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wrocław
november 11–13, 2020

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AFF

**american
film festival**

november 5–15, 2020
wrocław, poland

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the meeting PLACE



United States of America
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POLSKI INSTYTUT SZTUKI FILMOWEJ
POLISH FILM INSTITUTE

Co-funded by
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**Ministry of
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All listed times are Polish Time GMT+1

WEDNESDAY, NOVEMBER 11

9.00 AM US WORKS IN PROGRESS: BATCH ONE

Platform event available via login
Projects available for viewing with login until end of event

Disfluency by Anna Baumgarten, prod. Danny Mooney, Elaine Hastings Edell, Anna Baumgarten, Jim Cummings (EP), Ben Wiessner (EP)

Have a Nice Life by Prashanth Kamalakanthan, prod. Artemis Shaw

Superior by Erin Vassilopoulos, prod. Benjamin Cohen, Grant Curatola, Patrick Donovan

The Boardinghouse Reach by Geoff Marslett, prod. Meryem Ersoz, Geoff Marslett, Melodie Sisk, David Arquette (EP), Lily Gladstone (EP), Kiowa Gordon (EP), Bill Way (EP)

To The Moon by Scott Friend, prod. Cate Smierciak, Everett Hendler, Stephanie Randall, Gabe Wilson

6.00 PM WELCOME AND INTRODUCTORY REMARKS

Live ZOOM event

Polish Partners: Polish Film Institute (PISF), Wrocław Film Commission/DCF, Polish Producers Alliance (KIPA), and Jury presentations (Ale kino+, Coloroffon, Fixafilm, MatchGSpark, Soundflower, Orka)

Buyers and Festival Programmers presentations

7.00 PM US WORKS IN PROGRESS PROJECT DISCUSSION: BATCH ONE

Live ZOOM event

moderated by Steve Dollar

8.00 PM WE'LL FIX IT IN POLAND: HOPPER/WELLES CASE STUDY

Platform event available via login

moderated by Marta Bałaga (Cineuropa) with producer Filip Jan Rymsza (*The Other Side Of the Wind*, *Mosquito State*), Wojtek Janio (Fixafilm), and Gosia Grzyb (Fixafilm)

THURSDAY, NOVEMBER 12

9.00 AM US WORKS IN PROGRESS: BATCH TWO

Platform event available via login
Projects available for viewing with login until end of event

Homebody by Joseph Sackett, prod. Joy Jorgensen

Kendra and Beth by Dean Peterson,

prod. Reilly Myklebust, Dean Peterson

Ludi by Edson Jean, prod. Fabiola Rodriguez, Mark Pulaski

We're All Going to the World's Fair

by Jane Schoenbrun, prod. Sarah Winshall, Carlos Zozaya

4.00 PM US WORKS IN PROGRESS PROJECT DISCUSSION: BATCH TWO

Live ZOOM event

moderated by Steve Dollar

5.00 PM POLISH FILM INSTITUTE PRESENTS FINANCIAL INCENTIVES FOR AUDIOVISUAL PRODUCTION IN POLAND

Live ZOOM event

5.30 PM PANEL ON EXPERIENCES IN TRANSCONTINENTAL CO-PRODUCTION

moderated by Tom Grater (*Deadline*) with producer Ewa Puszczynska (*Cold War*, *The Congress*, *Ida*), Dylan Leiner (Sony Pictures Classics), Kat Moncrief (CAA), Maren Olson (CAA), Derek Kizongo (Paradigm Talent Agency)

6.30 PM POLISH PROJECTS PITCHING AND DISCUSSION

Live ZOOM event

Borderline by Katarzyna Rośliniec, prod. Piotr Kobus, Agnieszka Drewno

How To Be Loved by Borys Lankosz, prod. Marcin Dorociński, Anna Świątek

Unpaved by Mikael Lypinski, prod. Małgorzata Koziół

Uprising by Youssef Ouarrak, prod. Dariusz Tokarz

moderated by Tom Grater (*Deadline*)

7.30 PM POLISH PROJECTS: ONE TO ONE MEETINGS

FRIDAY, NOVEMBER 13

2.00 PM ONE TO ONE MEETINGS: BATCH TWO, AMERICAN PRODUCERS MEET EUROPEAN BUYERS, FESTIVAL PROGRAMMERS, AND JURY

4.00 PM ONE TO ONE MEETINGS: BATCH ONE

6.00 PM CORPUS CHRISTI CASE STUDY

moderated by Tom Grater (*Deadline*) with Hilda Somarriba (Prism Media), Anna Kot (Aurum Film), and Ewa Bojanowska (New Europe Film Sales)

8.00 PM JURY VERDICT ANNOUNCEMENT AND VIRTUAL AWARD CEREMONY

Live ZOOM event

Live ZOOM event

Platform event available via login

Projects available for viewing with login until end of event

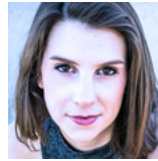
All events will be recorded and available on the platform until the end of the event



Disfluency

After failing her final college class, Jane returns home to her family's lake house and – with the help of her friends and family – she comes to terms with the confusing trauma that derailed her senior year.

DIRECTOR: Anna Baumgarten | **GENRE:** drama | **PRODUCERS:** Danny Mooney, Elaine Hastings Edell, Anna Baumgarten, Ben Wiessner (EP), Jim Cummings (EP), Alex Rudolph (EP) | **KEY CAST:** Libe Barer, Ariela Barer, Chelsea Alden, Dylan Arnold, Travis Tope | **PRODUCTION COMPANY:** Vanishing Angle | **PRODUCTION STAGE:** post-production | **TO BE FINISHED:** December 2020 | **BUDGET:** \$200,000 | **SHOOTING FORMAT:** Digital | **INTENDED LENGTH:** 100 minutes | **MISSING BUDGET OR SERVICES:** post audio design, post audio mix, color



ANNA BAUMGARTEN is a filmmaker from Metro Detroit and is currently based in Los Angeles, California. In 2018 she was selected as one of ten Short to Feature Lab Fellows for her short film *Disfluency* which was developed into the feature version. Anna is the media partner of SafeBAE, a survivor-led organization that provides sexual assault awareness and prevention education to middle, high school, and college students. Most recently, her short film *Line Dry* premiered at Palm Springs International Shortsfest 2020.

