



PROJECT CATALOGUE 2003/4



# FOREWORD

PROJECT CATALOGUE

## 2003/4

### **FOREWORD: Jean-Luc Ormières, Artistic Director**

It has been two years since I was appointed Artistic Director of Moonstone International. During that time we have delivered four Screenwriters' Labs and two Filmmakers' Labs – 24 screenwriters and 15 directors have participated with their feature film projects. We have had the pleasure of welcoming participants from many different countries in Europe, including the recently integrated ones. They include Iceland, Finland, Slovenia, Poland, Belgium, Holland, Germany, Ireland, Italy, France and the UK.

Our participants have brought an incredible amount of life and excitement to all the Labs. They have achieved this through their variety of subjects, different methods of storytelling and their sharp and diverse points of view on the world as they see it today.

We are highly conscious of what is at stake, not only in terms of the individual filmmakers, but also the wider industry and we would like to thank all our funders and sponsors for sharing those demands and concerns with us. I am confident that films will exist based on what has been workshopped at the Labs. Some screenplays have already been optioned, some films have been made. All were selected with the conviction that the project has a future.

We wish all participants luck with their projects. This Catalogue is here to reflect our commitment and our enthusiasm. It is also a testimony of what it is we are

trying to achieve at Moonstone. I want to speak on behalf of these filmmakers, since I am convinced that we can shine some extra light on their work.



**Moonstone International Screen Labs was founded in consultation with Robert Redford and the Sundance Institute to support the work of independent European filmmakers of vision. Moonstone's Founding Artistic Director (1997—2002), was the well-loved and widely respected writer-producer John McGrath. Moonstone is committed to continuing John's efforts in giving emerging filmmakers the opportunity to develop innovative and exciting work.**





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## **MOONSTONE STAFF**

**Jean-Luc Ormières** Artistic Director

**Tara Halloran** Managing Director

**Joanna Shepherd** Programme Administrator

**Karen Currie** Marketing Executive

# SCREENWRITERS' LAB, LOIRE VALLEY, FRANCE

A P R I L 1 7 — 2 3 , 2 0 0 4

## PARTICIPANTS:

Mike Barnes	5	Huldar Breidfjörð	6
Sandrine Dumas	7	Ger Leonard	8
Maeve Murphy	9	Nicky Murphy	10
Marc-Ivan O'Gorman	11	Murilo Pasta	12
Clare Perry	13	Peter Michael Rosenberg	14
Antony Sellers	15		

## ADVISORS:

Jim Barton, Walter Bernstein, Michael Hoffman, Troy Kennedy Martin, Jeremy Pikser, Trevor Preston, Judith Rascoe, Alastair Reid, Matthew Robbins, Rupert Walters

## FUNDERS:

MEDIA Programme of the EU, UK Film Council, FAS Screen Training Ireland, Scottish Screen, Sgrîn

## SPONSORS:

Atelier de Production Centre Val de Loire (APCVL), Final Draft Inc.





# MIKE BARNES

SCOTLAND

DEAD RED

SWLAB2004

**CREDITS:** Writer: *Truth or Dare* (BBC Screen One, thriller, co-written). Script bought by New Regency. Winner of Euroscript Film Story Competition 2003. Finalist Orange Pitch Prize 2004.

Director: 8mm and 16mm movies as a teenager followed by film documentaries, then drama such as BBC's *EastEnders*. Drama on film includes *In Darkness Visible* (BBC1) and *Seven Last Words* (Hunter Productions for BBC2).

**STATUS:** Post-Moonstone rewrite

**SYNOPSIS:** *Dead Red* is a dark comedy/drama based on bizarre real events.

Five men each with their own murderous plan. Unfortunately they are all targeting the same man in the same place at the same time. They are members of the Soviet Politburo; he is Josef Stalin. Who will be the Dead Red?

**PERSONAL STATEMENT:** One prize-winning writer/director. One extraordinary story. One location. One producer wanted.

**SEEKING PRODUCER**



MIKE BARNES DEAD RED



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# H BREIDFJÖRD

ICELAND

## SECOND STRONGEST

**CREDITS:** *Niceland* – director: Fridrik Thor Fridriksson, writer: Huldar Breidfjörð. Produced by Thor Sigurjonsson and Skuli Malmquist, Zik Zak Filmworks. Will premiere Oct 2004.

**PRODUCERS:** Thor Sigurjonsson, Skuli Malmquist, Zik Zak Filmworks, Iceland

**STATUS:** In development

**SYNOPSIS:** – love is only a feeling –

Axel has been going through a rough time since he was runner-up in the 'World's Strongest Man' contest.

He runs a window installation company with his best friend, the unhappy dwarf Leo. They spend their days driving around town looking for broken windows.

Leo is planning to break up with his girlfriend and has already started on Prozac to get ready for the pain. Although Axel's title as the 'World's Strongest Man' is gone and the window business is going nowhere, he's quite comfortably numb. Until an old friend comes into his life again, after a successful career in ping pong and a sex change operation – as the girl Polly.

**SEEKING CO-PRODUCERS**





# SANDRINE DUMAS

## BEST WISHES

FRANCE

SWLAB2004

**CREDITS:** *The Body Guard* (short 2003), writer/director Berlin Film Festival 2004 Special Mention of the Jury, Panorama selection; Festival de Dignes-France Public Prize 2004; Festival de Vendôme 2003; Festival de Créteil 2004; Festival de Salerno 2004, Italy; Festival de Yokohama 2004; Sydney Film Festival 2004

**AGENT:** Laurent Grégoire, France

**STATUS:** In development

**SYNOPSIS:** It's New Year's Eve.

Hélène is thirty and beautiful. She should have the night of her life with twelve of her 'long-time-no-see' friends. But confronted with these ideal couples, Hélène drinks outrageously to overcome her solitude and eventually collapses in one of the bedrooms. Taking advantage of her drunken state, one of her friends rape her.

Until dawn, she confronts her 'best friends' with this unbearable fact, facing their disbelief.

How will she find the strength to recover?

**PERSONAL STATEMENT:** For me, Hélène is a Cinderella, but always looking for the prince in the wrong place. It will take her this night to realise that she is different from the dreams she was brought up with and to find the strength to leave them behind. I want to, through the group, show the cruelty and

cowardice of mankind when it feels threatened. But I also want to firmly establish that there is hope for Hélène.

Featuring 12 characters in one single place on one night is one of the challenges of this project. I also want to work on the dilution of time at night, when alcohol and drugs are around.

**SEEKING PRODUCER, FINANCE**

SANDRINE DUMAS BEST WISHES



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# GER LEONARD

## SLEEPING DOGS

IRELAND

**CREDITS:** *Petrol Country Blues* (short 2002), BBC NI  
 Screened on BBC 2 and BBC 3  
 Best Short – Belfast Film festival  
 Best Short Narrative – Downstream Film Festival,  
 Georgia, USA  
 Commendation at Foyle Film Festival  
 Shown at numerous international film festivals/markets

**PRODUCER:** Liam O'Neill, Paradox Pictures, Dublin

**STATUS:** In development

**SYNOPSIS:** In a world all too human we meet: a homeless addict finding redemption through his empathy with stray dogs; an isolated old woman and her dead cat confronted by a mouse in their house; her estranged family and their rebellious dog; their next door neighbours and their cat problem; a pregnant and discarded ex-lover; a prostitute; and a blind man finding love in the darkness.

These human lives are portrayed by and betrayed by their relationships with each other and with these animals in a boldly plotted, obliquely poetic drama of love, loss, retribution and redemption.

**PERSONAL STATEMENT:** *Sleeping Dogs* is a gritty social drama unfolding through a series of interwoven and critically interdependent stories, centred around one estranged dysfunctional family and their rebellious mutt.

This is a highly visual script that uncovers the poetry in the everyday whilst using only minimal dialogue. This is what cinema can be: a form of music, of contemporary poetry. This is *Sleeping Dogs*, and it can be beautiful.

**SEEKING FINANCE, AGENT**





# MAEVE MURPHY

NORTHERN IRELAND

## PLAYING WITH FIRE

SWLAB2004

**CREDITS:** *Amazing Grace* (short), writer/director, BFI/NI Lottery funded, premiered at Edinburgh Film Festival (1997) and selected as show case short for Film Four

*Salvage* (short), director, NIFTC funded, premiered at Cork Film Festival (1999), nominated Univerale Imaginaire Award, broadcast on RTE

*Silent Grace* (feature), writer/director, Irish Film Board, premiered at the Galway Film Fleadh, subsequently shown in Dinard, Taormina and The Hamptons. Nominated for The Aisling Award.

