independent Short) – Writer/Director – Audience Award British SFF 1998  
*The Price of Friendship* (Factual Drama) – Director – BBC Television 1999  
*An Eye for An Eye* (Factual Drama) – Director – BBC Television 1999  
*Going for Broke* (Independent Short) – Writer/Director – Sky Movies Cut Short Award 2000  
*Dead Meat* (30 Minute Film) – Director – Ideal World Films for C4's Dogma TV – BAFTA Nominated 2000  
*Looters* (Independent Short) – Writer/Director – Jury Prize Berlin Kinderfest 2001  
*Offenders* (Drama Series) – Writer/Director – Ideal World Films for C4 2002  
*Premonition* (Independent Short) – Writer/Director – 2003

**AGENT:** Cathy King, ICM Ltd, London

**PRODUCER:** Michele Camarda, Kismet Film Company, London. Co-Producer: Nadine Marsh-Edwards, BBC Scotland.

**STATUS:** Advanced stage of development with Kismet Film Company and BBC Scotland

**SYNOPSIS:** *Saturday Night Fever* and *Quadrophenia* collide in a story of sex, drugs and northern soul...

Danny is 19. A rebel without a cause for the 60's, he escapes the drudgery of his nine-to-five with the exhilarating

release of the amphetamine fuelled dancefloor. When a legendary soul act announces a one-off concert at The Regal Allnighter, word of an unofficial dance-off spreads like wild fire. But as Danny sets out to prove he's the best, winning the dance-off assumes a greater significance, giving him the confidence to break from his past and open a new world before him.

**PERSONAL STATEMENT:** *Long After Tonight* is a classic youth culture, coming of age story set within the sweat-drenched world of the Northern Soul Allnighters. Laced with sex, drugs, gang violence, spectacular dance sequences and a mind-blowing soundtrack it combines period authenticity with an ultra-contemporary feel. Rarely does a British film have the potential to be this cinematic and I intend to take every opportunity possible to make a head-rush of a movie that will get the nod of approval from the die-hard enthusiasts and set a whole new audience stomping to the beat!!!

**SEEKING SALES AGENT, CO-PRODUCTION PARTNERS, FINANCE, DISTRIBUTOR**





# TOM COLLINS

IRELAND

## DONEGAL

SWLAB2003

**CREDITS:** *Hush a bye Baby* (1988, feature), Producer  
*Bishop's Story* (1994, feature), Co-producer  
*Bogwoman* (1997, feature), Writer/Director, opening film at Galway Film Fleadh, shown at thirty festivals worldwide, including Cuba, Brazil and Argentina; short-listed for the New Directors Prize at San Sebastian Film Festival.

His short film, *The Phantom Cnut* is to be seen in Irish cinemas later this year.

Documentaries (Director):

*Dragon's Teeth*

*First love*

*The Bad Apple*

*More Than a Sacrifice*

*A Long Way To Go*

*Combat d'une Mère*

*Aimhairghin* (poetry film)

*Teenage Kicks – The Undertones* (2002), feature-length rockumentary with theatrical release

**STATUS:** First draft

**SYNOPSIS:** To paraphrase the poet, your Mum and Dad they fuck ye up. Yet what of Mum and Dad? What of those long years of keeping secrets and trying to keep children happy? This is a script about how your children fuck ye up.



**PERSONAL STATEMENT:** A man's a man for all that.

**SEEKING PRODUCER**

TOM COLLINS DONEGAL



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# S C DAMIANOVSKY

ENGLAND

## THE RISE AND FALL OF ALEX THE BEAR

**CREDITS:** *Hoppy*, short comedy  
*Late at the Office*, short thriller  
*M's Little Nightmare*, dance film  
 and others

**PRODUCER:** Sasha C. Damianovsky

**STATUS:** In development

**SYNOPSIS:** Alex's troubles start with a dream of a mysterious woman in a blue dress. The next day, on the street, he sees the exact blue dress and – TWO women fighting over it. Hooked by this omen, Alex buys the dress and starts looking for both. But finding them is the lesser problem.

Alex is a young Macedonian in London, determined to fit in. And since his hip London friends see him as some cute bear, he'll prove he can be like them – he can be a wolf. Double-dating the two women seems the perfect vehicle. Or is it?

**PERSONAL STATEMENT:** This is a vivacious, magical comedy with many layers for the keen peeler. With all the fun of the comical situations and the surrealist touches, it is actually a story about the profound issues of identity and belonging. Is the only way to 'fit in' losing oneself? One's cultural identity? One's nature? What makes the world accept us? What is the thing that makes us who we are?



**SEEKING CO-PRODUCER, FINANCE**







# SUZI EWING

ENGLAND

## 91% WOLF

SWLAB2003

### CREDITS

Short films include:

*Exhaust*, part funded by Wandsworth Film Fund  
*Domestic*, part funded by the East London Film Fund  
and the European Union, screened by Canal Plus  
Music Videos and Commercials all broadcast on TV

**AGENT:** Cathy King, ICM, London

**PRODUCER:** Gavin Emerson, Holy Cow Productions Ltd, London

**STATUS:** In development

**SYNOPSIS:** Sandra is a maverick teenager. No one can persuade her to get a grip on life. Except Mr. Wales, a teacher and family friend. Devastated by a family secret Sandra bolts in rage and is transformed into a dog. Being a dog allows her to understand the complex life she left behind. She returns home finding her community shattered by her own disappearance. Mr. Wales is the prime suspect in the murder-hunt. Sandra solves the mystery that broke up her family and finds the key to her transformation. Will she choose humanity? A dog's life? Can she be 100% Wolf?

**PERSONAL STATEMENT:** Suzi comes from a fine art background. She has written and directed several acclaimed short films, commercials and music videos for



artists such as Badly Drawn Boy. *91% Wolf* is an anarchic punk tale of teenage disaffection. It's a truly unique, unconventional story told with passion, comedy and pathos. This film comes from a distinct and clear voice telling a story to everyone who has ever been a teenager.

**SEEKING FINANCE, DISTRIBUTION**

SUZI EWING 91% WOLF



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# HELEN GRACE WALES

## THE ROPE

**CREDITS:** *A Day Out* (short film, 2000): Writer/Director  
*Pleasure Pill* (short film, 2002): Writer/Director

**STATUS:** In development

**SYNOPSIS:** Monmouthshire, 1820: William, an advocate of the death penalty, and a successful prosecutor, helps to send a young woman to the gallows. As he looks deeper into the case, he encounters murky areas of the law, that turn him against the use of capital punishment.

**PERSONAL STATEMENT:** *The Rope* (working title) is a dark, earthy story, inspired by real death penalty cases. It is set in a time of great social and legal change.

**SEEKING AGENT, PRODUCER, DEVELOPMENT FINANCE**





# SONI JÖRGENSEN SWEDEN

## GOING STRAIGHT\*

SWLAB2003

**CREDITS:** *Trenter* (2002), Drama-series, Swedish Television  
*Happy End* (1999), Feature comedy/drama, nominated a "Swedish Oscar" for Best Actress  
*Pappas Flicka* (1997-98), Sitcom, Swedish Television  
*Vänner & Fiender* (1996-97), Drama-series, Swedish cable network TV3

**AGENT:** J Charpentier, Stockholm Talent Agency, Sweden

**STATUS:** In development

**SYNOPSIS:** A comedy/drama about robbery and suicide.

Ben King, a small time crook, wants to go straight. In his final robbery he takes a man as hostage, Leslie Hartley, who turns out to be suicidal. While escaping from the police, Ben has to keep this suicidal maniac alive.