DIRECTOR'S STATEMENT:

While Jane's story is her own, it carries so many others with it. This film is for all of the women and men who have second guessed themselves, the ones who have stayed silent, and those who have found their voice.

Vanishing Angle is a production company that nurtures the freshest voices in the independent film community with award-winning films and series, taking projects from script through distribution.

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Danny Mooney (producer)
Ben Wiessner (executive producer)
Alex Rudolph (executive producer)



Have a Nice Life

On two sides of Durham, North Carolina are two very different women: Jyothi, an Indian housewife in an arranged marriage, and Sophie, an unemployed stoner musician. After a particularly botched show, Sophie's bandmate quits on her, and she realizes her music equipment has been stolen. Meanwhile, lonely at home, Jyothi discovers evidence of her husband's affair. They meet by chance at the local pawn shop, where Sophie, trying to get her equipment back, sees Jyothi attempt to buy a gun. Sophie takes a liking to this strange woman, and helps her out.

DIRECTOR: Prashanth Kamalakanthan | **GENRE:** comedy/drama
| **PRODUCER:** Artemis Shaw | **KEY CAST:** Lucy Kaminsky, Jagathi Kamalakanthan, Onur Tukul | **PRODUCTION COMPANY:** Parori Productions
| **PRODUCTION STAGE:** post-production | **TO BE FINISHED:** November 2020 | **BUDGET:** \$80,000 | **SHOOTING FORMAT:** Digital | **INTENDED LENGTH:** 82 minutes | **MISSING BUDGET OR SERVICES:** music rights, music supervisor, sound mix, subtitles/closed captioning, DCP, legal fees



PRASHANTH KAMALAKANTHAN is an Indian-American writer/director, born in Tirupati, India. Prashanth graduated *summa cum laude* from Duke University as Filmmaker of the Year, before working in documentary at The Nation, Mother Jones, and The New York Times. Prashanth holds an MFA from NYU Tisch Graduate Film, where he was adjunct faculty, a Masters Film Future Fund Scholar, and Purple List Coordinator. A 2018-19 IFP-Marcie Bloom Fellow, Prashanth is currently based in the Ozarks, where he is developing his second feature.

DIRECTOR'S STATEMENT:

I moved to this country in the 1990s, and grew up on the open road. In U-Hauls following my father's work state to state, America's highways symbolized her mythical values: freedom, adventure, and boundless opportunity. Yet those same endless roads staged many other moments from my American reality, its isolation, uncertainty, and atomization. A surreal, deadpan comedy, *Have a Nice Life* is the American road movie that America needs in 2020, mooring the fractured state of this country in the lives of two very different women impatient for change.

Parori Productions LLC, Executive Produced by Cinema Conservancy

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Prashanth Kamalakanthan (director)
Artemis Shaw (producer)



Homebody

Nine-year-old Johnny adores his babysitter Melanie. When Johnny learns about Free-Spirit Meditation, the ability to send your spirit out of your body, he sends his spirit into Melanie. It's a dream come true: Johnny-as-Melanie gets to be a woman for a day. But through a series of misadventures in Melanie's body, Johnny gets himself in over his head.

DIRECTOR: Joseph Sackett | **GENRE:** comedy | **PRODUCER:** Joy Jorgensen |
KEY CAST: Colby Minifie, Tre Ryder, Maria Dizzia | **PRODUCTION COMPANY:**
Killjoy Films | **PRODUCTION STAGE:** post-production | **TO BE FINISHED:**
February 2021 | **BUDGET:** \$350,000 | **SHOOTING FORMAT:** Digital |
INTENDED LENGTH: 75 minutes | **MISSING BUDGET OR SERVICES:** [-]



JOSEPH SACKETT is an award-winning filmmaker who has written, directed, and produced projects that have screened in competition at the Festival de Cannes, Slamdance, OutFest, the Atlanta Film Festival, and the Rooftop Films Summer Series among others. He received his MFA in Screenwriting and Directing from NYU Graduate Film, and is the recipient of the Hollywood Foreign Press Association Grant. He is currently in post-production on his first feature film, *Homebody*.

DIRECTOR'S STATEMENT:

Homebody is inspired as much by the high-concept, mainstream sci-fi-fantasies that I loved as a kid (*Freaky Friday*, *Big*, *Honey I Shrunk The Kids*) as it is by movies that I have admired as an adult (*Being John Malkovich*, *Mulholland Drive*, *Dogtooth*). It was my goal for this movie to have the bones of a classically-structured crowd-pleaser and the skin of an eccentric indie.

Killjoy was founded in New York in 2014 and moved to Berlin in 2016. We produce short and feature narrative projects with a focus on new voices and emerging directors from around the globe.

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Joy Jorgensen (producer)
Joseph Sackett (director)



Kendra and Beth

Kendra and Beth is a dark comedy about the only female employee in the warehouse of a sausage company who forms an unlikely bond with a stranger that throws their lives into disarray, leaving them forever changed.