Released in UK Feb 2004 by Guerilla Films. Critics Choice 'Metro' – Top Ten Films.

**AGENT:** Sophie Simpson, London

**PRODUCER:** Dean Silvers, USA

**CO-PRODUCER:** Paul Largan, Ireland

**STATUS:** In development

**SYNOPSIS:** Sheamy an ex-priest arrives in New York looking for his old mentor Father Brendan. Instead he meets Katie, a survivor of rape who has decided to get her love life going again. Though unable to consummate it sexually, love blooms between them.

That is until Katie discovers that Sheamy was sexually abused by Father Brendan. Katie demands he take him to court. Sheamy tells her that it was in fact a great love and

that he doesn't think they did anything wrong.

This irreconcilably tears them apart. Sheamy goes to try and win Katie back. Fr Brendan tells Katie that Sheamy was the paedophile not him and that was why he was in prison. Sheamy becomes beside himself with rage and stabs Fr Brendan.

Sheamy finds himself back in court on a attempted manslaughter charge and on his way back to prison. In a shock reversal Father Brendan admits the truth, that he was a paedophile and that he did abuse Sheamy. He also states that he does not feel he did anything wrong and that he loved Sheamy.

Seconds later Fr Brendan has killed himself. The case falls apart. Sheamy can go free.

Sheamy takes Katie home. He tells her it's her he thinks of, and her he wants to be with, the rest is over.

**PERSONAL STATEMENT:** My screenplay is about love in the wake of damage. I wanted to write a film about a couple thawing and healing, sexually and emotionally, by the bond they are creating between them. I also wanted to show the confusion and delusion of abuse for both parties involved and how complicated that bond can be. I wanted to show a man changing his destiny by having the courage to see clearly.

**SEEKING FINANCE**

MAEVE MURPHY PLAYING WITH FIRE



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# NICKY MURPHY IRELAND

## THE LAST FURLONG

**CREDITS:** *Waiting Room* (short), writer/director  
*Out of Sync* (short), writer/director  
*Dead Leg* (short), writer/director, Winner Best Film Script at the National Student Media Awards 2001  
 Director of numerous theatre projects including *Death of a Salesman* (Dublin Theatre Festival 1999)

**PRODUCER:** Vicki Parks, Key 23 Films, Dublin

**STATUS:** In development

**SYNOPSIS:** *The Last Furlong* is a romantic black comedy about a young man born with a strange gift.

Thomas Furlong is the last in a long line of Furlongs who were each blessed or cursed with an unusual ability, and while gradually discovering the dark, destructive nature of his powers, the story follows his journey from birth, through boyhood, to a final coming of age.

It is very comic at times, as well as darkly surreal, but ultimately this is a love story between Thomas and a young woman who discovers him living out a lonely existence isolated from society. Their romance leads him on a journey where he discovers the full extent of his abilities and the powerful, redemptive nature of love.

**PERSONAL STATEMENT:** *The Last Furlong* has much in common with *Edward Scissorhands* and *Amélie*. It is a quirky, unusual film that is visually very striking as well as



emotionally engaging and uplifting. We are aiming for a budget in the region of two million euros and the project has already attracted the interest of a number of major production companies.

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





# MARC-IVAN O'GORMAN IRELAND

## THE RESTAURANT

SWLAB2004

**CREDITS:** *The Black Magic* (feature), writer/director, Creative Motion Pictures  
*Blood and White Spirits* (short), writer/director, Cleverality of the Cat Productions  
*Trick of Treat* (short), writer/director, Phat Philms  
*Infected City* (short), writer/director, Cleverality of the Cat Productions  
*A Bloke and a Bird* (play), co-writer/director, Double Take Theatre

**STATUS:** In development

**SYNOPSIS:** Ivan Conway returns to Ireland after a nine-year stint as an actor in New York. He returns to the inconsequential town of Carrig, and to his mother Kitty's restaurant.

Ivan is suicidal. But the revelation that the restaurant is bankrupt and about to be bought by the sleazy Murtha Meely gives Ivan a goal. Along with his equally depressed childhood friend, Derrick, Ivan decides to save the restaurant by using his performance 'skills'. But after a series of performance disasters, Kitty ends up in hospital, obviously suffering, though unobserved by the self-obsessed Ivan, from exhaustion.

In hospital, Ivan reveals that during his time in New York he had not acted once, but was obliged to work as a waiter. Tired of bad news all around, Kitty decides to sell the restaurant to Meely. But Ivan finally puts his acting skills to use by pulling-off a sting on Meely,

exposing the millionaire's corruption and rapidly removing him from the scene. Kitty recovers thanks to power of her own homemade soup while Ivan has saved the restaurant.

**PERSONAL STATEMENT:** I submitted *The Restaurant* to Moonstone at a very early stage of its development. I thought I could benefit best from critique when I wasn't too wedded to any particular aspect of it. I had just finished writing two period dramas and I was tired of hearing 'it's too expensive to get made' so I wrote *The Restaurant* with the goal of making something cheap 'n cheerful - well cheap at any rate. As a low-budget comedy, with a handful of characters and one setting, I knew I'd never hear the 'too expensive' bit again. I am very excited about getting this movie made as a kick-ass indie comedy. Cheers Moonstone.

**SEEKING AGENT, PRODUCER, FINANCE**

MARC-IVAN O'GORMAN THE RESTAURANT



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# MURILO PASTA ITALY

## CARMO

**CREDITS:** *The Tale of the Rat that Wrote* (short), writer, BAFTA nominee 'Best Short', winner Toronto, San Francisco, Seoul Festivals, produced by Blue Orange Films UK

*Sniffers* (short), writer/director, accompanied *Being John Malkovich* in London cinemas, picked by the British Council for representation at film festivals worldwide  
*Future via Hope* (short), writer/director, commissioned by Channel 5 UK, British Television Advertising, Craft Awards nominee

TV commercials director, Zentropa Production  
 Director on adult, youth and children's TV drama series in the UK, BBC and Channel 4

**AGENT:** Elaine Steel, London

**PRODUCER:** Elisa Álvares, London

**STATUS:** In development. Currently in negotiations with Brazilian producers with a view to development as a Latin-American/European co-production.

**SYNOPSIS:** Bi-lingual Portuguese-Spanish secretary, Carmo, (22, Brazilian), two months pregnant, is stuck in her hellhole town near the Paraguay/Brazil border. A bankrupt farmer turned small-time smuggler, Marco, (37, Argentinean) has been robbed, raped and left for dead by a couple of desperados. She needs some of his stolen cash for an abortion; he needs her to guide him in

a foreign country in pursuit of his assailants. What they find out during what becomes a lawless, reckless drive across Brazil is that, more than anything, they need someone to love. Raw, fast, freewheeling, *Carmo* is a South American road movie/romantic odyssey.

**PERSONAL STATEMENT:** My ambition with *Carmo* is to tell a quintessentially Latin-American story with the kind of visual drive commonly associated with the contemporary independent North American cinematography. The film, aimed at audiences aged 16-24 and beyond, should reinforce the crossover, more commercial vein of World Cinema which has lately produced works of the calibre of *City of God*, *The Motorcycle Diaries*, *Amores Perros* and *Y Tu Mamá También*.

A 5-minute demo/promo of the film recently shot in South America is available upon request.

**SEEKING CO-PRODUCTION PARTNERS, DISTRIBUTOR, SALES AGENT IN EUROPE**





# CLARE PERRY

WALES

## FIRST BASE

SWLAB2004

**CREDITS:** *Wolf in an Arran Sweater* (short), writer/director, Pagan Films, won 7 awards including 'Best Short Film' and 'Most Commercially Viable' in the Fujifilm Scholarship Awards 2000. Screened alongside *The Score*.

**AGENT:** John Rush, Sheil Lands Associates Ltd, London

**STATUS:** In development

**SYNOPSIS:** Sara is 22 and a bit of a wild child. Rescued one night from an assault in Leeds, she runs blindly into the arms of Josh, an American Airman posted temporarily to nearby Menwith Hill Airbase.

Following intense vetting, she marries him, assured that she will be whisked off to Hawaii on his next tour of duty.