*Going Straight* is a story about two lost souls: one who wants to start a new life and one who wants to end his life. They are on the run from the police, but they learn that they are truly on the run from something else.

**PERSONAL STATEMENT:** As a screenwriter, my favorite issues are death, pain and humiliation. I guess that is why I am good at comedy.

**SEEKING AGENT IN UK & USA, PRODUCER**

\*formerly known as *Lethal Hostage*

SONI JÖRGENSEN GOING STRAIGHT\*



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# C McDERMOTTROE IRELAND

## STREEDAGH STRAND

**STATUS:** Second draft

**SYNOPSIS:** Summer – a village on the West Coast of Ireland. Tourists stop for the beauty of the place but also to hear tales of the Armada shipwrecks.

Eccentric Lord Bingham has turned the “big house” into the summer residence for a Spanish co-ed school, while the stables run an equestrian course.

Sixteen year-olds Derry O’Rourke and Owen Kennedy room together. A bond develops between shy and earnest Derry, and rogue-rebel New Yorker Owen. Friendship is tested as they compete for pretty Spanish student Florin.

Derry is devastated to lose Florin but discovers that Owen has played foul. Derry must toughen up to win Florin back, complete the course and prove his critics wrong.

**SEEKING PRODUCER, FINANCE, DISTRIBUTOR**





# AIDA MORAN

IRELAND

## FACE TO FACE

SWLAB2003

**PRODUCER:** Macdara Kelleher, Fastnet Films, Dublin

**STATUS:** In development. Development funding received from the Irish Film Board.

**SYNOPSIS:** Ali, 14, obsessed with opera and clown make-up, has a talent for mime. It's rough at school and tough in the Dublin flat of her narcoleptic surrogate family. She runs away to find her absent father Joey, a "famous" clown in Italy, whereabouts unknown. Ali encounters an underground carnival, a world of danger and companionship among perceived freaks and misfits, where she discovers her gift the hard way. When she finds Joey, a charming street performer without talent, they become a double act. But fate and past secrets catch up and Ali has to face the biggest decision of her life.



**SEEKING CO-PRODUCER, FINANCE**

**PERSONAL STATEMENT:** *Face to Face* has fairy tale elements, the need to belong, Ali's desire to be a colourful Harlequin not a Pierrot. What we wish for may come true but will we recognise its disguise? This is an Irish film with a European sensibility. A film must have a heart as well as a story.

After an adaptation of *The Black Tulip* by Dumas, *Face to Face* was my first original screenplay, followed by *Interlocking Pieces*, a story of swapped babies united as adults, with loaded consequences, and *Semblance*, a drama of betrayal and redemption set in the art world.

AIDA MORAN FACE TO FACE



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# A MULHOLLAND SCOTLAND

## SAILING LESSONS

### CREDITS

Television:

*The Bill*, ITV, 12 episodes

*Omnibus 'Robert Louis Stevenson'* (Arts documentary), BBC2

*Dangerfield* (police drama), BBC 1 x 50' (award winner, San Francisco Television Festival)

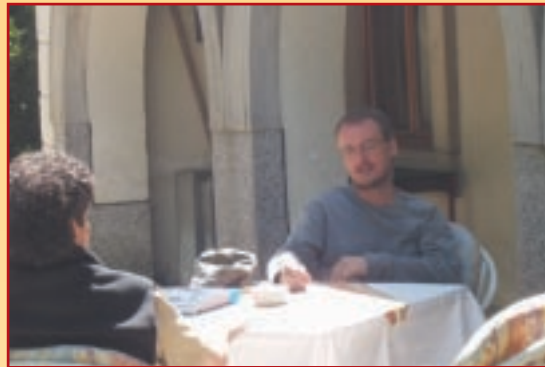
*The Lost World*, Arthur Conan Doyle (Adventure drama), BBC. 2 x 75', co-production with A and E (US)

**AGENT:** Conrad Williams, Blake Friedmann, London

**PRODUCER:** John Archer, Hopscotch Films, Scotland

**STATUS:** In development. Development funding from Scottish Screen.

**SYNOPSIS:** Michelle, a successful writer in her mid-forties arrives in the small Scottish seaside town of Seastones to recover from exhaustion following a tour to promote her latest book. Bored by life in Seastones, she begins to take sailing lessons from 22-year-old Robbie and they begin an affair. To begin with, neither seek anything more than a fling. Robbie is restoring a boat in which he dreams of sailing to Australia, and Michelle is on the verge of marriage to a long time lover. Andy, Robbie's friend and surrogate father figure, is also in love with Michelle and, when he discovers the affair, he angrily reveals to her that Robbie is working as a gigolo in Glasgow to finance the boat's restoration.



Having set limits to their affair, Michelle is surprised to discover the strength of her feelings for Robbie, while he, having spent his life avoiding emotional attachments, begins to wonder if he might make room for a companion on his trip.

**PERSONAL STATEMENT:** This film is the first time that I have set a script in my native Scotland. It takes place in a very beautiful but underexposed part of the country – the South Western coast. Its theme, treated with comic poignancy is 'escape' as each character tries to see a way out of their lives, sometimes investing too much hope in others to help them out of their rut.





# TOMAZ PANDUR SLOVENIA

## THE IDIOT

**CREDITS:** Theatre, Opera (Selected credits) – Director: *Dictionary of the Khazars* (in collaboration with international co-producers), 2002; *La Divina Commedia*, Thalia Theater Hamburg, Germany, 2001–2002; *Silence of the Balkans* (Opera), Mimis Helmis, European Cultural Capital, Thessaloniki, Greece, 1997; *Babylon*, Drama SNG, Arte, 1996; *Russian Mission*, Drama SNG, Steirischer Herbst, 1995; *La Divina Commedia – Inferno, Purgatorio, Paradiso*, Drama SNG, 1994; *Carmen*, Drama SNG, 1993; *Hamlet*, Drama SNG, 1992; *Faust (part 1 & 2)*, Drama SNG, 1991; *Scheherezade*, East-West Opera, SMG, 1989; *Hedda Gabbler*, AGRFT Ljubljana, 1988  
Publications (Selected credits): *Pandur's Theatre of Dreams* (Art photo monography), published by Seventheaven, 1997

**PRODUCER:** Cedomir Kolar, France

**STATUS:** In development

**SYNOPSIS:** Into the “word of darkness” comes a man “not of this world”, into the chaos and unseemliness enters a “positively beautiful individual”. He is not an active fighter, but his very appearance provokes a tragic conflict.

This meek individual, sickly and helpless as a child, engenders a whirlwind of passions and events around him. His weakness becomes a terrible force. His “law” cannot exist with the law of the fallen world, their

collision is inevitable, their tragic struggle predestined. This is a tragedy that depicts the story of his struggle, ending with the destruction of the “beautiful man.” He does not perceive evil because he is not involved in it: he is innocent. He has the soul of a child.

*The Idiot* is a romantic tragedy of salvation. The search for what man can be. Concern with sin and redemption in full measure and the desire to offer man a new alternative in facing the painful dilemmas of the human condition.

**PERSONAL STATEMENT:** Dedicated to those on the run.

CHAOS, FATALISM and APOCALYPSE. *The Idiot* is a film in which seemingly mutually exclusive worlds and ideas magnificently co-exist, sometimes in the very same person. It is a film in which no point of view can gain dominance: neither the author's nor the characters'. Every idea is contested, challenged, ridiculed, or otherwise subverted. There is no binding idea in *The Idiot*. The film re-enacts the absence that it proclaims – the greatest evil of the age, the absence of a binding idea, just as it mimics, through its form, the chaos and disorder that it decries. Perhaps in that very absence lies *The Idiot's* powerful attraction for the viewers of the twenty-first century.