DIRECTOR: Dean Peterson | **GENRE:** drama/comedy | **PRODUCERS:** Reilly Myklebust, Dean Peterson | **KEY CAST:** Kate Lyn Sheil, Eleanore Pienta, Whitmer Thomas, Phil Matarese, Catherine Curtain, Jon Gabrus | **PRODUCTION COMPANY:** Kendra and Beth LLC | **PRODUCTION STAGE:** post-production | **TO BE FINISHED:** December 2020 | **BUDGET:** \$100,000 | **SHOOTING FORMAT:** HD | **INTENDED LENGTH:** 85 minutes | **MISSING BUDGET OR SERVICES:** color, sound mix, finishing services



DEAN PETERSON is a filmmaker from Brooklyn, NY. In 2009 he made his debut feature film *Incredibly Small* which premiered at the Raindance Film Festival in London, and went on to play at over 30 festivals across the US and Europe. His second feature *What Children Do* premiered at Cinequest and was distributed by Screen Media. *Kendra and Beth* is his third feature film.

DIRECTOR'S STATEMENT:

Kendra and Beth is about people who are all trying to figure out how to get through life while dealing with personal trauma in sometimes funny, sometimes painful ways. Although the characters may be unglamorous or sometimes not traditionally "likeable" I tried to depict them all with a sense of honesty and with love. We shot this film in my hometown of Minneapolis which imbued the project with a profound sense of intimacy and personal connection.

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Reilly Myklebust (producer)



Ludi

After a half truth lands her under immense financial pressure, Ludi Alcidor embarks on a frantic scour through Miami's care-taking world in an increasingly desperate-and extemporized-attempt to send money to her family in Haiti. Over the course of one tumultuous night, Ludi finds herself on an exhausting, degrading shift as she aids the most demoralizing assisted-care patient, knowing her reputation and income hang in the balance.

DIRECTOR: Edson Jean | **GENRE:** drama | **PRODUCERS:** Fabiola Rodriguez, Mark Pulaski | **KEY CAST:** Shein Mompremier, Alan Heyman | **PRODUCTION COMPANY:** Bantufy Films | **PRODUCTION STAGE:** locked cut | **TO BE FINISHED:** December 2020 / January 2021 | **BUDGET:** \$25,000 | **SHOOTING FORMAT:** RED | **INTENDED LENGTH:** 81 minutes | **MISSING BUDGET OR SERVICES:** SFX, DCP, stereo mix, subtitles



EDSON JEAN is a Haitian-American actor/writer/director who is currently participating in the Independent Filmmaker Project's Narrative Labs with his debut feature film *Ludi*. He most recently was nominated for a Streamy and Mipcom award for directing all eight (23 minute) episodes of his dramedy, *Grown*, for Complex Networks. Prior to that, he wrote, directed, and starred in *The Adventures of Edson Jean* (2013), which aired on HBO/HBOGO. As an actor he was most recently seen in *Moonlight*, *War Dogs*, HBO's *Ballers* and *Bloodline* (Netflix).

DIRECTOR'S STATEMENT:

Miami is a portrait of multifaceted diversity, etched by the plight of Caribbean immigrants. The Magic City resembles the welcome gates to a country and peninsula that seems to extend itself to the Caribbean region. A geological olive branch of sorts. I'm motivated to explore the result of the acceptance of said olive branch. Honing in on simplistic, slice of life storytelling, I aim to unpack this myriad of experiences. *Ludi* represents the first foray into this exploration and is inspired from my mother's years as an immigrant in Miami.

Bantufy Films disseminate stories about culture. We wield the art of motion pictures to explore the city of Miami FL, and all its multi-colored diversity, with a keen focus on heritage and place. We celebrate the plight of first generation, immigrant and proletarian subjects. We prioritize the local, the resilient and the meaningful. Rather than pure advocacy, we practice purpose-driven media. We aim to restore a sense of existence in the people who have continuously been ignored.

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Edson Jean (director)
Fabiola Rodriguez (producer)
Jonathan Cuartas (film editor)



Superior

On the run, Marian returns to her hometown in upstate New York to hide out with her estranged identical twin sister, Vivian, who she hasn't seen in six years. As the sisters reconnect and slowly mend their relationship, Marian struggles to suppress the fear that someone may be looking for her. Unable to talk about her troubled past, Marian spins a web of lies to Vivian about her sudden reappearance back home, leaving her sister in the dark, until their two worlds begin to collide.

DIRECTOR: Erin Vassilopoulos | **GENRE:** drama/thriller | **PRODUCERS:** Benjamin Cohen, Grant Curatola, Patrick Donovan | **KEY CAST:** Alessandra Mesa, Anamari Mesa, Pico Alexander, Jake Hoffman, Stanley Simons | **PRODUCTION COMPANY:** [-] | **PRODUCTION STAGE:** post-production; picture locked | **TO BE FINISHED:** December 2020 | **BUDGET:** [-] | **SHOOTING FORMAT:** Super 16 mm film | **INTENDED LENGTH:** 97 minutes | **MISSING BUDGET OR SERVICES:** sound mix, color grade, music licensing, score, VFX, title/credits design



ERIN VASSILOPOULOS is a New York-based filmmaker. Her short films have premiered at festivals including Sundance and the Berlinale, and have been featured at Vimeo Staff Picks, NOWNESS and ARTE TV. Her first feature screenplay, *A Mall and the Night*, was selected for IFP Film Week in 2017 and was awarded a 2019 NYSCA production grant. She is currently in post-production on *Superior*, her directorial feature debut. She holds an MFA from NYU's Tisch School of the Arts.

DIRECTOR'S STATEMENT:

Superior interweaves elements of a thriller—the tension of a woman trying to escape her troubled past—with the drama of estranged twin sisters reuniting. The visual style of the movie reflects this hybrid, oscillating between Marian's heightened, violent memories, and everyday life in the twins' hometown, until the sisters' worlds begin to collide. At its core *Superior* is about the bond of sisterhood. After six years apart, Marian and Vivian reconnect and through their reunion each sister is able to rediscover themselves and reestablish equilibrium in their lives.