Poised to leave all her troubles behind, Sara's hopes are dashed when Josh is reassigned to Menwith. She now has to try and make a go of it as a modern-day 'G.I. Bride' in a new way of life steeped in regimentation and one completely at odds with her former habits and friends. Worse still, it's on top of a freezing moor!

**PERSONAL STATEMENT:** I was married to an American serviceman for 11 years and experienced the prescribed life of a 'spouse dependent' firsthand on bases in America and the UK. I wanted to write a



romance set within this bizarre and secret world, where the value of love is pitched against hedonism on the one hand and regimentation on the other.

**SEEKING PRODUCER, FINANCE**

CLARE PERRY FIRST BASE



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# P M ROSENBERG

## THE CLEANER

ENGLAND

**CREDITS:** Novels: *Daniel's Dream* (Simon & Schuster, 1996); *Because it Makes My Heart Beat Faster* (Simon & Schuster, 1995); *Touched by a God or Something* (Simon & Schuster, 1994); *Kissing through a Pane of Glass* (Simon & Schuster, 1993); *The Usurper* (Grafton, 1988)

**STATUS:** In development

**SYNOPSIS:** Erdogan Denizli runs a private company cleaning-up after domestic murders: a desperate existence, suspended between the unforgiving, bleached white light of the California day and the dark, violent shadows of the urban night. But for Erdogan it is penance for an insane and bloody act he once committed, a crime for which – in his own mind – there can be no redemption. Until the day he's called to clean up at a seemingly straightforward murder scene and discovers something he shouldn't, evidence that may implicate the police in a sensational cover-up. Is this Erdogan's chance to do the right thing, atone for his sins and banish his nightmares forever? Or will his actions only hasten his own, untimely death?

**PERSONAL STATEMENT:** Who cleans up after there's been a murder in your house? This question was the starting point for *The Cleaner*, in which I have attempted to give a modern spin to the noir thriller by introducing a unique protagonist: not a detective or a private eye, but a lonely, isolated man whose grisly job inadvertently



places him at the centre of a terrible – and deadly – conspiracy. Influenced by classic modern 'period' noirs such as *Chinatown*, *L.A. Confidential* and *Body Heat*, *The Cleaner* is nonetheless a wholly contemporary thriller about a man, haunted by his own terrible past, who must confront his demons in order to do the right thing.

**SEEKING AGENT, PRODUCER, FINANCE**





# ANTONY SELLERS IRELAND

## FLATBREAD AND WATER

SWLAB2004

**CREDITS:** A graduate of the 1997 Moonstone Filmmakers' and Screenwriters' Labs, award nominations/festival selections include *The Grip* – documentary television series, (RTE) Finalist Prix Jeunesse International 1996, TX (RTE) – International Selection, INPUT 98; Fairytale of New York (feature screenplay) – Nominee Sundance/NHK International Filmmaker's Award 1999; *Michael Davitt – The Man* (documentary, Office of Public Works) – Runner-up, Galway Film Fleadh Short Documentary Award 2001. He also lectures on film, is Chairperson of Galway Film Fleadh, and his recent publications include [Abbas Kiarostami in conversation with Antony Sellers](#), 2002.

**STATUS:** In development

**SYNOPSIS:** Irish musicologist Mark Costelloe (37) is taken hostage in Central Asia and released after two years. Returning to Ireland and his campaigning girlfriend Niamh, he struggles to fulfil expectations imposed on him and re-equilibrate to life in Ireland. It becomes apparent to him that there was something more real, genuine and honest about his experience in captivity.

He must re-explore his relationship with Niamh, confront and contrast his bond with chief captor Ahmed, and travel back to Central Asia on a journey of catharsis and cleansing, which brings him back to his cell and a mixed resolution of independence and responsibility.

**PERSONAL STATEMENT:** I am intrigued that in *Flatbread and Water*, the protagonist Mark, finds what he seeks in the place where it would least be expected, in the most adverse of circumstances, and he and those around him must come to terms with this. Similarly his girlfriend, Niamh, presents the dilemma of a romantic relationship based on honesty, commitment and freedom that is forced to evolve far beyond its original expectations. This combination of the personal and the political offers up to me a deep, resonant and richly mine-able seam of drama, where the focus remains resolutely on just a handful of characters.

**SEEKING AGENT, PRODUCER, FINANCE**

ANTONY SELLERS FLATBREAD AND WATER



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**FILMMAKERS' LAB, DRYMEN, SCOTLAND**  
F E B R U A R Y 2 — 1 6 , 2 0 0 4

**PARTICIPANTS:**

Michael Keillor	17	Gareth Lewis	18
Rachel Mathews	19	Jari Nissinen	20
Sinead O'Brien	21	Lise Raven	22
Mark Tonderai	23	Rupert Wyatt	24

**ADVISORS:**

Jack Gold, Michael Hoffman, John Irvin, Philippe Le Guay, Philip Saville, Gerry Stemberge

**GUEST SPEAKERS:**

Benjamin Baltimore, Fraser Bensted, Patrick Doyle, Kenny Glenaan, Sally Hibbin, John Hubbard, Richard Jobson, Liz MacLennan, Noel Quinn, Stuart Renfrew, John Rhodes, Eleanor Yule

**ACTORS:**

Frances Barber, Barry Barnes, Crispian Belfrage, Nomi Bird, Joe Breen, Emma Buckley, Lauren Cain, Noel Clarke, Nathan Constance, Andrea Corr, James Cosmo, Angel Coulby, Suzanne Dance, Shannon Douglas, Jason Durr, Steven Elliott, Judith Fitzgerald, John Hopkins, Damian Lewis, Olivia Lumley, Roy Marsden, Ronald Pickup, Rachel Pilkington, Javone Prince, Andrew Simpson, Gary Sweeney, Sion Tudor Owen, Philip Whitchurch, Stuart Wilkinson, Danny Worters

**FUNDERS:**

MEDIA Programme of the EU, FAS Screen Training Ireland, Scottish Screen, Sgrín

**SPONSORS:**

Scottish Enterprise, Hubbard Casting, AVID Ireland, VFG Ireland, BBC Scotland / Propworks





# MICHAEL KEILLOR

SCOTLAND

## WIPEOUT

FMLAB 2004

**CREDITS:** Various commercials including Anti Binge Drinking, Give Blood and Help the Homeless. Plus numerous shorts, pop promos and comedy sketches for the BBC and Channel 4 since 1999.

**PRODUCER:** Michael Mitchell, Pinball Films, Newcastle

**DISTRIBUTOR:** Juliette Renaud, The Wild Bunch, Paris

**FINANCE:** In negotiation

**SCREENPLAY:** Michael Keillor

**STATUS:** Advanced stage of development

**SYNOPSIS:** Since her boyfriend disappeared on a surfing trip, Ally Ratho has been haunted by his presence. In a bid to cure Ally and get her back in the water, her slacker mates decide to help her make the journey back to the remote island where he was lost.

Descending on the deserted beach, the adrenaline soaked surfers are instantly captivated by its raw power and primal beauty. Unfortunately, it's only when the surfers paddle out into the waves they begin to understand, that on the edges of civilisation, life itself remains untamed.

**PERSONAL STATEMENT:** *Wipeout* captures the moment when you realise you might not make the swim



home. A psychological horror story which looks into the hearts of four young surfers, faced with the very real prospect of their own death. I have always enjoyed testing the line between fun and fear, but what, if anything can stop the truly fearless. *Wipeout* explores the unpredictable actions of unpredictable people, in one of the wildest corners of the Scottish Highlands.

**SEEKING AGENT, FINANCE**

MICHAEL KEILLOR WIPEOUT



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# GARETH LEWIS

ENGLAND / WALES

## THE BAKER

(AKA SHAKESPEARE'S CAKE)

**CREDITS:** *Tears of a Clown* (short 2003), writer/director, ManMade Films, award-winning film  
*Shoot the Messenger*, writer, series developed for Carlton TV  
*Dealers*, writer, series developed with BBC

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

**PRODUCERS:** Adrian Sturges, Picture Farm Ltd, London  
 Guy East, Nigel Sinclair, Spitfire Pictures, London

**FINANCE:** Development finance from the Arts Council of Wales

**SCREENPLAY:** Gareth Lewis

**STATUS:** Advanced stage of development

**SYNOPSIS:** A hit-man is forced to flee from a remote village in Wales after his morals get the better of him, and is mistaken for the new village baker. He maintains the charade, only to discover that when he bakes all his worries seem to just disappear. When romance also blossoms with the feisty but beautiful local vet, it seems he has finally found his place in the world. But he soon discovers you can't shake off the past that easily. With the wacky villagers requesting 'hits' on family and friends, and former associates hot on his trail, this rural paradise is fast revealing itself to be something very different...