It is the decentred universe of *The Idiot* in which we see ourselves and our society more completely reflected. Its world is our world.





# SHEPPARD & VELLANI ENGLAND

## UNDERCURRENTS

### CREDITS:

Pauline Sheppard: 15 years as a playwright and story writer; this is her first feature film script.

Shafeeq Vellani: Shorts and Documentaries – *The Changing of the Light*, SWMDA (1999), Director  
*See Red*, C4/BFI (1998), Director  
*Escape to Somerset*, HTV/SWMDA (1998), Director  
*New Blood*, BBC2 (1997), Director/Camera  
*Circling the City*, HTV (1996), Director  
*Darwish*, BFI/SWA/AVESE 92 (1994), Director

**PRODUCER:** Behroze Gandhi, London

**STATUS:** In development. Development finance from BBC Films and the Film Council.

**SYNOPSIS:** Nazir Khan is confidently British, a 28 year-old second generation British Asian who lives for the future not the past. In a world where Islamic/Christian traditions are polarising nations, this story dives deep into a fundamental of the Islam tradition as private detective Nazir Khan reluctantly journeys into the mystical and poetic traditions of Sufism, the very roots of his culture, in his search for the identity of a 20 year-old body dragged out of the canal. Nazir discovers that his own father was the killer; and in the quest for understanding, he discovers just how British it is possible to be.



**PERSONAL STATEMENT:** We wanted to write a second-generation Asian immigrant story that reflected the conflicts and emotional pulls of living on the line, between two cultures. In an era of successful Asian comedies, our aim is to make a gritty psychological crime thriller that takes a hard look at contemporary British society.

**SEEKING AGENT, PRODUCTION FINANCE, DISTRIBUTOR**







# MICHEL SPINOSA

FRANCE

## ANNA M.

SWLAB2003

**CREDITS:** Writer / Director:

*La Parenthèse enchantée (Enchanted Interlude)*, feature, 2000, produced by Dacia Films / France 2 Cinéma / C.N.C.

*Emmène-moi (Last Chance Hotel)*, feature, 1995, produced by Persona Films / Arte / C.N.C. Winner, Best Cinematography, Locarno 1995

Writer:

*Inquiétudes*, feature directed by Gilles Bourdos, 2003 (based on the Ruth Rendell novel *A Sight For Sore Eyes*), produced by Nord-Ouest Production / France 2 cinéma / Studio Canal +

*Disparus*, feature directed by Gilles Bourdos, 1999, produced by Persona Films

Also writer and director of three short films.

**AGENT:** Catherine Meynial, VMA, Paris

**PRODUCER:** Georges Benayoun, Natan Productions, Paris

**STATUS:** In development

**SYNOPSIS:** As if she wanted to escape her own solitude, Anna M. creates a big love: she convinces herself that Dr MacMillan, married with kids, is fervently in love with her. From this moment on, all the gestures of

this man, his attitudes, his words, even his most virulent denials, are, for Anna M., encouraging signs which strengthen her conviction: he loves her!

But after hope will come resentment, followed by hatred...

**PERSONAL STATEMENT:** *Anna M.*, based on real events, delves into the troubled mind of a young erotomaniac woman.

What is so fascinating about erotomania is the very unfolding of the psychosis; the unexpected and unavoidable events at the core of its three-act development provide the making of perfect drama: a swift outbreak, followed by a relentless pursuit, insurmountable obstacles... The erotomaniac's fate presents itself as a tragedy in the making. What I want the audience to feel is the feverish passion, the unbridled sensuality that take over Anna's consciousness.

**SEEKING FINANCE, CO-PRODUCER**

MICHEL SPINOSA ANNA M.



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**FILMMAKERS' LAB RENVYLE, IRELAND**  
JANUARY 27 - FEBRUARY 16, 2003

**PARTICIPANTS:**

Barry Dignam	19	Kenny Glenaan	20
Ashley Horner	21	Jude Kelly	22
Pratibha Parmar	23	Minkie Spiro	24
Elbert Van Strien	25		

**ADVISORS:**

Pip Broughton, Stephen Frears, Jack Gold, Marleen Gorris, Michael Hoffmann, John Irvin, Pedr James, Jim O'Brien (Lab Director), Pat O'Connor, Gerry Stemberge

**GUEST SPEAKERS:**

Liz Gill, Ros & John Hubbard, Robert Jones, Herve De Luze, Dario Marianelli, Liz MacLennan, Jim Sheridan, Oliver Stapleton

**FUNDERS:**

MEDIA Plus Programme, Screen Training Ireland/FAS, Scottish Screen, Sgrín, United International Pictures

**SPONSORS:**

Avid Ireland, VFG Ireland, Hubbard Casting, Tyrell Ireland, Digirent Ireland, McMillan UK





# BARRY DIGNAM IRELAND

## BREAKING ROCKS

**CREDITS:** *A Ferret Called Johnny*, Rough Magic Film Productions, RTE & Irish Film Board ShortCuts, 2003  
*Chicken*, Hit & Run Productions, Irish Film Board, Short Short, 2001, (Best Short Dublin G&L Film Fest, Newport RI, Cabbagetown, Official Selection in Cannes), 2001  
*Dream Kitchen*, Hit & Run Productions, (Best Short Galway, Kerry, NY Ind Film Fest, Official Selection in Berlin), 1999  
*Stages*, Hit & Run Productions, (Best Student Film All Ireland, Royal Television Society), 1998

**STATUS:** Advanced stage of development, development funding from Irish Film Board

**SCREENPLAY:** Robert Bourke

**PROJECT SYNOPSIS:** Conor and Fergal are best friends who live their life for the next laugh. The future will sort itself out somehow, sometime, tomorrow.

Their school days are ending fast and after the death of his father, Fergal wants out. He has had enough of small-town life and dreams of adventures in Australia with Conor. Getting out, escaping, grows from dream to near obsession.

Conor cannot even fathom those dreams. Conor is a farmer's son. To leave the land would be the biggest act of betrayal he could ever imagine committing against his father.

What results is a tug of war for Conor's emotions

between his love and devotion for the land and Fergal's unstoppable dreams.

*Breaking Rocks* is a dark, coming-of-age story that pays tribute to that cruel moment in life, when the blanket of childhood is abruptly robbed from under us. Suddenly we're at the crossroads. Where now?

**PERSONAL STATEMENT:** *Breaking Rocks* has everything I love in a script, loyalty, friendship, comedy, action and a little tragedy. Writer Robert Bourke has created a small story and set it against a harsh and epic landscape. I couldn't ask for a better debut feature project.

**SEEKING PRODUCER, FINANCE**





# KENNY GLENAAN

SCOTLAND

## SPARK

**CREDITS:** Director in theatre for several years

For television: *The Cops*

*Buried*

*Attachments*

*Gas Attack,*

Winner of the Michael Powell Award for Best British Feature Film at the Edinburgh International Film Festival, 2001

**AGENT:** Natasha Galloway, Peters, Frazer and Dunlop, London

**PRODUCER:** Sally Hibbin, Parallax Independent, London

**SCREENPLAY:** Simon Beaufoy

**STATUS:** Simon Beaufoy is currently developing the script from the initial step outline. Finance from Channel 4, Scottish Screen and Intermedia (Germany).

**PROJECT SYNOPSIS:** Three interweaving stories told in the narrative style of *Amorres Perros*. Our story is about being a British national Paki in 2003: culture versus religion; identity, guilt, faith – and what it takes to become a suicide bomber.

**PERSONAL STATEMENT:** The film is about Islam phobia, not bad, mad or sad stories but a positive look



inside the British Muslim community post September 11. It asks, exactly what is the “Muslim problem” and for whom is it a problem?