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Benjamin Cohen (producer)

Grant Curatola (producer)

Patrick Donovan (producer)



The Boardinghouse Reach

The Boardinghouse Reach is a visually inventive, format-shifting film that completely reimagines the American Western. The story follows two aimless cowboys as they journey across Arizona in search of a mysterious musician that may or may not be dead. Along the way they team up with a native woman to reclaim her land and are accidentally entangled in a wrinkle in the fabric of time. It is populated by a wildly diverse cast of characters that represent who actually was and also who might eventually be found in our fever dream of cactus, sand and music.

This is a collaboration between Geoff Marslett's personal production company **Swerve Pictures** and **Fit Via Vi Productions**, founded by William Way. Both companies are focused on bringing unique stories to the movie screen, by a diverse group of individuals who don't have inroads in the traditional studio system. Swerve Pictures has made two previous feature films (*MARS and Loves Her Gun*). Fit Via Vi recently released the award winning independent film *Sweet Sunshine*.

DIRECTOR: Geoff Marslett | **GENRE:** animation hybrid/sci-fi/western/comedy | **PRODUCERS:** Meryem Ersoz, Geoff Marslett, Melodie Sisk, David Arquette (EP), Lily Gladstone (EP), Kiowa Gordon (EP), Bill Way (EP) | **KEY CAST:** Kiowa Gordon, Lily Gladstone, John Way, David Arquette, Frank Mosley, Neko Case, John Doe, Gary Farmer, Alex Cox, Trieste Kelly Dunn | **PRODUCTION COMPANY:** Swerve Pictures, Fit Via Vie | **PRODUCTION STAGE:** post-production | **TO BE FINISHED:** January 2021 | **BUDGET:** [-] | **SHOOTING FORMAT:** 4K RED, Super 16mm Kodak film, digital artwork, oil paintings, paper cut-outs, acrylic paintings | **INTENDED LENGTH:** 110 minutes | **MISSING BUDGET OR SERVICES:** sound post-production, music, sound design, mix, color correction



GEOFF MARSLETT is an award-winning director, animator, actor, professor and producer whose films have screened at Sundance, SXSW and BFI London. He was one of Filmmaker Magazine's 'ten filmmakers to watch' in 2009 and currently teaches production at The University of Colorado at Boulder. He has a cat named FatFace, and still loves making things.

DIRECTOR'S STATEMENT:

I was something of a cowboy and something of a scientist growing up. I love Everett's theory of Many Worlds Interpretation, and I love westerns. And when one of those many worlds is so uncouth as to reach across the table *uninvited* into a different many world, I call that *The Boardinghouse Reach*. I wanted to write a story about exactly this...so this is my re-imagining of the American Western, presenting the diverse collection of humans that really inhabits the west in this or any other time. It also has action...and comedy...and romance...and horses. It also explains quantum physics. And thanks to the genius of my co-writer, Howe Gelb, it lets us hear what music in the wild west really sounded like...maybe. We brought it to the screen through this amazing cast's performance and a wild family of artists creating with 16mm film, 4K video, oil paints, digital rotoscoping, acrylics, paper cut outs and image processing!

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attending us in progress:
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David Arquette (executive producer)
Lily Gladstone (executive producer)
Kiowa Gordon (executive producer)
John Way (actor)



To The Moon

Struggling addict and TV actor Dennis retreats to his remote family home with his wife Mia in a last ditch effort to detox and save their marriage. Their isolation is disrupted when Dennis' estranged brother Roger unexpectedly arrives in the middle of their first night, pushing the couple's commitment to each other to the limit as Roger infiltrates their relationship. As Dennis' nightmares and actions become more disturbing, they are tasked with distinguishing reality from hallucination.

DIRECTOR: Scott Friend | **GENRE:** relationship thriller | **PRODUCERS:** Cate Smierciak, Everett Hendler, Stephanie Randall, Gabe Wilson | **KEY CAST:** Will Brill, Madeleine Morgenweck, Scott Friend | **PRODUCTION COMPANY:** [-] | **PRODUCTION STAGE:** fine cut | **TO BE FINISHED:** January 2021 | **BUDGET:** \$95,000 | **SHOOTING FORMAT:** Arri Alexa | **INTENDED LENGTH:** 80 minutes | **MISSING BUDGET OR SERVICES:** color, VFX, sound postproduction



To The Moon is **SCOTT FRIEND'S** debut feature as a writer/director. He is also an actor and producer. Scott recently produced and acted in *The Dark End of The Street* by Kevin Tran and co-starred in the indie darling *Fourteen* (Berlinale '19) by Dan Sallitt. His close personal relationship to the subject matter makes *To The Moon* a true labor of love.

DIRECTOR'S STATEMENT:

The inspiration for *To The Moon* came from personal experience. My brother, a longtime addict, relapsed for the fourth time. While detoxing, his withdrawals were so intense that he had severe hallucinations and was hospitalized. When my brother came out on the other side, we talked about his hallucinations and somehow found levity amidst the pain. I set out to tell a personal story, exploring the more painful elements of my life experiences: my fears of failure, love, enabling my brother, and dealing with inner demons of my own.

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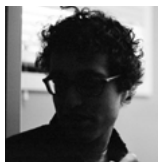
attending us in progress:
Scott Friend (director)
Cate Smierciak (producer)
Everett Hendler (producer)



We're All Going to the World's Fair

Isolated teenager Casey joins 'The World's Fair,' a collaborative YouTube horror game inspired by the Slenderman mythos and other amateur online 'creepypastas.' As she becomes more involved in this strange world of digital fantasy, her videos grow darker and more personal. Soon she comes into contact with a mysterious stranger named JLB who never shows his face and who wants to guide her through the World's Fair game. As their fictional roleplaying brings them closer, the boundaries between reality and the game they're playing begin to blur in increasingly troubling ways. *We're All Going to the World's Fair* is a shimmering, eerie, deeply personal reflection on the loneliness and ambiguities of growing up online from filmmaker Jane Schoenbrun (*The Eyeslicer*, *collective:unconscious*). It is a film inspired as much by traditional narrative form as it is by the algorithmic ambiguities of the newsfeed.