**PERSONAL STATEMENT:** *The Baker* has been in development for four years now, and Moonstone has played a vital role in that process. Shooting is scheduled for late 2004. Gareth will be directing. The lead role will be played by Damian Lewis (*Band of Brothers*, *The Forsythe Saga*).

**SEEKING FINANCE, DISTRIBUTOR**





# RACHEL MATHEWS

ENGLAND

## MERRYWOOD

FMLAB 2004

**CREDITS:** *How We Met* (short 2002), writer/director, Rough Sea Productions/Film Council  
*Danny & His Amazing Teeth* (short 35mm 2002), writer/director, Ipso Facto Films; Royal Television Society Award; Highly Commended by Turner Classic Movies/Regus London Film Festival Classic Shorts Competition; theatrical release  
*The Chin Hair* (45 minute radio play 2001), BBC Radio 4  
*Fire-Starter* (30 minute theatre monologue 2000), Live Theatre, Newcastle  
*Half-Life* (30 minute TV drama 2000), BBC Choice  
*Mrs Buchan* (short 35mm 1999), Ipso Facto Films, theatrical release

**AGENT:** Matthew Bates, Sayle Screen Ltd, London

**PRODUCER:** Bob Last, Holdings Ecosse, Edinburgh

**FINANCE:** Development finance from Scottish Screen

**SCREENPLAY:** Rachel Mathews

**STATUS:** Pre-production

**SYNOPSIS:** On Merrywood death is a way of life. William must fall in love to stop the killing.

William Carruthers, an uptight insurance investigator, returns to Merrywood to examine the high incidence of fatal 'accidents'. He discovers the island's well-being is

founded on murder: the Merrywoodians sacrifice the few for the many; they select their victims by tombola.

William's investigation forces him to confront his troubled relationship with his father, Solly. He falls in love with one of the most joyous Merrywoodians, Nell Foxglove. But does Nell love William or is she seducing him to protect the island? Can William stop the killings before becoming Merrywood's next insurance windfall?

**PERSONAL STATEMENT:** *Merrywood* is a fable which explores my suspicion that many of us would sanction almost anything, even murder, for a comfortable life.

*Merrywood* is a 'nice' place to live although this pleasantness itself is sinister. William arrives damaged by a past which has left him cold and emotionless. The island unravels him, taking away his expensive suit, his car, his phone, even his shoes. This gives him the chance to build himself anew.

That William is a reluctant hero is essential: I am pessimistic about human nature but optimistic that even the most unlikely of us has it within ourselves to be heroic. *Merrywood* is underpinned by death and murder. It is a life-affirming comedy.

**SEEKING FINANCE, DISTRIBUTOR**

RACHEL MATHEWS MERRYWOOD



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# JARI NISSINEN FINLAND

## PORN 'N PORRIDGE

**CREDITS:** Director, writer and actor for TV, stage and feature films (*Rumble*, *Pieniä eroja*)

**SCREENPLAY:** Jari Nissinen

**STATUS:** In development

**SYNOPSIS:** *Porn 'n Porridge* is a contemporary satire about market economy and unemployment, about capitalism and the survival of the fittest – and their survival in prison and the world of adult entertainment. It is also an unlikely love story between Karsta, an ex-docker working as a store detective in 'Oz', the local shopping mall, and Eloleena, an ex-porn star turned PR consultant for a wholesome breakfast cereal.

*Porn 'n Porridge* is a dark comedy with an almost happy ending.

**SEEKING AGENT, PRODUCER, FINANCE**





# SINEAD O'BRIEN IRELAND

## CADENZA

FMLAB 2004

**CREDITS:** Documentaries – writer/director  
*Dusk 'til Dawn*, producer Sinead O'Brien, (Irish Film Board)  
*Luke*, producer Noel Pearson, (RTE, Irish Film Board)  
Brian Friel, producer Noel Pearson, (BBC, RTE)  
*Dracula's Bram Stoker*, producer Noel Pearson, (RTE, Irish Film Board, MEDIA)

**PRODUCERS:** Paul Donovan, Michael Garland, Grand Pictures Ltd, Dublin

**FINANCE:** Development finance from the Irish Film Board

**SCREENPLAY:** Sinead O'Brien

**STATUS:** In development

**SYNOPSIS:** *Cadenza* is a music driven, coming of age story set in Ireland. Joey Murphy (13) is a saxophone player from Dublin while Charlie Davis (13) is a trumpet player from Belfast.

Joey and Charlie meet on a 'Big Band' music course and through their mutual love of music, form an unlikely friendship. With this friendship they both change – Joey gets the confidence to stand up to his difficult home situation while Charlie's loyalty to his old prejudices are tested.

This is an uplifting story about friendship and music seen through the eyes of two young boys.



**PERSONAL STATEMENT:** I have worked in TV and film for nearly 10 years, primarily as a documentary writer and director. After making a documentary on a hero of mine, Irish playwright Brian Friel, I decided to write my own screenplay. Brian had one simple piece of advice for me – 'write about what you know'.

I was brought up by the late Professor Peter O'Brien, the celebrated and much-loved Irish jazz pianist. The world we lived in was immersed in music - life may not have been conventional but it was always interesting. *Cadenza* is my first feature film script and it draws on many of my childhood experiences.

SINEAD O'BRIEN CADENZA



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# LISE RAVEN

GERMANY

## SNIFE

### CREDITS:

**Film**  
*Low* (feature 1995) writer/director. Award-winning film, selected for screening in over 25 international film festivals. *Radio* (trailer for feature film 2000), writer/director. *Mr Bones* (short 2001), writer/director, Slamdance \$99 Films, 2002.

### Television

*The Boxer* (drama 1996), writer/director, Showtime Original Films. *Gun Shy* (drama 1996), writer/director, Showtime Original Films. *Sing Sing* (drama 1997), director, Showtime Original Films.

**PRODUCER:** Ailish McElmeel, Grand Pictures Ltd, Dublin

**EXECUTIVE PRODUCERS:** Mary Rose Doorly, Blue Egg Productions, Dublin  
 Michael Garland, Grand Pictures Ltd, Dublin

**CO-PRODUCER:** Andreas Krueger, Berlin

**FINANCE:** Development funds from the Irish Film Board

**SCREENPLAY:** Lise Raven

**STATUS:** In development

**SYNOPSIS:** 1962, rural Ireland. Orphan June, 11, is sent

to live with an elderly aunt. When the aunt dies suddenly, June tells nobody and continues living alone. However, June is no victim. A wildly clever child, she lives a rich fantasy life in which she's a brave American-Indian boy in a Lone Ranger type Cowboy & Indian film. In real life, June spins magnificent lies and leads a gang of outcast children into exciting but increasingly dangerous games, including trapping an old man in a well. When June's games go too far, a child dies, and the gang betrays her secrets and lies. As June retreats further into her fantasy world, only the intervention of a lonely pregnant teenage-girl, hidden away in a garden-house, saves June from going over the edge. *Snipe* is not another 'miserable childhood in Ireland' story, but a thrill-ride through a child's triumph over the world around her.

**PERSONAL STATEMENT:** I wrote *Snipe* with the belief that children blur make-believe and reality. *Snipe* looks at the world of children with the idea that children are not 'immoral', but rather 'amoral' – having not yet formed a set of moral beliefs.

In my earlier work I looked at how children use fantasy to solve conflict by creating characters and worlds where the little person either 'slays the giant,' or 'escapes' by being cleverer than the giant. In *Snipe*, the child ultimately triumphs over the giants – both real and imagined – and is free to go off on a new set of adventures.

**SEEKING FINANCE**





# MARK TONDERAI ENGLAND

## YOUNGBLOOD

**CREDITS:**

<i>Homie and Away</i>	Channel 4	writer/producer
<i>Ian Wright Show</i>	ITV	director/writer/editor
<i>Prickly Heat</i>	Sky One	director/writer/editor
<i>The Beginner's Guide 1</i>	BBC 2	director/writer/editor
<i>The Beginner's Guide 2</i>	BBC 2	director/writer/editor
<i>Skank (pilot)</i>	BBC Ent.	writer/producer/editor
<i>2 men and a Camera</i>	BBC Ent.	writer/producer/editor
<i>Soulmates (pilot)</i>	BBC Ent.	director/producer
<i>Uncut Funk Series 1</i>	BBC 2	writer/actor/producer
<i>Dog Eat Dog</i>	Film 4	writer/actor
<i>Safe House (short)</i>	Shona Films	
<i>Sarah Smile (short)</i>	Shona Films	

**PRODUCER:** Zoe Stewart, Shona Films/Sports Revolution, London

**FINANCE:** Development finance from the UK Film Council

**SCREENPLAY:** Mark Tonderai

**STATUS:** In development

**SYNOPSIS:** Vampires. God's first attempt at Adam. But he got it wrong and by the time he could correct his mistake, they had evolved into us. We carry their genes and once bitten, the vampire bite starts a genetic regression taking us back to First Man Status.