**SEEKING FURTHER FINANCE, DISTRIBUTOR**





# ASHLEY HORNER ENGLAND

## ANOTHER GIRL, ANOTHER PLANET

### CREDITS:

*Rob of the Rovers*, 35mm short screened at Rotterdam, Bilbao, Cork, Dresden, Foyle & Bradford International Film Festivals and on BBC4

*Rebels without a Crew*, Documentary (TyneTeens/Granada Television)

**PRODUCER:** David Ball, CF1, Wales, UK

**SCREENPLAY:** Gavin Williams

**STATUS:** In development

**SYNOPSIS:** There is magic beneath the everyday; enchanted worlds run parallel to the mall boulevards and supermarket aisles of our daily lives. Dreamer Matty and punkette The Pig work in one such mall, as cartoon mascots, Snoopy and Charlie Brown, entertaining the kids and attempting to relieve the tedium of their dead-end jobs. Transporting us with his passion for all things cosmic, how does Matty fail to see the brightest star in his universe as he looks for love? A funny, filthy, romantic comedy, *Another Girl, Another Planet*, it's *Gregory's Girl* eats *Amélie*.

**PERSONAL STATEMENT:** *Another Girl, Another Planet* has to make you laugh, cry, yearn and dream, leaving the cinema having run through the whole gamut of emotions and ultimately been UPLIFTED. This isn't a



romantic comedy in the sense of roses, strings and soft-focus. It's a hard film, it has moments of blackness and it's set in a difficult world. But it is magical and I'm not talking cheap conjuring tricks here. It's not just a feel good film, it's a FEEL EVERYTHING FILM.

**SEEKING FINANCE, AGENT, DISTRIBUTOR, SALES**



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# JUDE KELLY

ENGLAND

## UNNATURAL GIRL

**CREDITS:** Theatre and Opera – selected credits as Artistic Director of the West Yorkshire Playhouse (1998–2000):

*Beatification of Area Boy; When We Are Married; Othello; The Elixir of Love;*

*Queen; Blast from the Past; Saturday Sunday, Monday; The Seagull; The Tempest; Deadmeat; Macbeth; Singin' in the Rain* (Oliver Award for Outstanding Musical Production, 2001);

*Half a sixpence; Johnson over Jordan; The Wizard of Oz.*

1997: Awarded the OBE for her services to the theatre

**AGENT:** Conway Van Gelder, London

**SCREENPLAY:** Lorrie Sheehy

**STATUS:** In development

**PROJECT SYNOPSIS:** *Unnatural Girl* tracks the life of New Zealand writer Katherine Mansfield, a wild and provocative woman, who became a dominating figure on the English literary scene and a rival of Virginia Woolf and D. H. Lawrence.

Interned at 15 in a clinic for sexual deviants by her parents, she escapes and travels to England to be with her younger brother Leslie, whom she adores. She has many lovers – both male and female – while establishing herself as a powerfully vivid short-story writer.

Her relationship with John Middleton Murray and the printing press they run together are stabilising, fulfilling aspects of an otherwise chaotic and transgressive lifestyle, yet she is haunted by sexual dreams and – after contracting TB – a growing realisation of her own limited lifespan. Following her brother's tragic death in WWI and Murray's bankruptcy, she leaves Murray and the English "set" to take lovers abroad, but she is forced to rely on D. H. Lawrence's financial mercy, despite their mutual enmity. Her writing changes as she strips away her pride and, before her death at the age of 35, she reconciles with Murray and creates some of her most powerful and provocative work.

**PERSONAL STATEMENT:** The screenplay is a powerful narrative of a fiercely creative, provocative woman struggling to stamp her existence, her sexuality and her imagination onto a world dominated by the establishment. The film is modern in style, combining surreal fantasy with fast storytelling and unromantic characterisation.



# PRATIBHA PARMAR

ENGLAND

## NINA'S HEAVENLY DELIGHTS

FMLAB 2003

**CREDITS:** Director – Drama:

*Sita Gita* (Carlton Television, 2000), a drama monologue performed by Nina Wadia (Nominated for an EMMA for Best Performer)

*Wavelengths* (Channel 4, 1997), a short screened at the Edinburgh, London and Berlin Film Festivals

*Memsahib Rita* (BBC2/BFI, 1994)

*Doctors* (BBC 2, 2002) drama soap

**Director/Producer:** Documentary:

*The Righteous Babes* (Channel 4, 1998)

*A Brimful of Asia* (Channel 4, 1998)

*Warrior Marks* exec. produced with Alice Walker (Channel 4, 1994)

*Khush* (Channel 4, 1991), which won three awards at international film festivals

*A Place of Rage* (Channel 4, 1992) won the Prized Pieces Competition for Best Historical Documentary at the NBPC (U.S.)

**AGENT:** Natasha Galloway, Peters Frazer Dunlop, London

**PRODUCERS:** Scott Meek, Deep Indigo Productions and Pratibha Parmar, Kali Films

**SCREENPLAY:** Andrea Gibb based on a story by Pratibha Parmar

**STATUS:** In development with Scottish Screen

**SYNOPSIS:** *Nina's Heavenly Delights* is an exhilarating, comedy drama with a sprinkling of Bollywood spectacle. It follows the mixed fortunes of a Glaswegian family and their Indian restaurant. A movie filled with an explosion of colourful characters who charm us with their upbeat approach to life. And love!

**PERSONAL STATEMENT:** *Nina's Heavenly Delights* is a story inspired by my love of Indian food and Bollywood dance. For me to set the story in Glasgow is a way of bringing into the mix, the witty vibrancy of Glaswegian humour captured by Scottish Asians. The wonderful screenplay by Scottish writer, Andrea Gibb (*Natural History, AfterLife*) has given voice to my original story in a truly charming, warm and colourful way.

PRATIBHA PARMAR NINA'S HEAVENLY DELIGHTS



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# MINKIE SPIRO

ENGLAND

EX

**CREDITS:** *No Angels* (C4 – 2003) – 3x 1 hr dramas – Lead Director  
*Holby City* (BBC1 – 2002/3) Director  
*Bitches & Beauty Queens* (C4 – 2002) 1 hr documentary opening Channel 4's Indian Summer Season  
*Lock up your Daughters* (C4 – 2001) 1 hr documentary  
*Anatomy of a Date* BBC Films – short film – Writer  
*Tales from the Reading Room* (2000) 25mins docu-drama  
*Rat Women* (BBC2 – 10x10 – 1997)

May 2003, nominated for a BAFTA for Best Newcomer to TV Fiction Direction.

**AGENT:** Michael Foster, ARG, London

**PRODUCER:** Natascha Wharton, Working Title 2, London

**SCREENPLAY:** Rob Young

**STATUS:** Advanced stages of development, finance from Working Title 2

**SYNOPSIS:** A musical romantic comedy set in contemporary Blackpool, England. It is a journey into a relationship that goes wrong and the unforeseen re-encounter that takes place some eight years later. It explores the tragic comic effects when emotions and feelings interfere in otherwise straightforward situations, how



misunderstandings lead to the unexpected.

This is an imaginative film full of inventive forms of expression in which people also articulate themselves outside of conventional dialogue. It is reinventing the musical for the twenty-first century.