DIRECTOR: Jane Schoenbrun | **GENRE:** drama | **PRODUCERS:** Sarah Winshall, Carlos Zozaya | **KEY CAST:** Anna Cobb, Michael J. Rogers | **PRODUCTION COMPANY:** Dweck Productions / Flies Collective | **PRODUCTION STAGE:** post-production | **TO BE FINISHED:** December 2020 | **BUDGET:** \$175,000 | **SHOOTING FORMAT:** digital | **INTENDED LENGTH:** 83 minutes | **MISSING BUDGET OR SERVICES:** sales agent, PR, distribution



JANE SCHOENBRUN is a non-binary filmmaker and the co-creator of *The Eyeslicer*, an ongoing collaboration with hundreds of filmmakers that has screened at places like MoMA, Tribeca, and IFFR. Jane is the director of the feature documentary *A Self-Induced Hallucination* (IFFR 2019), a producer on Aaron Schimberg's *Chained for Life* (Kino Lorber 2019), an EP on season one of Terence Nance's *Random Acts of Flyness* (HBO), and the creator of the omnibus 'dream film' *collective:unconscious* (SXSW 2016).

DIRECTOR'S STATEMENT:

When I was thirteen, I would post amateur stories about vampires on an online horror message board. I was a lonely, creative transgender kid still deep in the closet. The anonymity and fantasy of this online space was a balm from the real world and from my unreal body. A man named WAJ started commenting on my stories, and eventually began sending me messages. Although we never met IRL, this film is inspired by something he told me one night over Instant Messenger: He told me vampires were real. He knew because he was turning into one. And it felt great.

Flies Collective is a production company and storytelling collaborative based in Brooklyn, founded by producers Daniel Patrick Carbone, Matthew Petock and Zachary Shedd. They've taken films to celebrated film festivals including Tribeca, South by Southwest, Berlinale, BFI London, Rotterdam, and Thessaloniki.

Dweck Productions is a film and television production company led by Hannah Dweck and Theodore Schaefer that focuses on fostering emerging, independent talent, as well as partnering with unconventional, diverse voices through financial assistance and creative producing.

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Polish Projects



Borderline

Love is a journey. The journey is the destination. A highway love story between a woman with borderline personality disorder and her psychiatrist boyfriend. After leaving a mental institution, she only feeds on emotions. He needs to consume her to feel love. The two wild animals lock themselves in a cage of a car and start a chase to quench their hunger and escape devouring.

The camera portrays the relationship between Viv and David in the wide landscapes of the East Coast. The images are inspired by the photographs of Ryan McGinley whose works show solitary figures confronted with robust nature. Scenes shot with a professional camera are intertwined with footage from an 8mm camera David packs in the car. Viv and David record their most intimate moments. These moments, detached from the past and future, devoid of contexts and dependencies, show their authentic, pure love.

DIRECTOR: Kasia Rośliniec | **GENRE:** road movie | **PRODUCERS:** Piotr Kobus, Agnieszka Drewno | **KEY CAST:** TBA | **PRODUCTION COMPANY:** Mañana | **PRODUCTION STAGE:** development | **TO BE FINISHED:** 2023 | **BUDGET:** TBA | **SHOOTING FORMAT:** 1:2.35 | **INTENDED LENGTH:** 100 minutes | **MISSING BUDGET OR SERVICES:** American lead producer or co-producer for this English language film to be shot in Eastern USA



KASIA ROSŁANIEC wrote and directed *Mall Girls*, which premiered at TIFF 2009 and won numerous awards worldwide. It became a No.1 Box Office hit with 580,000 admissions in Poland. *Baby Blues* premiered at TIFF 2012 and in 2013 won Berlinale's Crystal Bear for Best Film in the Generation Section. *Baby Blues* had 430,000 admissions in Poland. In 2015 Kasia shot the experimental film *Satan Said Dance*, which premiered at SXSW 2017 and won awards in Kraków, Valencia and Hamburg.

DIRECTOR'S STATEMENT:

The lives of people with borderline personality disorder are a constant journey. They constantly feel that they do not have their own place in the world, neither at home nor in relationships with others. It is relationships with others, which are most exhausting for people with BPD. But the exhaustion works both ways. And love turns into toxic dependence. On the other hand, no one gives a greater sense of closeness and understanding than a borderline person. Their empathy is almost like clairvoyance. It seems that they experience the world using more senses.

Mañana's mission is to develop outstanding fiction and documentary films in co-production with foreign partners. *Lasting* won the Cinematography Award in 2013 at Sundance. *United States of Love* won the Silver Bear for best screenplay at the 2016 Berlinale. *Satan Said Dance* premiered at SXSW in 2017 and won awards in Kraków, Valencia and Hamburg. Mañana is looking for a US partner to produce/co-produce *Borderline*. Mañana offers access to Polish and European financing and work on further development with Kasia Rośliniec.

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Katarzyna Rośliniec (director)

Polish Projects



How To Be Loved

Zbyszek Cybulski, a great Polish actor, learns of Poland soon being visited by the legend of cinema — Marlene Dietrich. The actress is now 65 years old, as well as an alcoholic and a drug addict — she is not accepting of the fact that her youth and beauty are long gone. Also, Cybulski's prime is way behind him — the forty-something actor is getting old and doesn't receive fresh new parts. The deepening frustration cause the actor to indulge in his addictions, seeking solace in them. Dietrich invites Cybulski to her concert. Within a single night, Zbyszek and Marlene get closer to one another, uncovering their true faces to each other. Both have been traumatized by war, both are lonely and tormented by personal demons and obsessions. They find understanding in one another, perhaps even love. Still, the night comes to an end and lovers must part. How will their respective fates proceed from now on...?