After 2 years in jail, Michael Kenoso is coming home to

Barlow estate. But home isn't what it used to be. The estate is being knocked down as part of a regeneration scheme, his best friend is in a wheel chair and strange things keep happening, like the water is red, there is a plague of frogs and it continually rains. When people start disappearing Michael soon realises that his home is under siege from a vampire race who need him to sire the next breed of the Living Dead.

**PERSONAL STATEMENT:** Stephen King said in his book *Danse Macabre* that Horror is: 'A pervasive sense of disestablishment; that things are in the unmaking. A persistent and incremental feeling that something bad is around the corner.' This building of suspense is crucial to *Youngblood*.

I truly believe that the imagination can give so much more than anything put in front of the audience. Waiting as long as possible to show, creates a much more thrilling ride. Revealing too much information allows the audience to predict what is going to happen next.

Supernatural movies always have a disclaimer. This is not real. Wink, wink. So let's have fun with it. But what if this is really happening? This is what you'd feel. This is what you'd say. You then come out of the experience with something that the characters went through. You take something away. It has become as powerful as a dramatic movie.

**SEEKING FINANCE**





# RUPERT WYATT

ENGLAND

## FOURTH WALL

**CREDITS:** *Get the Picture* (short 2004), starring Brian Cox, FilmFour, the UK Film Council. *Viking Beer* (commercial 2002). *Subterrain* (47 min drama 2001), The Farm Ltd/Sarah Earl Productions. *Seven against the West* (feature rewrite 2000). *Ticks* (short 1999), The Farm Ltd.

**AGENT:** PFD, London

**PRODUCER:** Adrian Sturges, Picture Farm Ltd

**EXECUTIVE PRODUCER:** Simon Relph, Greenpoint Films

**FINANCE:** Development funds from Film Consortium, MEDIA Programme of the EU, Film Development Corporation, private investment

**STATUS:** Pre-production

**SYNOPSIS:** *Fourth Wall* is a contemporary thriller about an unemployed war photographer who strikes upon the idea of staging then photographing accidents and selling the pictures to the newspapers.

*Fourth Wall* explores the notion that perhaps the events which appear in our daily newspapers are actually fiction rather than fact.

*Fourth Wall* is set in a fictional London – a retro film noir setting akin to *SE7EN*. Thematically it is similar to the novel *The Dice Man* and the story climaxes with an attempt to secure the ultimate photographic scoop – the

assassination of the Prime Minister, captured on camera.

**PERSONAL STATEMENT:** The fast-paced, ruthless and often murky world of news reporting is an extremely rich canvas on which to create the story of *Fourth Wall*. Every day the newspapers cry out for a picture that will sell their latest edition, and large sums of money exchange hands to secure the exclusive. Therefore it is perhaps not the unbalanced and traumatised war photographer who is responsible for endangering people's lives, but rather the media machine coupled with the public whose desire is to see ever-larger, spectacular and more shocking images to feed their emotions. For in such a media-saturated world we are all guilty of voyeurism.

**SEEKING COMPLETION FINANCE**



# SCREENWRITERS' LAB, DERRY, NORTHERN IRELAND

D E C E M B E R 1 — 7 , 2 0 0 3

## PARTICIPANTS:

Vanja d'Alcantara	26	A de Moubray & M Smyth	27
R Douglas & J Atli Jónasson	28	Jessica Forde	29
David Gleeson	30	Caradog Wolfe James	31
Malachy Martin	32	Terry McMahon	33
Valentina Mezzacappa	34	Brian O'Malley	35
Audrey O'Reilly	36		

## ADVISORS:

Marcel Beaulieu, Srdjan Dragojevic, Bernard MacLaverty, Emmanuel Oberg, Trevor Preston, Alastair Reid, Tom Rickman, Rob Ritchie, Nick Villiers

## FUNDERS:

MEDIA Programme of the EU, UK Film Council, FAS Screen Training Ireland, Scottish Screen, Sgrín

## SPONSORS:

Northern Ireland Film and Television Commission (NIFTC), Final Draft Inc.





# V D'ALCANTARA

BELGIUM

## LE VOYAGE (THE JOURNEY)

**CREDITS:** *L'autre monde / The Other World*, (short 2001), writer/director  
*La tercera vida / The Third Life*, (documentary)  
 Commercials and TV-spots for several international NGO's, broadcast on Canal +  
 Awards: 'Bourse de la Vocation', grant attributed to the 'most promising Belgian talent', 2002, Fondation Belge de la Vocation

**STATUS:** In development

**SYNOPSIS:** In a traditional West-African village, a childbirth takes place. During this painful delivery, the African mother tragically dies, but the baby's life is saved. A French woman secretly witnesses and photographs these moments.

Twenty years later, young Guila takes the journey to Paris to find the captured image of his mother. But, during his quest, Guila discovers the hard realities of the clandestine immigrant today. He himself gets captured into a world where image, illusion and appearance rule.

**PERSONAL STATEMENT:** In certain traditional cultures around the globe, taking a picture of someone is like stealing a person's soul. In our Western societies, a picture is what makes something or someone eternal. There's a radical opposition around the theme of image, when it comes to cultural beliefs.

This cultural confrontation is what drove me to start writing the screenplay.

Once people decide to take the journey towards exile, they have put their backgrounds and beliefs to one side. They end up forgetting who they used to be. And, somehow, there is no way back.

As a filmmaker, I'm constantly confronted with the question of what images are, what they mean, and the power they have.

As a person, I've always been fascinated to see how landscapes and people change from one country to another, and how important it is to respect those differences.

*The Journey* gives me the chance to explore this clash between two cultures, around this central theme of images.

**SEEKING PRODUCER, FINANCE**





# A DE MOUBRAY\* & M SMYTH\*\*

## MILK AND HONEY

SWLAB2003

### CREDITS:

Arran de Moubray, director:

TV and cinema commercials for clients as diverse as Nike and Amnesty International

Stills photography for everyone from my neighbour to George Harrison

Short films – worldwide screenings, various festivals  
Music videos for labels such as Independiente, Skint, Universal

Documentaries – writer, producer, director credits on prime time TV

Malachi Smyth, writer:

*School of Life* (short 2004)

*The Tail* (short 2002), broadcast: Canal+

*The Architect* (short 1997), Most Promising New Film Talent Award, British Short Film Festival, 97; Youth Talent Award, Munich, 97; Prix de la Mise en Scene, Poitiers, 97; Grand Prix, Metz, 98; Special Jury Prize, Cinema Jove, Valencia, 99; TV broadcasts: Channel 4, Film4, Canal+

**STATUS:** In development

**SYNOPSIS:** Where do ex-Gods go to while away their immortality?

Three Greek Gods, long past their use-by-date, are washed up in New York – immortal but powerless, frustrated by the unending mundanity of their lives. They

are the archetypal dysfunctional family: Zeus still dreams of the big time; Hera, his wife, longs to retire to Greece; and Hermes, their son, would like nothing more than to curl up and die.

Then one day, Zeus unexpectedly starts to get his powers back. While Hera sets out to thwart him, Zeus convinces Hermes to help market him as a 21st Century deity. The ‘Zeus Brand’ is born.

**PERSONAL STATEMENT:** *Milk and Honey* satirises four current trends – religious fundamentalism, the cult of celebrity, the worship of youth, and the apotheosis of marketing – and how they are harnessed to achieve power over others. Master any one, and you’re a success, master all four, and... you’re a God!

On a more personal level we dramatise a powerful human quandary: is immortality really a desirable goal? How can you fill an eternity? Better, perhaps, to be mortal and experience existence more intensely – to relish life because, and not in spite, of death.