**SEEKING FINANCE**





# ELBERT VAN STRIEN

Netherlands

## THE MIRROR

FMLAB 2003

**CREDITS:** *De Marionettenwereld (The Manipulated World)*, Writer/Director, NFTA, Golden Calf Best Short 1993 Dutch Film Festival, Nomination Student Academy Awards 1994 (remake as a feature picked up by Curtis Brown, London)

*Jan Willem goes Bijlmer*, Director, NPS TV, 1999  
*Het Spaanse Paard (The Spanish Horse)*, Director, VPRO TV, 1999

*Verboden Ogen (Forbidden Eyes)*, Writer/Director, 2002, Silver Meliès Best Short Fantastisk Film Festival Malmö, Sweden 2002; Kodak Award Brussels International Film Festival of Fantasy Film 2003; broadcast ARTE Autumn 2003

*Het Verborgen Gezicht (The Hidden Face)*, Writer/Director/Producer, 2003

Plus various TV dramas and commercials for top Dutch agencies since 1994; 5 features in development.

**AGENT:** Nick Marston, Curtis Brown, London

**SCREENPLAY:** Elbert Van Strien & Jelle Posthuma

**STATUS:** Development finance received from Dutch Film Fund and MEDIA

**SYNOPSIS:** *The Mirror* is a dark European thriller about a young ambitious cop Luc, who on his first job in a small village slowly starts to think he is on the track of a

dark secret. Is he getting too much under the influence of the mysterious Patricia, a woman he falls in love with and who is practising Wicca? When Patricia is found murdered, Luc tries to find the killer. Through a series of obscure clues and hints he slowly finds out the truth that will shock him deeply. Has he become mad, or is there a dark secret hidden in the village?

**PERSONAL STATEMENT:** *The Mirror* contains an effective and unforced mix of cultural/artistic aspirations and commercial accessibility. The personal and the political, the surreal and the real, interweave in a credible and entertaining manner, leaving the viewer uncertain of the outcome until the very end.

*The Mirror* is a tense and mysterious story with strong philosophical and moral questions underpinning it. It is an emotional story about people in search for redemption and a mythical story about the integration of dark and light.

**SEEKING PRODUCER**

ELBERT VAN STRIEN THE MIRROR



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**SCREENWRITERS' LAB, LLANDUDNO, WALES**  
N O V E M B E R 1 1 – 1 7 , 2 0 0 3

**PARTICIPANTS:**

Daniel Boyle	27	Pikka Brassey	28
Sarah Broughton	29	Catrin Clarke	30
Shelagh Harcourt	31	Donnacadh Hurley	32
G D Jayalakshmi	33	Gareth Lewis	34
Przemyslaw Nowakowski	35	Lindsay Jane Sedgwick	36

**ADVISORS:**

Ronan Bennett, Jeremy Pikser, Trevor Preston, Judith Rascoe, Tom Rickman, Rob Ritchie, Matthew Robbins, Susan Shilliday

**GUEST SPEAKER:**

Cedomir Kolar

**FUNDERS:**

MEDIA Plus Programme, UK Film Council, Screen Training Ireland/FAS, Scottish Screen, United International Pictures

**SPONSORS:**

Final Draft Inc.





# DANIEL BOYLE

SCOTLAND

## THE SACRED OATH OF OWENY TIERNAN

SWLAB2003

### CREDITS:

*Leaving* (Screen Two)  
*A View Of Harry Clark* (Play On One)  
*Meat* (Screen One)  
*Inspector Morse* (5 Episodes)  
*Hamish Macbeth* (12 Episodes)  
*Murder Rooms* (1 Episode)  
*Bait* (ITV Film)

**AGENT:** Valerie Hoskins Associates, London

**PRODUCER:** Eddie Dick, Makar Productions, Scotland.  
Co-producer: David Collins, Samson Films, Dublin.

**STATUS:** In development

**SYNOPSIS:** A comedy based on a short story by Patrick McCabe. Set in 1950, we follow Noreen Tiernan when she runs away to London to become a nurse and a lesbian. We also follow her family and boyfriend who come after her with a view to returning her to the home village of Barntrosna. But in the course of their journey to prevent Noreen from 'following her heart' the pursuers are forced to confront the fact that by suppressing love in their own lives they have paid a terrible price. Will they compel Noreen to do the same?

**PERSONAL STATEMENT:** *The Sacred Oath of Oweny*



*Tiernan* is a romantic comedy in which girl meets girl; girl loses girl; girl finds girl again. Its intended audience is anyone over eighteen with a brain, a sense of humour, and a willingness to suspend their disbelief to accommodate the supernatural element which is at the very heart of the story.

### SEEKING FINANCE

DANIEL BOYLE THE SACRED OATH OF OWENY TIERNAN



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# PIKKA BRASSEY ENGLAND

## THE SEAMSTRESS

**CREDITS:** *Points Failure* (stage play, Black Tea Productions, 2001) shortlisted for Promis Prize, London Writers' Competition 2000  
Freelance writing includes contributions to *Insight Guide to Sri Lanka* (Apa, 1999), London Film Festival website (2000), travel articles for *The Guardian*, *The Independent*

**PRODUCER:** Wanton Muse Ltd, London

**STATUS:** In development – second draft

**SYNOPSIS:** Kitty is a coloured lady in a colourful land – yet to her, the world is distinctly black and white. A stylish social-climber, her goal is to secure a ticket on a white ocean liner to England – cucumber sandwich Nirvana.

Kitty is often preposterous – but always well-dressed – and she charms with her infectious wit. But she is so hell-bent on getting off “this God-forsaken island”, so deeply in denial about anything dark, that it appears she has managed to overlook her own skin colour...

*The Seamstress* is a comedic story of self-acceptance set in the tropical confusion of 1950s Ceylon.

**PERSONAL STATEMENT:** My experience of writing this screenplay is an almost mystical journey towards truth – continually refining my own and that of my characters and story. I feel blessed to have “discovered” an irrepressible character like Kitty to surprise me at



every turn and keep me laughing.

**SEEKING AGENT, CO-PRODUCER, FINANCE**



# SARAH BROUGHTON

WALES

## BITE

SWLAB2003

**CREDITS:** *Kathleen Ferrier: An Ordinary Diva* (60' documentary 2003) *Forget About It* Film & TV for BBC4/AVRO *It's A Small World* (5x30' radio comedy drama 2000) BBC

**PRODUCER:** Valerie Croft, *Forget About It* Film & TV, Wales

**STATUS:** In development

**SYNOPSIS:** Set in present day Cardiff, *Bite* is the story of two couples whose complicated exploration of their sexual identities has far-reaching consequences.

**PERSONAL STATEMENT:** *Bite* is my second screenplay. My first, *I'm in Training*, *Don't Kiss Me* is currently seeking production finance. As a writer, I want to explore the complexities of everyday life through characters who don't quite fit.



SARAH BROUGHTON BITE



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# CATRIN CLARKE

WALES

DRIVEN

**CREDITS:** Writer: *Moth*, Fiction Factory/S4C  
Nominated for Dennis Potter Award 2000 and winner of the BAFTA Cymru Best Single Drama Award, 2003

**AGENT:** Natasha Galloway, PFD, London

**PRODUCER:** Eryl Huw Phillips, Opus Films, Wales

**STATUS:** In development. Development funding from Sgrin and Opus Films.

**SYNOPSIS:** Twenty two year-old Beth longs to escape her mundane and lonely life. After a one-night stand with her sister Carys's husband Julio, she asks him to lend her money to buy a car. However, her escape plan backfires when Carys learns about the one-night stand and disappears. Beth is forced to use her new car to search for her sister – with Carys's 6 year-old son Aran in tow. Beth is not pleased that her plans to travel have been scuppered so badly. *Driven* is a road movie set against the ever-changing landscape of contemporary Wales. As Beth journeys across Wales in a desperate search for Carys she also journeys into herself, examining her difficult relationship with her missing sister and her relationship with Aran: it is in the relationship with Aran that she finally learns to love someone other than herself.