SALTO FILMS is a young production studio founded by actor Marcin Dorociński and manager and screenwriter Anna Świątek. The producers want to use their creative, promotional and managerial experience in their feature debut *How To Be Loved*, which is co-financed by the Polish Film Institute. The studio intends to follow the American pattern in which actors and screenwriters produce films themselves. Salto Films is committed to shaping the model of producer-driven cinema, which will combine high artistic quality with the film's sales potential.

DIRECTOR: Borys Lankosz | **GENRE:** biopic | **PRODUCERS:** Anna Świątek, Marcin Dorociński | **KEY CAST:** Marcin Dorociński (confirmed), Kristin Scott Thomas (favoured), Patrick Wilson (requested) | **PRODUCTION COMPANY:** SALTO FILMS | **PRODUCTION STAGE:** development | **TO BE FINISHED:** 2023 | **BUDGET:** \$5,500,000 | **SHOOTING FORMAT:** Arri Alexa 65 DCP 6K | **INTENDED LENGTH:** 100 minutes | **MISSING BUDGET OR SERVICES:** festivals, postproduction, sales agent, US co-producer



BORYS LANKOSZ is a director, screenwriter, producer, and member of the European Film Academy. He is famous for his black and white dark comedy *Reverse* which was a staggering success and won many international and domestic awards. His thriller *A Grain of Truth*, where the phantoms of medieval antisemitism seem to reappear in a contemporary small Polish town, was a box office hit of 2015. His latest feature, *Dark, Almost Night*, an adaption of the world-wide award-winning novel was released in March 2019.

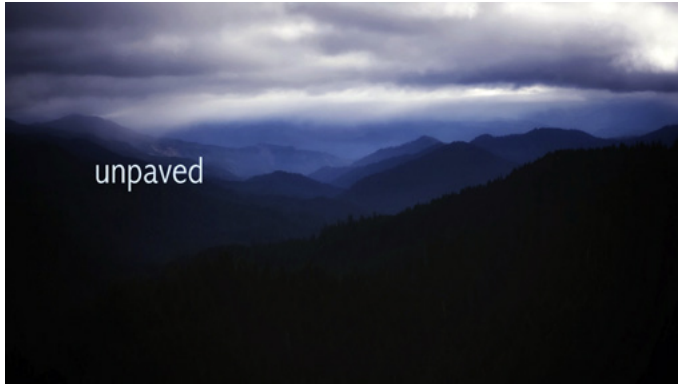
DIRECTOR'S STATEMENT:

Our story takes place during one of the most beautiful decades in the history of Polish culture. The 1960s brought an eruption of talent that resounded around the world. The fate of the entire generation of „orphaned sons run over by tanks” in a way resembles the fate of artists who found their creative voices in Russia right after the October Revolution. The world we're setting the story in also saw large changes take place in Polish mentality. These few crucial years in fact constitute an epoch, which — ironically! — is still rather underrepresented in Polish cinema.

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attending us in progress:
Anna Świątek (producer)
Marcin Dorociński (producer)
Borys Lankosz (director)

Polish Projects



Unpaved

In the mountains of Oregon, a tiny community lives quietly in the shadow of Bigfoot, seeking comfort in nature and one another while struggling with life's challenges. Steve is the landlord who allows his renters to be late with the rent or not pay at all. Amber is the woman Steve can't stop loving, even when she betrays him. Buzz isolates himself in a tent, nurturing dreams of an expedition with his mule. Ron spent a decade in prison and now dwells in a forest cabin with Gale, whose father is suddenly rushed to hospital. The drummer Sky is convinced that Bigfoot is hiding in the woodlands. We approach this nonconformist village with curiosity and humanism, capturing poetic and humoristic moments in the lives of its passionate characters. *Unpaved* is a patchwork of interweaving stories. A study of time, place, and geography that offers a moving insight into off-grid America.

DIRECTOR: Mikael Lypinski | **GENRE:** documentary | **PRODUCERS:** Małgorzata Koziół | **KEY CAST:** TBA | **PRODUCTION COMPANY:** East Beast | **PRODUCTION STAGE:** editing/post-production | **TO BE FINISHED:** Fall 2021 | **BUDGET:** \$110,000 | **SHOOTING FORMAT:** 16:9 | **INTENDED LENGTH:** 52 minutes | **MISSING BUDGET OR SERVICES:** distribution, tv-sales, sales agent, festivals



MIKAEL LYPINSKI was born and raised in Stockholm, Sweden. He graduated from the Directing Department of The Polish National Film School in Łódź, Poland. Mikael has directed several documentaries, short films and hundreds of commercials. *Desert Coffee* was Mikael's debut medium-length documentary. *Desert Coffee* won the Grand Prix at the Man in Danger Film Festival in Łódź, Poland (2018). Also an accomplished photographer and world traveller, Mikael's works often address themes of individual and national identity, displacement, isolation and community.

DIRECTOR'S STATEMENT:

In the mountains of Oregon, I discovered an invisible territory which at first seemed like an idyll: people living in the forest, growing their own food, no access to the internet, no credit cards or running water, escaping society. But, under this quiet, apparently peaceful surface, are many hidden conflicts and dramas. I soon realized that utopia is very hard to make work. Many characters are dealing with demons, past and present: broken love, loneliness, illness, addiction, poverty. All the things we can't escape from, no matter where we are.