**SEEKING PRODUCER, FINANCE**

\* SCOTLAND/POLAND

\*\*IRELAND/UK

ARRAN DE MOUBRAY & MALACHI SMYTH MILK AND HONEY



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# R DOUGLAS & J A JÓNASSON ICELAND

## ELEVEN MEN OUT

**CREDITS:** Robert Douglas:

*The Icelandic Dream* (feature 2000), Icelandic Film Company

*A Man Like Me* (feature 2002), Icelandic Film Company, CAM Hong Kong

Jón Atli Jónasson:

Theatre – writer/director

*Ghost Train*, Reykjavik City Theatre

*Surf*, Vesturport Theatre Group

*Rambo 7*, National Theatre

**PRODUCER:** Julius Kemp, Icelandic Film Company

**CO-PRODUCER:** Spleis AS Norway, FAME/UK, K5 Film Germany, Solarfilms Inc Finland

**FINANCE:** Production finance from the Icelandic Film Fund

**STATUS:** Pre-production

**SYNOPSIS:** An all gay football team in an amateur football league get the chance of a lifetime when they have the opportunity to play against the big guns.

**PERSONAL STATEMENT:** If you can imagine Rocky having been gay, then you're half way there in understanding where this film is coming from. Our point



is to tell a simple story about people who are looking for nothing more than recognition and a sense of pride. The film explores what it means to be gay in a society that values machismo, such as Iceland, with its image of the male as a hard working, hard drinking fisherman. The film explores this theme and what it's like for gay men to play football, the sport of choice for most Icelandic men. The film is a social satire in the traditions of Ken Loach and Mike Leigh, but with a surreal sense of humour and a heroic story line of ordinary everyday people overcoming obstacles, such as in the *Rocky* movies.

**SEEKING AGENT, FINANCE, DISTRIBUTOR**





# JESSICA FORDE

FRANCE

## DÉRIVES

(ADRIFT)

SWLAB2003

**CREDITS:** *Premier jour de printemps* (short 1999), writer/director, broadcast on France 3 and cable television  
*Une équitation sentimentale* (52 minute documentary 2001), writer/director  
Jessica Forde is also an actress and photographer

**SYNOPSIS:** Emma and Alain live by a port on France's Mediterranean coast. Alain has a drinking problem. He has to take sick-leave from his job as a diver for two months, aiming to take himself in hand. Emma, his perfect girlfriend, looks after him as well as she can. Alain suffers a short coma. He comes out of hospital clean and ready to try a new life. On the internet, he discovers 'Dr Ho', an alcoholic help group with whom he spends many hours sharing his deepest feelings. Emma can't deal with Alain's new way of life. She feels useless and betrayed.

Slowly, perversely, she pushes Alain back into heavy drinking. No-one close to them has any real idea of what is happening in their life behind closed doors, not even Alain's daughter.

Will Emma accomplish the perfect crime?

**SEEKING AGENT, PRODUCER, FINANCE**



JESSICA FORDE DÉRIVES (ADRIFT)



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# DAVID GLEESON

IRELAND

## THE FRONT LINE

**CREDITS:** *Cowboys & Angels* (feature 2003)

**PRODUCER:** Nathalie Lichtenthaeler, Wide Eye Films Ltd, Dublin

**FINANCE:** Development finance from MEDIA Plus

**STATUS:** In development

**SYNOPSIS:** An African immigrant bank security guard turns the tables on Dublin's criminal underworld when they force him to be the inside man on a robbery at the bank.





# C WOLFE JAMES WALES

## UNDER MOUNTAIN ASH

SWLAB2003

**CREDITS:** *Plastic Wolves* (short 2002), screened in festivals across the world including Oberhausen and Clermont Ferrand. Clermont Ferrand have also bought a print of the film to exhibit. *The Guardian* review of the film described it as ‘stunningly acted’, ‘well made’ and ‘riveting’.

*The Rainbow* (short 2003) is the only fiction film to have been completed by a western director in Iran in the last ten years. It has been screened in Tehran, Universal Studios and the Tribeca Theatre in New York. It was also nominated for the DM Davies Award.

*Measure of My Days* (short 2003) stars Adrian Dunbar and Mark Lewis Jones. It has been screened as a short before *Lost In Translation*, *Master and Commander* and *The Last Samurai* in cinemas across Wales. ITV and HTV will be screening the film later this year.

**PRODUCER ATTACHED:** Barry Hanson, Dan Films, London

**STATUS:** In development

**SYNOPSIS:** Down in the valley in the shadow of Mountain Ash is an isolated town at breaking point. Rhys, a young man with a beautiful voice and violent past, returns home. He used to make racist albums and the song that he released before he went away has shot to the top of the White Power charts. There are vast sums of money to be made, but this violent business has

already cost him the love of his wife and child and he’s willing to sacrifice everything to win them back, even if it means tearing the community apart.

**PERSONAL STATEMENT:** My script is based on 12 months of research on White Power music and is set in a community that I’ve known all my life. The Rhondda Valley is an isolated, close-knit community that is rich in culture and humour. It’s also very poor with high unemployment and several of the most proactive racist hate groups in Wales, including its very own branch of the Klu Klux Klan. Rhys’s story is specifically significant to young people in the Valleys but I hope that it will resonate with every young person across the country that is struggling to have a better life.

**SEEKING AGENT (UK, USA), FINANCE**

CARADOG WOLFE JAMES UNDER MOUNTAIN ASH



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# M MARTIN

NORTHERN IRELAND

## RETURN OF THE BRUTE

**CREDITS:** *Copping On* (short documentary 2003), writer/director, UTV  
*Clean* (short 2003), writer, Journeyman Films  
*Fatal Extraction* (short 1999), writer, Besom Productions, BBC NI

**PRODUCER:** Sarah Perry, Journeyman Films, Belfast

**FINANCE:** Development Finance from NIFTC and MEDIA New Talent Fund

**STATUS:** In development. Icelandic director, Vilhjalmur Ragnarsson attached.

**SYNOPSIS:** In the last days of World War One, William Gunn is a man who has lost the will for anything but the murderous trenches and ditches of No Man's Land. He is a renegade, killing without thought, obeying no rules except the survival of himself and his own kind, the trench warriors who fight beyond the bounds of humanity. Without the war and the killing he is nothing, a universal tramp with no country and no future.

As rumours of the war's end spread like wild fire through the trenches, Gunn finds an innocent face in this hellish inferno. A lost boy in soldier's uniform, a boy who does not belong to the hungry brute that devours all before it.

Gunn regains his humanity, his only desire now is to stop it all, to give life, not death and protect everyone,

especially the boy. Gunn does everything to keep his squad of renegades and killers away from the fighting but the generals have decided otherwise and the squad are driven forward for one last murdering spree and Williams, their corporal, will make sure every last one of them will do it according to the King's Regulations.

As the squad is killed off one by one, Gunn loses his humanity and the brute returns. There is only one way to stop this... he must kill Williams, the man he sees as responsible for the deaths of his comrades.

**PERSONAL STATEMENT:** *Return of the Brute* is based on the novel of the same name by Liam O'Flaherty, in which he relates a version of his own experience of surviving the 'war to end all wars'.

This, however, is not a war story. It is about the human condition, telling us that no matter how civilised or humane we think we are, the blood of that animal that spawned us thousands of years ago is still running in our veins and every now and again no matter how hard we try to ignore it... it can return and as we have seen so many times all over the world, it returns with even more vengeance than the time before.

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





# TERRY MCMAHON IRELAND

## THE DANCEHALL BITCH

SWLAB2003

**CREDITS:** Works in film, television, stage, and radio, as a writer, actor and director. Voted 'Best Television Actor of the Year' in 1997, he moved into teaching, spending four years working intensely with over two hundred students. Moving on from teaching to take up commissions to write for Ireland's flagship drama *Fair City*, he has currently written over thirty five episodes. Terry has also been recently commissioned by Daryl Hannah to write her screenplay *Soul Cages*.

**FINANCE:** Development funding from the Irish Film Board

**STATUS:** In development

**SYNOPSIS:** *The Dancehall Bitch* is a searing drama about one lonely man's journey to the darkest area of the human soul. Intent on learning about the world of men, Isaac discovers, when those prison doors slide shut, that his cellmates are more interested in teaching him about the world of women.

Provocatively exploring issues of gender, sexuality and the language of violence, *The Dancehall Bitch* is a devastating, darkly comic, and ultimately uplifting journey to the very heart of crime and punishment.