**PERSONAL STATEMENT:** I am interested in the twists

and complexities of family life and my work always seems to end up being about dysfunctional relationships between mothers – and sometimes fathers – and their children. I also love the idea of journeys and escape. Other current projects include *The Hiding Place*, an adaptation of Trezza Azzopardi's novel, which is being developed with Wildgaze Films.

**SEEKING PRODUCTION FINANCE, DISTRIBUTOR, SALES AGENT**





# S HARCOURT IRELAND

## MAN ENOUGH

SWLAB2003

**CREDITS:** Writer: *Separation Anxiety*, feature (RTE, Paradox Pictures/Dogtown Productions). Directed by Mark Staunton.

**PRODUCER:** Crowstreet Films, Dublin

**STATUS:** In development. Canadian-Irish co-production.

**SYNOPSIS:** *Man Enough* is a quirky drama about the effect of a father's disappearance on three Irish brothers. For twenty years, the Callaghan boys have had an unspoken agreement to ignore the bitter legacy of their father's abandonment. When the eldest brother, Joe, has an extramarital fling that produces an illegitimate son, he unleashes a series of calamities that pit brother against brother and force the family to confront long-suppressed emotions about the event that shaped their lives.

**SEEKING CO-PRODUCTION PARTNER**

SHELAGH HARCOURT MAN ENOUGH



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# D HURLEY

IRELAND

## A THOUSAND HILLS

**STATUS:** In development

**SYNOPSIS:** Nine years on from the Rwandan genocide, the suffering continues. Rehabilitation is threatened by its legacy. The practical challenges are floating on a sea of emotional pain, guilt and confusion.

Two refugee survivors, a Tutsi woman and her former friend, a male Hutu perpetrator, trudge through their empty lives in Dublin. Gabrielle receives her Irish passport and throws away the Rwandan one. Anton, alone, is dying from AIDS.

Spurred by an accidental meeting, Gabrielle returns to Rwanda. She witnesses the legacy of genocide, re-lives the death of her husband, her flight from Kigali with her daughter, and her "lucky" escape from a massacre in a church.



**PERSONAL STATEMENT:** With input from the Moonstone experts, *A Thousand Hills* has been overhauled. Every one says it's a story that must be told. People need to be reminded of what happened in Rwanda. Most agree that the script has the right balance of a personal story and historic tableau. But how can the film be made? Maybe it needs a champion. If you are a producer, a director, a leading actor and your white horse is itching to go, then get in touch.

**SEEKING PRODUCER, DIRECTOR**







# G D JAYALAKSHMI ENGLAND

## THE POTTER'S DAUGHTER

SWLAB2003

### CREDITS:

Short films:

*Arranged Marriage* (2002). Platinum Remi award for Creative Excellence, Worldfest, Houston, 2003

*Squirrel on the Wall* (2002)

*Dance or Dare* (2002)

*Eco Rap* (2002)

*Rickshaw* (2001). Highly Commended, Commonwealth Vision Awards, 2002

*A Horse for Albert* (2002)

*Come back, Zac!* (2001)

*Wheels* (2001).

1988 – 2000: Documentaries, BBC

**PRODUCER:** Pam Haigh, Jayamac Productions Limited, UK

**EXECUTIVE PRODUCER:** Malcolm Ritchie, Kuhn and Co.

**STATUS:** In active development. Key casting completed.

**SYNOPSIS:** Chakora is a beautiful, young, second generation Indian who has grown up in Edinburgh. With loving parents, a white boyfriend and a first class degree, her future seems mapped out. But she is dissatisfied. Rebellious, she makes her first trip to India. Alone. India,

with all its colour and confusion at first terrifies her, then casts its spell on her, and finally reveals her passions and her destiny. Sexual tensions, caste jealousies and the pull between tradition and progress weave a steamy story with explosive consequences.

**PERSONAL STATEMENT:** Everyone who knows me knows my passion for *The Potter's Daughter*. I had worked on the script for four years, and I thought that all the possibilities had been exhausted. Until I went to Moonstone. It heightened my feelings for my film and helped me answer the questions that most mattered to me. *The Potter's Daughter* is now a more powerful, perceptive film.

**SEEKING FINANCE, CO-PRODUCERS, INTERNATIONAL DISTRIBUTOR, AGENT**

G. D. JAYALAKSHMI THE POTTER'S DAUGHTER



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# GARETH LEWIS

ENGLAND / WALES

## SHAKESPEARE'S CAKE

**CREDITS:** *Tears of a Clown* (ManMade films – short film, 2001)  
*Crossroads* (Carlton Television)

**AGENT:** Judy Daish, Judy Daish Associates Ltd., London

**PRODUCER:** Adrian Sturges, Picture Farm, London.  
 Co-Producer: Guy East, Nigel Sinclair, Spitfire Pictures, London.

**STATUS:** In development

**SYNOPSIS:** A stressed out hitman in search of the good life retires to a village in Wales to open a bakery. But he soon discovers you can't shake off the past that easily. With villagers showing distinctly homicidal tendencies, and his former associates hot on his trail, this bucolic dream is fast turning into a nightmare.

**PERSONAL STATEMENT:** *Shakespeare's Cake* has been in development for four years now, and Moonstone has played a vital role in that process. Since the Lab, the project hasn't stopped moving forward, with involvement from Sgrin, Picture Farm and Spitfire Pictures. Shooting is scheduled for early 2004. Gareth will be directing. The lead role will be played by Damian Lewis (*Band of Brothers*, *The Forsyte Saga*, *Dreamcatcher*).



**SEEKING FINANCE, DISTRIBUTOR**



# P NOWAKOWSKI POLAND

## SOME THINGS AT SALE PRICE

**CREDITS:** Writer of Polish version of *Sesame Street* [Children Television Workshop/Euromedia, New York/Warsaw] – author of more than 50 pieces for children performed by puppets made by Jim Henson Studio]

TV documentaries [as director]:

*My Heart Hurts*, 1996 (26', Polish public TV)

*The True Life of Mr. Thaddeus*, 1999 (28', Wizja TV Poland)

*Sex in Poland*, 2000 (54', Wizja TV)

*The Egoists*, 2000, [screenplay and assistant director] feature film directed by M.Trelilski

**PRODUCER:** Skorpion Art, Warsaw, Poland

**STATUS:** In development

**SYNOPSIS:** *Some Things...* consists of a few independent, but merging stories, which all begin with objects acquired in the same supermarket at sale price.

Budding opera singer Karuzo is caught stealing hair dye needed for his modern, low-budget theatre performance, in a shopping mall.

Mrs Zosia, a mall employee, embarks with her friend – retired employee Mrs Lodzia – on a mysterious quest to clean the streets of indecent lingerie adverts.

Lucek, a TV cameraman, is forced by his girlfriend Agnieszka, a young police officer, to do some morning shopping. Instead of breakfast, he purchases a video

camera on special offer. This object will change his life forever.

All these and other stories will merge in the final supermarket sequence, which will show nothing less than the end of the world...

**PERSONAL STATEMENT:** This is a kind of surrealistic comedy, which reflects reality in a broken mirror. It is a film about consumers, about consuming and about consumption. And it's not just things being consumed here, but also feelings, ideas, relationships, high and low culture....and everything you can find on the shelves. Most of the heroes and situations in this film are real which means that they somehow existed. It is a kind of comedy of archetypes, a panorama of untypical events, surprising and strange. It is simply a circus...