East Beast is a Warsaw-Poland-based boutique film production company providing a wide range of services. Our main focus is documentary film production and international co-productions. Our portfolio includes high quality projects, both fiction and nonfiction, for cinema and television, both commercial and non-commercial. We collaborate with leading European broadcasters and funds. We seek projects with international prospects both as the leading company, a co-producer or a service production partner.

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attending us in progress:
Małgorzata Koziół (producer)

Polish Projects



Uprising

It's winter. We open with Henryk, a robust doctor, attending a conference in Los Angeles. He is an ocean away from his wife, Sonia, and Tomek, their son. Back in Poland, a news piece about an unknown pandemic spreading uncontrollably all over is being carefully watched by Sonia as she's on the phone with Henryk. She attempts to tell him what's going on but his phone gets disconnected.

She keeps an eye on the television set as the newscaster seems to be shaken and in tremendous stress. Henryk boards the plane flying directly to Warsaw. The newscaster announces to keep the children away from watching amateur footage picked up by a civilian showing the symptoms of an infected person. Sonia searches for her son at home. She can't find him. Sonia snatches her purse then sprints towards the exit door.

The family is torn apart as things go from bad to catastrophic. All three are on their own as they attempt to come back together in a soon-to-be apocalyptic world infested by Zombies.

Cave Wolf Picture is a newly established film production company that focuses on domestic and international projects with the mission statement to bring people back to cinemas by producing high quality, original movies for Polish and European viewers.

DIRECTOR: Youssef Ouarrak | **GENRE:** action/adventure/drama/sci-fi/horror | **PRODUCERS:** Dariusz Tokarz | **KEY CAST:** TBA | **PRODUCTION COMPANY:** Cave Wolf Pictures / Dariusz Tokarz | **PRODUCTION STAGE:** early development | **TO BE FINISHED:** TBA | **BUDGET:** \$3,500,000 | **SHOOTING FORMAT:** 1:1,85, color | **INTENDED LENGTH:** 140 minutes | **MISSING BUDGET OR SERVICES:** zombie production expertise, location, casting, crew (art director, set designer and more), funding resources, post-production services



YOUSSEF OUARRAK was born in Northern Europe and raised with Scandinavian values. He moved to San Francisco and attended the Academy of Art University. His short film *Breathe* world premiered at the Oscar-qualifying festival, Rhode Island International Film Festival. He won the best Director Award at Northeast Film Festival. His last short film *Square Root* made the final short list at Cannes Film Festival Short Film Competition. His first feature film *One Summer Afternoon* had a cinema release last year in Poland.

DIRECTOR'S STATEMENT:

It's sufficient to just say Zombies and capture people's interest instantly. People love apocalyptic films. But it's not enough. It's all about characters for me. So, I dove deep into this world and I came up with a small family of three who will get separated amid the chaos and will do anything to reunite with their loved ones. We will embark on three different journeys. We will follow their paths and keep the viewer wondering throughout if they will come together at the end or not.

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attending us in progress:
Youssef Ouarrak (director)
Dariusz Tokarz (producer)

partner post-production companies

COLOROFFON is a postproduction studio based in Warsaw, created by professionals fascinated with cinematic world, who are driven by the beauty of images and their creation. We take care of every smallest detail at every stage of postproduction process. We offer a variety of services: on-set and studio offline editing, camera files digitalization, color grading, advanced online editing, 2D/3D animation, sound engineering, media files distribution, etc. In our portfolio you will find numerous commercials, feature films, and music videos. Our last big production – *The Hater* – has won the Best International Narrative Feature award at New York's Tribeca Film Festival (2020). It was the first Polish film to ever qualify for this award.

represented by **Wojciech Kabarowski**

wojciech.kabarowski@gmail.com

FIXAFILM is an image restoration and postproduction house founded in 2012, based in Warsaw and with branches in Los Angeles and Canberra. Applying cutting-edge technology and the skills of a team of over 50 professionals, the company provides services for clients in Europe, the USA, and the Asia-Pacific region. FIXAFILM restored and remastered over 220 productions, including classic films by masters such as Orson Welles, Sergei Parajanov, Andrzej Wajda, and Andrzej Żuławski. The company was the first in Poland to acquire Dolby Vision certification and works in the ACES colour space while simultaneously running the entire postproduction process in 4K. The company's credits include among others: *Hopper/Welles* (USA, Poland 2020), *My Heart Can't Beat Unless You Tell It To* (USA, 2020), *Sanzaru* (USA, 2020), *Simple Things* (Poland, 2020), *Sisters 1968* (Sweden, 2018), *Menashe* (USA, 2017), *All The Sleepless Nights* (Poland, 2016), *Kebab & Horoscope* (Poland, 2014), *Underdog* (Sweden, Norway, 2014).

represented by **Anna E. Dziedzic**

a.dziedzic@fixafilm.pl

ORKA postproduction is one of the biggest and most experienced post-production studios in Poland. We work on commercials, films, animations and digital content. Our well managed creative teams, fresh minded and experienced, are the key to our success. We provide a comprehensive range of services: full production and post-production including creative talents such as directors, composers, editors and DOPs. On the post-production technical side we have: on and off-line editing, all aspects of visual and 3D effects, color grading, and deliverables. Our visuals and sound post-production have been rewarded, many times, at some of the most prestigious events and festivals in Poland and abroad.

represented by **Radka Bardes**

r.bardes@orkafilm.pl

SOUNDFLOWER Studio is a Warsaw-based post-production facility created to meet the challenges of the music, film and television industries. The studio was established by Maciej Zieliński, composer who has been in the high profile music and post production industry since 1990. Soundflower works with the best sound engineers, who not only bring professionalism, but also passion and creativity consolidated with technology. Experienced producers working at Soundflower are fully prepared to fulfill the highest demands of today's audio postproduction. List of projects completed in the Studio includes post-production services for commercials, TV series, films, and TV shows.