**SEEKING AGENT, PRODUCER, FINANCE**



TERRY MCMAHON THE DANCEHALL BITCH



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# V MEZZACAPPA

ITALY

## VARIATIONS

**CREDITS:** *Like Leaves in Autumn* (play 2000), writer/director, Turin Historical Theatre, Edinburgh Fringe Festival

*We sadly announce* and *Twenty Years* (short stories 1999), co-author, published in the anthology *Moraldo Goes to Town* edited by Paolo Virzi and Francesco Bruni  
*I'm poor but a deserter* (short 1998), second place as best screenplay at Bra Short Film Festival, Italy  
*The Coronation Birthday* (play 1996), Turin Historical Theatre, Edinburgh Fringe Festival

**PRODUCER ATTACHED:** David Hurford, Mermaid Tales, Edinburgh

**STATUS:** In development

**SYNOPSIS:** Harpsichord virtuoso Martha Ferguson is trapped in a teaching job she detests and a marriage turned into psychological slavery since her husband James' illness was diagnosed. Maestro Augenstein's unexpected proposal to write a sonata with her and his confession of having harboured this wish since her "Variations" concert in Rome, will give her the courage to face the present and rediscover the real meaning of music. Through what will reveal itself to be far more than a simple sonata, Martha will stave out the story of her life with James, using music like words to tell the story.

**PERSONAL STATEMENT:** *Variations* embodies a wish



that I have treasured for quite some time. This project represents an attempt at finding a real and total correspondence between the medium of cinema and music. Music here is used just as a writer would use words on a page to tell a story, it isn't just an expedient to favour catharsis nor is it used as it would be in a musical. Hopefully this will be only the first stage of a longer journey during which I intend to explore the interaction of moving images with other forms of artistic expression such as sculpture or photography.

**SEEKING UK AGENT**





# BRIAN O'MALLEY

IRELAND

## SISK

SWLAB2003

**CREDITS:** *Screwback* (short 2004), writer/director, Irish Film Board

Since 1999 directed over 100 TV commercials, clients including Today FM, Solpadiene, Tipperary Water, Bank of Ireland, Carphone Warehouse, Knorr, Vodafone and Carlsberg

**FINANCE:** Development finance from the Irish Film Board

**STATUS:** In development

**SYNOPSIS:** Diagnosed with a fatal disease, Harry Sisk has to right the wrongs of his past before time runs out.

Now, after twenty seven years of forced exile, Harry returns for the funeral of the only woman he ever loved.

But Ireland is a nation that never buries memories; it waits for revenge, and Harry did things in his past that Dave Rourke will never forget.

Harry must once again face the Dublin underworld, inhabited by locals and Triads alike, where he must choose what kind of a man he is finally going to be, and, as his date with destiny draws closer, the ghosts of his past drag him towards a violent, blood soaked end.

*Sisk* is part film noir, part action thriller, where family blood is no guarantee of loyalty, and men are judged, not by how they live, but how they die.

**PERSONAL STATEMENT:** My success as a



commercials director in Ireland has only served to reinforce my commitment and desire to direct feature films. *Sisk*, my first feature length script, is a very personal project and is hugely representative of me as a director and storyteller. I have always been drawn towards films with very personal, human stories, inhabited by flawed and tragic central characters. *Sisk* is one such story set against a backdrop that is pure genre. As a director I identify genre movies as my single biggest influence and can site Sergio Leone's *Once Upon a Time in the West* as the film from which I learned how to direct.

**SEEKING AGENT, PRODUCER**

BRIAN O'MALLEY SISK



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# AUDREY O'REILLY

IRELAND

## A DUBLIN STORY

**CREDITS:** *The Day We Skipped the Bus* (short 2004), director, Calipo Theatre Co.

*On Home Ground* (tv drama series 2002), writer, Wildfire Films, Episode 7 of Series 2

Fair City (soap opera 2001–2), story-line writer, RTE

*Clare Sa Speir* (short 35mm 2001), writer/director, Zanzibar Films. Recipient 'Oscailt' award 2001. Chosen to be part of the new film syllabus for the Irish Leaving certificate till 2008.

*In Loving Memory* (short 35mm 2000), writer/director, Hit and Run Films. Recipient 'Short Cuts' Award 1999. Awards include Prix du Public, Clermont Ferrand, UIP best Irish Short award.

*Wardzone* (short 1998), writer/director, DLIADT

*Roots & Wings* (short 1998), writer/director/producer, DLIADT

**PRODUCER:** Siobhan Bourke, Rough Magic Films, Dublin

**STATUS:** In development

**SYNOPSIS:** A child, trying to help her mother get her job back, draws an illegal gypsy immigrant into their lives.

Cathy, her daughter Meave (8) and her acrophobic mother, Bridget, live in a functionally dysfunctional rut. However Meave misses the way Cathy was before her dad left – happy. When Meave makes friends with Radu, the Romanian gypsy who's squatting in her secret



hideout, she draws him into the family. Cathy is initially wary but agrees to take dance classes with him to please Meave. Soon she and Radu find themselves falling for each other. However Radu has a secret which threatens the family's fragile new found happiness.

**PERSONAL STATEMENT:** *A Dublin Story* deals with an emotion that obsesses me, love! Familial love, thwarted love, unrequited love, true love. One of the most complicated and varied of emotions it can be the source of the greatest joy, the greatest unhappiness. Only one thing is certain. A life without it is a life half lived.

**SEEKING FINANCE, DISTRIBUTOR**



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**F I L M M A K E R S ' L A B S**

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2001 Italy	43—44	2000 Wales	44—45
2000 Norway	45	1999 England	46
1999 Wales	46—47	1998 Ireland	47—48
1998 Scotland	48	1997 Ireland	48—49





# FMLABS

## 1997-2003

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**In-Prod.**  
**Post-Prod.**  
**Produced**  
**Distributed**

PAST PARTICIPANTS 1997-2003 FILMMAKERS' LABS

### 2003 FILMMAKERS' LAB IRELAND

Barry Dignam	<i>Breaking Rocks</i>	●			●							
Kenny Glanaan	<i>Yasmin (aka Spark)</i>	●	●		●	●	●	●	●	●	●	●
Ashley Horner	<i>Another Girl, Another Planet</i>	●										
Jude Kelly	<i>Unnatural Girl</i>				●							
Pratibha Parmar	<i>Nina's Heavenly Delights</i>	●			●	●	●					
Minkie Spiro	<i>Ex</i>	●			●	●						
Elbert Van Strein	<i>The Mirror</i>	●	●	●	●			●				

### 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>Mickybo &amp; Me</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>	●				●	●	●	●	●	●	●

Continued...





# FMLABS

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### 2000 FILMMAKERS' LAB IRELAND

Max Conrad Gruber *The Iron Broom*

Phillip John *White Noise* ● ●

Brian Kirk *English As A Foreign Language* ● ● ●

Chris Roche *The Shadowkeeper* ● ●

### 1999 FILMMAKERS' LAB SCOTLAND

Pip Broughton *Ela (aka Thérèse)* ●

Annette Carducci *Not Afraid, Not Afraid* ● ● ● ● ● ● ● ● ● ●

Shimmy Marcus *Headrush* ● ● ● ● ● ● ● ● ● ●

Hilde Van Mieghem *The Kiss* ● ● ● ● ● ● ● ● ● ●

Marian Quinn *32A* ● ● ● ●

Richard Sealy *Love & Big Guns* ●

Christeen Winford *The Killing Stones* ● ● ●

### 1998 FILMMAKERS' LAB IRELAND

Peter Butler *The Wild Charm Of The O'Neills*

Paul Duane *Bad Vibes*

Amanda Holiday *Filtos* ●

Peter McKenna *Stoop* ● ●

Maeve Murphy *Silent Grace* ● ● ● ● ● ● ● ● ● ●

Shane O'Sullivan *Second Generation* ● ● ● ● ● ● ● ●

**Continued...**

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# FMLABS

## 1997-2003

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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 Glanaan									
Owen McPolin	<i>Restitution</i>	●		●					
Gina Moxley	<i>Danti-Dan</i>	●		●	●				
Antony Sellers	<i>Fairytale of New York</i>			●					
Fergus Tighe	<i>Blood From A Stone</i>			●	●				





# SWLABS

## 1997-2003

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**Post-Prod.**  
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**Distributed**