**SEEKING AGENT IN EUROPE, CO-PRODUCER, DISTRIBUTOR**



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# L J SEDGWICK IRELAND

## FANCY THAT\*

### CREDITS:

*Tasty Morsels*, BBC4, 2001  
*Casanova*, (Kodak Commercial Film Competition, London, 1998)  
*Touched* (short film, Leeds, 1998)  
*Fair City*, (RTE, 1991–2)  
*Tall Tales*, (5x15 narrated stories, RTE, 1991)  
*Fur Doesn't Hurt*, (Best Writer and Best Production awards, Cork Arts Theatre National Competition, 1997)  
*Trade Me A Dream*, (Focus Theatre, Dublin, 1997; Best Writer and Best Production awards, Cork Arts Theatre)

**AGENT:** Julian Friedmann, Blake Friedmann TV, Literary and Film Agency, London

**STATUS:** Second draft

**SYNOPSIS:** A quirky comedy drama. Jessie's dad, Frank, is special. He's warm, funny and loves her to bits. He also cross-dresses, but provided Jessie can prevent her friends from seeing him in a dress, then that's okay. The problem for Jessie now is her parent's decision that Frank should finally go ahead with his physical transformation into Francine.

Jessie is distraught but instead of telling her father how she feels, she finds herself congratulating him. His delight, the way he includes her in his hopes and fears, as well as their special bond, make it impossible for her to tell him how she feels, that the minute he goes public,

she loses her dad.

How can she change his mind without him knowing it's her? And can she manage it before he transforms, outwardly, publicly and devastatingly, into the beautiful and flirtatious Francine?

**PERSONAL STATEMENT:** The germs of *Fancy That* emerged from a case I heard about as a child, involving a father who changed sex. I always wondered how his young children coped. Coupled with that is my fascination for the things children feel they can't say to parents and how hard it often is for children to realise what is actually driving the confusion of emotions they experience. Although it seems that she is motivated by embarrassment, Jessie is really driven by the fear of losing her father, but she doesn't realise or acknowledge this until she finally confronts her father. Why? Because it's too painful.

### SEEKING FINANCE, PRODUCER

\*formerly known as *Jessie Jones is Nearly Ten*

**P A S T P A R T I C I P A N T S 1 9 9 7 - 2 0 0 2**  
**F I L M M A K E R S ' L A B S**

2002 Scotland	38	2000 Ireland	38
1999 Scotland	38-39	1998 Ireland	39
1997 Ireland	39-40		

**P A S T P A R T I C I P A N T S 1 9 9 7 - 2 0 0 2**  
**S C R E E N W R I T E R S ' L A B S**

2002 Italy	41	2001 England	41-42
2001 Italy	42-43	2000 Wales	43-44
2000 Norway	44	1999 England	44-45
1999 Wales	45-46	1998 Ireland	46
1998 Scotland	46-47	1997 Ireland	47-48





# FMLABS

## 1997-2002

**Producer**    **Co-Producer**    **Agent**    **Dev. Finance**    **Prod. Finance**    **Pre-Prod.**    **In-Prod.**    **Post-Prod.**    **Produced**    **Distributed**

### 2002 FILMMAKERS' LAB SCOTLAND

Marco Amenta	<i>Rita, The Sicilian Rebel</i>	●			●							
Smita Bhide	<i>Ramraj</i>			●								
Deola Folarin	<i>Stained Glass</i>											
Lab Ky Mo	<i>Oranges Are Blue</i>	●		●	●							
Terry Loane	<i>Jonjo Mickybo</i>	●	●		●	●	●	●				
Lisa Mulcahy	<i>Racing Angel</i>	●			●							
Mark Norfolk	<i>Bagman</i>											
Eleanor Yule	<i>The Lantern Bearers</i>											

### 2000 FILMMAKERS' LAB IRELAND

Sarah Gavron	<i>Dibs</i>	●		●								
Liz Gill	<i>Goldfish Memory</i>	●			●	●	●	●	●	●	●	●
Max Conrad Gruber	<i>The Iron Broom</i>											
Phillip John	<i>White Noise</i>	●		●								
Brian Kirk	<i>English As A Foreign Language</i>	●		●	●							
Chris Roche	<i>The Shadowkeeper</i>			●	●							

### 1999 FILMMAKERS' LAB SCOTLAND

Pip Broughton	<i>Ela [aka Thérèse]</i>			●								
Annette Carducci	<i>Not Afraid, Not Afraid</i>	●	●		●	●	●	●	●	●	●	●

Continued...

PAST PARTICIPANTS 1997-2002 FILMMAKERS' LABS



# FMLABS

## 1997-2002

**Producer**    **Co-Producer**    **Agent**    **Dev. Finance**    **Prod. Finance**    **Pre-Prod.**    **In-Prod.**    **Post-Prod.**    **Produced**    **Distributed**

### 1999 FILMMAKERS' LAB SCOTLAND

Shimmy Marcus	Headrush	●	●		●	●	●	●	●	●
Hilde Van Mieghem	<i>The Kiss</i>	●	●		●	●	●			
Marian Quinn	32A	●		●	●	●	●			
Richard Sealy	<i>Love &amp; Big Guns</i>	●								
Christeen Winford	<i>The Killing Stones</i>	●		●	●					

### 1998 FILMMAKERS' LAB IRELAND

Peter Butler	<i>The Wild Charm Of The O'Neills</i>									
Paul Duane	<i>Bad Vibes</i>									
Amanda Holiday	<i>Filtos</i>	●								
Peter McKenna	<i>Stoop</i>	●			●					
Maeve Murphy	<i>Silent Grace</i>	●	●		●	●	●	●	●	●
Shane O'Sullivan	<i>Second Generation</i>	●				●	●	●	●	●
Orla Walsh	<i>Blood Sisters</i>	●			●	●				
Mark Watters	<i>Barrel Brothers</i>	●								

### 1997 FILMMAKERS' LAB IRELAND

Sally Anderson	<i>Insect Man</i>									
Andy De Emmony	<i>Kiss Off</i>	●				●				
Hugh Farley	<i>Partytown</i>				●					
Kenny Glenaan										

**Continued...**

PAST PARTICIPANTS 1997-2002 FILMMAKERS' LABS



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# FMLABS

## 1997-2002

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Co-Producer

Agent

Dev. Finance

Prod. Finance

Pre-Prod.

In-Prod.

Post-Prod.

Produced

Distributed

### 1997 FILMMAKERS' LAB IRELAND

Owen McPolin

*Restitution*



Gina Moxley

*Danti-Dan*



Antony Sellers

*Fairytale of New York*



Fergus Tighe

*Blood From A Stone*



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**Distributed**

### 2002 SCREENWRITERS' LAB ITALY

Lynne Angel *Northern Lights*

Gavin Bailie *Still*

Cath Boland *Noted*

Emanuela Del Monaco

& Antonio Consentino *At Home with Mamma*

Ciaran Donnelly *The Piano Tuner*

Hallgrimur Helgason *Larry Bird Live On Broadway*

Steve Hudson *Dragnet*

Jamie Nuttgens *Now I Have You*

Edoardo Petti *Better Days*

John Rooney *Borrowed Time*

Simon Rumley *My Mate Charles*

Nic Shearer *Innocents*

Mark Tonderai *PowerMike*

Rupert Wyatt *Fourth Wall*

### 2001 SCREENWRITERS' LAB ENGLAND

Smita Bhide *Ramraj*

Anthony Byrne *Short Order*

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## 2001 SCREENWRITERS' LAB ENGLAND