### 2003 SCREENWRITERS' LAB SLOVENIA

Donal Beecher	<i>Teaching Little Fingers To Play</i>	●				
Farren Blackburn	<i>Long After Tonight</i>	●	●	●	●	
Tom Collins	<i>Donegal</i>	●	●			●
Sasha Damianovsky	<i>The Rise &amp; Fall Of Alex The Bear</i>	●	●			● ●
Suzi Ewing	<i>91% Wolf</i>	●		●		
Helen Grace	<i>The Rope</i>				●	
Soni Jorgensen	<i>Going Straight</i>					
Conor McDermottroe	<i>Streedagh Strand</i>			●		
Aida Moran	<i>Face To Face</i>	●			●	
Tony Mulholland	<i>Sailing Lessons</i>	●		●	●	
Tomaz Pandur	<i>The Idiot</i>	●				
P Sheppard & S Vellani	<i>Undercurrents</i>	●			●	
Michel Spinosa	<i>Anna M</i>			●		

### 2002 SCREENWRITERS' LAB WALES

Daniel Boyle	<i>The Sacred Oath Of Oweny Tieman</i>	●	●	●	●	
Pikka Brassey	<i>The Seamstress</i>	●				
Sarah Broughton	<i>Bite</i>	●			●	
Catrin Clarke	<i>Driven</i>	●		●	●	
Shelagh Harcourt	<i>Man Enough</i>	●	●		●	

**Continued...**

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Prod. Finance

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In-Prod.

Post-Prod.

Produced

Distributed

### 2002 SCREENWRITERS' LAB WALES

Donnacadh Hurley *A Thousand Hills*

G D Jayalakshmi *The Potter's Daughter*

Gareth Lewis *The Baker (aka Shakespeare's Cake)*

P Nowakowski *Some Things At Sale Price*

Lindsey Jane Sedgwick *Fancy That*

### 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*

Hallgrimir Helgason *Open Mike*

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*

**Continued...**

PAST PARTICIPANTS 1997-2003 SCREENWRITERS' LABS





# SWLABS

## 1997-2003

**Producer**  
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### 2002 SCREENWRITERS' LAB ITALY

Mark Tonderai	<i>PowerMike</i>	●			●								
Rupert Wyatt	<i>Fourth Wall</i>	●	●	●	●			●					

### 2001 SCREENWRITERS' LAB ENGLAND

Smita Bhide	<i>Ramraj</i>				●								
Anthony Byrne	<i>Short Order</i>	●	●			●	●	●					
Rupinderjit Dhani &													
Annalisa Hounsome	<i>Sweetheart Bingo</i>												
Ross Dunsmore	<i>1919</i>												
Brian FitzGibbon	<i>Otherworld</i>				●								
Deola Folarin	<i>Stained Glass</i>												
Terry Loane	<i>Mickybo &amp; Me</i>	●	●			●	●	●	●	●	●	●	●
Ian Iqbal Rashid	<i>Soft Shoe Shuffle</i>	●			●								
Fergus Tighe	<i>Blood's Cross</i>	●			●	●							

### 2001 SCREENWRITERS' LAB ITALY

Mischa Alexander	<i>Sportsman of the Century</i>	●	●			●	●	●					
David Baillie &													
Peter Dillon	<i>Flight</i>												
Massimo Bavastro	<i>I Sognatori (The Dreamers)</i>				●								
Alec D Bruce	<i>Little Dallas</i>	●				●							

Continued...

PAST PARTICIPANTS 1997-2003 SCREENWRITERS' LABS



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PAST PARTICIPANTS 1997-2003 SCREENWRITERS' LABS

### 2001 SCREENWRITERS' LAB ITALY

Chris Buxton	<i>Being Mr Black</i>	●			●			
Franco Fraternali	<i>Baobab Café</i>	●		●				
Philippa Goslett	<i>Little Ashes</i>	●	●	●	●	●	●	
Stephen Lowe	<i>Godiva</i>			●				
Michael Maynard	<i>Games Men Play</i>	●		●				
Lisa Pancrazi	<i>La Telegrafista (The Telegraph Operator)</i>							
Lorrie Sheehy	<i>Unnatural Girl</i>							
Tracy Spottiswoode	<i>Snow, Blood &amp; Velvet</i>			●	●			
Steve Sullivan	<i>Nowhere Man</i>							
Che Walker	<i>Blaz</i>	●		●	●			

### 2000 SCREENWRITERS' LAB WALES

Robert Bourke	<i>Breaking Rocks</i>	●			●			
Grant Corr	<i>Under Goliath</i>							
Valerie Edwards &								
Tania Reddin	<i>Roses in Africa</i>	●						
Paul Farren	<i>Crooks</i>	●						
Karl Golden	<i>The Undertaking</i>	●		●	●			
Marius Holst &								
Hans Petter Blad	<i>Wild Tracks</i>	●		●	●			

**Continued...**





# SWLABS

## 1997-2003

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### 2000 SCREENWRITERS' LAB WALES

Terry Johnstone *The Thin Wall*

Conor McDermottroe *Waiting for the Healer* ● ● ● ● ●

John Merryfield *The Exception* ● ●

Emil Stang Lund &

Karen Munch *Jacobson's Organ* ● ●

### 2000 SCREENWRITERS' LAB NORWAY

Daragh Carville *English As A Foreign Language* ● ● ●

Sara Clifford *Dancing Girls* ●

Lin Coghlan *20,000 Days* ● ●

Jane Dibblin &

Susanna Steele *Natural Produce*

Lucy Floyd *Over The Rainbow* ●

Veit Helmer *Gate to Heaven* ● ● ● ● ● ● ●

Audrey Jenkinson *Comfort Of Strangers* ● ● ●

Oskar Jonasson *Skari Skripó* ● ● ●

Karen McLachlan *West* ● ●

Hugh Murphy *Muldoon*

Murilo Pasta *The Cosmic Game* ● ●

John Rooney *Black & Blue* ●

PAST PARTICIPANTS 1997-2003 SCREENWRITERS' LABS



# SWLABS

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PAST PARTICIPANTS 1997-2003 SCREENWRITERS' LABS

### 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										
Andreas Gruber	<i>Welcome Home</i>	●								
Clive King	<i>Hello, I Love You (aka 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 King	<i>Just Because</i>									
Pip Broughton	<i>Ela (aka Thérèse)</i>			●						
Sue Dunderdale	<i>Food</i>		●	●						
David Gleeson	<i>Cowboys &amp; Angels</i>	●		●	●	●	●	●	●	●
Matt Harvey &										
Dominic Morgan	<i>Unreasonable Behaviour</i>			●						

Continued...





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### 1999 SCREENWRITERS' LAB WALES

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>				●						
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>																	

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PAST PARTICIPANTS 1997-2003 SCREENWRITERS' LABS



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PAST PARTICIPANTS 1997-2003 SCREENWRITERS' LABS

### 1998 SCREENWRITERS' LAB IRELAND

Ceri Sherlock *Snapshot*  
 Brian Timmons *For The Love Of Nora*

### 1998 SCREENWRITERS' LAB SCOTLAND

Brian Campbell &												
Lawrence McKeown	<i>H3</i>	●	●		●	●	●	●	●	●	●	●
Pearse Elliot												
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 *Constance & Sarah*  
 Ben Brown *The Arrangement*

Continued...





# SWLABS

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### 1997 SCREENWRITERS' LAB IRELAND

Donald Clarke &

Paul Duane *Bad Vibes*

Phillip Davison &

Hugh Farley *Partytown*

Brian Dunnigan *Flight*

Mark Long *Pigeon Caper*

James Mavor *The Garden*

Owen McPolin *Restitution*

Maeve Murphy *Silent Grace*

Greg O Braonain *Mairtin, Mhairtin, Thaidhg*

Antony Sellers *Fairytale of New York*

Phil Rowlands *No Betrayal*

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# SCREENWRITERS' LAB

## LOIRE VALLEY, 2004



SWLAB LOIRE VALLEY, FRANCE 2004





# FILMMAKERS' LAB

## DRYMEN, 2004





# SCREENWRITERS' LAB

## DERRY, 2004

SWLAB DERRY, NORTHERN IRELAND 2004



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MOONSTONE FUNDERS 2003/4

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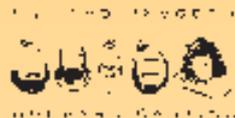
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## FILMMAKERS' LAB SPONSORS 2004

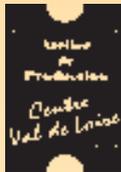


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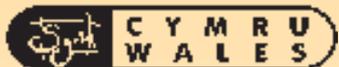
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