Rupinderjit Dhani &

Annalisa Hounsome *Sweetheart Bingo*

Ross Dunsmore *1919*

Brian FitzGibbon *Otherworld* ●

Deola Folarin *Stained Glass*

Terry Loane *Jonjo Mickybo* ● ● ● ● ● ●

Ian Iqbal Rashid *Soft Shoe Shuffle* ● ●

Fergus Tighe *Bloods Cross* ● ●

## 2001 SCREENWRITERS' LAB ITALY

Mischa Alexander *Sportsman of the Century* ● ● ● ● ● ●

David Baillie &

Peter Dillon *Flight*

Massimo Bavastro *I Sognatori (The Dreamers)* ●

Alec D Bruce *Little Dallas* ● ●

Chris Buxton *Being Mr Black* ● ●

Franco Fraternali *Baobab Café* ●

Philippa Goslett *Little Ashes* ● ● ● ●

Stephen Lowe *Godiva* ●

Michael Maynard *Games Men Play* ● ●

**Continued...**



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### 2001 SCREENWRITERS' LAB ITALY

Lisa Pancrazi *La Telegrafista (The Telegraph Operator)*

Lorrie Sheehy *Unnatural Girl*

Tracy Spottiswoode *Snow, Blood & Velvet*

Steve Sullivan *Nowhere Man*

Che Walker *Blaz*

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### 2000 SCREENWRITERS' LAB WALES

Robert Bourke *Breaking Rocks*

Grant Corr *Under Goliath*

Valerie Edwards &

Tania Reddin *Roses in Africa*

Paul Farren *Crooks*

Karl Golden *The Undertaking*

Marius Holst &

Hans Petter Blad *Wild Tracks*

Terry Johnstone *The Thin Wall*

Conor McDermottroe *Waiting for the Healer*

John Merryfield *The Exception*

Emil Stang Lund &

Karen Munch *Jacobson's Organ*

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### 2000 SCREENWRITERS' LAB NORWAY

Daragh Carville	<i>English As A Foreign Language</i>	●		●	●				
Sara Clifford	<i>Dancing Girls</i>				●				
Lin Coghlan	<i>20,000 Days</i>	●			●				
Jane Dibblin & Susanna Steele	<i>Natural Produce</i>								
Lucy Floyd	<i>Over The Rainbow</i>			●					
Veit Helmer	<i>Gate to Heaven</i>	●				●	●	●	
Audrey Jenkinson	<i>Comfort Of Strangers</i>	●		●	●				
Oskar Jonasson	<i>Skari Skrípó</i>	●			●	●			
Karen McLachlan	<i>West</i>	●			●				
Hugh Murphy	<i>Muldoon</i>								
Murilo Pasta	<i>The Cosmic Game</i>	●		●					
John Rooney	<i>Black &amp; Blue</i>			●					

### 1999 SCREENWRITERS' LAB ENGLAND

Theresa Boden	<i>Out On The Floor</i>								
Alec Bruce	<i>Farm Traffic</i>	●			●				
Lisa Flett	<i>The Wedding Gift</i>	●		●	●	●			
Mark Flood	<i>Biting the Bullet</i>								
Philip Greenacre	<i>Vanish</i>	●							

**Continued...**



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### 1999 SCREENWRITERS' LAB ENGLAND

Andreas Gruber	<i>Welcome Home</i>	●								
Clive King	<i>Hello, I Love You</i> [aka <i>Up, Up &amp; Away</i> ]	●	●	●	●	●	●			
Judy Lunny	<i>Orange Blossom</i>									
Catrina MacKinnon	<i>Dancing On The Decks</i>			●						
Jacqueline O'Neill	<i>Jack's Secret</i>			●						
Marian Quinn	<i>32A</i>	●		●	●	●	●			
Kerry Swash	<i>Finders Keepers</i>									

### 1999 SCREENWRITERS' LAB WALES

Natalie May Bohlin	<i>Just Because</i>									
Pip Broughton	<i>Ela</i> [aka <i>Thérèse</i> ]			●						
Sue Dunderdale	<i>Food</i>			●						
David Gleeson	<i>Cowboys &amp; Angels</i>	●		●	●	●	●	●	●	●
Matt Harvey &										
Dominic Morgan	<i>Unreasonable Behaviour</i>			●						
Adrian Hewitt	<i>Cowboys Cymraeg</i>									
Michael Hoffman	<i>The Marriage</i>	●								
Josh Lacey	<i>I'm A Believer</i>			●						
Catriona McGowan	<i>Elephants &amp; Angels</i>			●						

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### 1999 SCREENWRITERS' LAB WALES

Peder Norlund	<i>Taiga</i>	●	●											
Stephen Walsh	<i>Mondo Desperado</i>	●			●									

### 1998 SCREENWRITERS' LAB IRELAND

Julie Crawford	<i>The Mud Hut</i>	●												
Dave Duggan	<i>Next Dance Please</i>	●		●										
Ann Gallivan	<i>Beyond Ghosts</i>			●										
Angela Graham	<i>Random Child</i>													
Andreas Gruber	<i>You've Got No Chance, So Take It</i>													
Paul Herzberg	<i>The Dead Wait</i>	●				●								
Susan Kemp	<i>Drowning in Vico's Ocean</i>													
James Phelan	<i>Keep The Customer Satisfied</i>													
Luc Pien	<i>Forgotten Street</i>	●				●	●	●	●	●	●	●	●	●
Lynn Robertson Hay														
& Ross Devenish	<i>The Strange Story of Dr James Barry</i>													
Ceri Sherlock	<i>Snapshot</i>													
Brian Timmons	<i>For The Love Of Nora</i>	●												

### 1998 SCREENWRITERS' LAB SCOTLAND

Brian Campbell &														
Lawrence McKeown	<i>H3</i>	●	●			●	●	●	●	●	●	●	●	●

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### 1998 SCREENWRITERS' LAB SCOTLAND

Pearse Elliot	<i>One in a Million</i>	●			●	●									
Teresa Godfrey	<i>Bogeyman</i>														
Audrey Jenkinson	<i>Shades of Grey</i>	●		●											
Brian McGill	<i>Gold</i>				●	●									
Catriona McGowan	<i>A Moment's Telling</i>				●										
Hans Petter Moland	<i>Aberdeen</i>	●	●			●	●	●	●	●	●	●	●	●	●
Christian O'Reilly	<i>No Magic Pill</i>	●				●									
Lynne Ramsay	<i>Ratcatcher</i>	●	●	●		●	●	●	●	●	●	●	●	●	●
James Rourke	<i>All Or Nothing</i>				●										
Sara Sugarman	<i>Very Annie Mary</i>	●	●	●		●	●	●	●	●	●	●	●	●	●
Christeen Winford	<i>The Killing Stones</i>	●			●	●									

### 1997 SCREENWRITERS' LAB IRELAND

Dory Anderson	<i>Constance &amp; Sarah</i>	●				●									
Ben Brown	<i>The Arrangement</i>	●													
Donald Clarke &															
Paul Duane	<i>Bad Vibes</i>														
Phillip Davison &															
Hugh Farley	<i>Partytown</i>						●								
Brian Dunnigan	<i>Flight</i>	●					●								

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### 1997 SCREENWRITERS' LAB IRELAND

Name	Project	Producer	Co-Producer	Agent	Dev. Finance	Prod. Finance	Pre-Prod.	In-Prod.	Post-Prod.	Produced	Distributed
Mark Long	<i>Pigeon Caper</i>	●									
James Mavor	<i>The Garden</i>	●			●						
Owen McPolin	<i>Restitution</i>	●			●						
Maeve Murphy	<i>Silent Grace</i>	●	●		●	●	●	●	●	●	●
Greg O Braonain	<i>Mairtin, Mhairtin, Thaidhg</i>	●		●	●						
Antony Sellers	<i>Fairytale of New York</i>				●						
Phil Rowlands	<i>No Betrayal</i>	●									

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