represented by **Maciej Zieliński**

maciek@soundflower.pl

us in progress awards

- the director of the **POLISH FILM INSTITUTE** will award one project with a \$10,000 cash prize for post production in Poland
- production services – color grading up to the value of \$10,000 (Nucoda FilmMaster or DaVinci Resolve) including processes of conforming and export is the prize sponsored by **COLOROFFON**
- Digital post-production services up to the value of \$10,000 (excluding 35 mm processing/scan) will be granted by **FIXAFILM**, based in Warsaw. The services include conforming, color grading, grain/noise management, finishing, mastering, simple VFX, DCP and other file based masters
- **ORKA STUDIO** offers post-production services up to the value of \$10 000 including conforming, color grading, or finishing, mastering, simple VFX DCP and sound post-production services excluding final mix room rental. Project consultations on each level of post-production. Possibility of building great European network and connections with creative teams
- audio post-production services at the Warsaw-based **SOUNDFLOWER STUDIO** or soundtrack composed by Maciej Zieliński – each service worth \$10,000
- **MATCH&SPARK** will grant consulting services to one team
- free registration at **PRODUCERS' NETWORK** during 2021 Cannes Marché du Film for one producer
- television rights offer from **Ale kino+** TV channel (Canal+ group).

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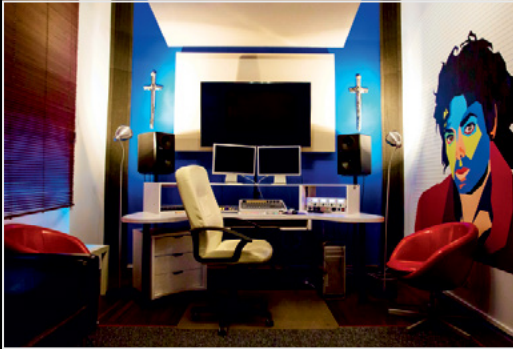
„Hejter” 2020
reżyser: Jan Komasa

produkcja:
Naima Film

koprodukcja:
dFlights, TVN,
Canal +, Coloroffon



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The Black Mill **Mariusz Palej** Kitoboy **Phillip Yuryev** Magnesia **Maciej Bochniak** Polot **Michał Wnuk**
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The King **Jan P. Matuszewski** Mr. Jones **Agnieszka Holland** The Turncoat **Florian Gallenberger**
Bird Talk **Xawery Żuławski** Numbers **Oleg Sentsov**

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POLISH PRODUCERS ALLIANCE

The Polish Producers Alliance (KIPA) is the only chamber of commerce in the AV sector in Poland, as well as one of the biggest independent business organisations with over 150 member entities. Among them are production companies that specialise in film, television and advertising, as well as film schools and regional film funds (RFF). Since its formation in 2000, KIPA actively takes part in the development of Polish AV sector.

The main goal of KIPA is to represent the economic interests of its members, especially before the government and the key players of the AV market. The chamber facilitates the integration of producers, constitutes a platform for the exchange of experiences and cooperation, as well as provides information about current amendments in legislation, including taxation, and about the most important events in the industry. It also provides access to legal services rendered by the best practitioners specialising in the issues pertaining to the AV sector, and it shapes and popularises the principles of professional ethic. Moreover, it organises periodic trainings and workshops for professionals and promotes the work of its members.

In 2017 KIPA initiated the “Accelerator for Young Entrepreneurs of the AV Sector”, the first Polish accelerator for creative industries, cofunded by the Ministry of Culture and National Heritage, awarded with the Polish Film Institute Award in the Film Education category in 2019.

For further information, please visit www.kipa.pl, email kipa@kipa.pl or call on **+48.22.840.59.01**

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Wrocław *the meeting place*

Valley of the Gods by Lech Majewski – John Malkovich
as Wes Tauros in Lubiąż Abbey / photo: Angelus Silesius

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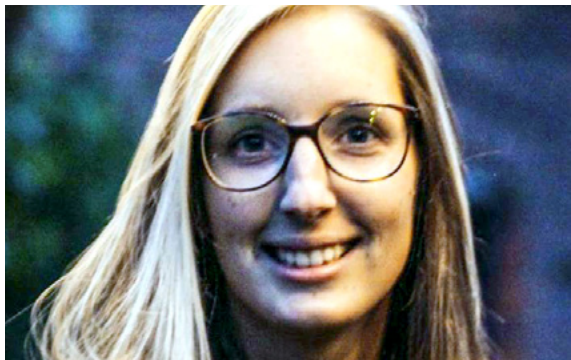
LIST OF PARTICIPANTS

NAME	COMPANY	STATUS
Ula Śniegowska	New Horizons Association	organizer
Weronika Czołnowska	New Horizons Association	organizer
Steve Dollar	US in Progress	organizer
Monica Semczyk	US in Progress	organizer
Julia Włodarczyk	US in Progress	organizer
Maria Gradowska-Tomow	Polish Film Institute	partner
Kamila Morgisz	Polish Film Institute	partner
Łukasz Wójcik	Polish Film Institute	partner
Dana Pohl	KIPA (Polish Producers Alliance)	partner
Jaroslav Perduta	Lower Silesia Film Centre/Wroclaw Film Commission	partner
Natalia Styslo	Lower Silesia Film Centre/Wroclaw Film Commission	partner
Aleksandra Aleksander	Match & Spark	partner
Tom Grater	Deadline	partner
Celine Rotterman	Deadline	partner
Alicja Gancarz	Ale kino+	partner
Aleksandra Zakharchenko	Producers' Network Cannes FF	partner
Jesse Cumming	Berlinale	festival
Tricia Tuttle	BFI London FF	festival
Zoë Kandyla	BFI London FF	festival
Edvinas Puksta	Black Nights FF	festival
Justine Lévêque	Champs-Élysées FF	festival
Dario Becker	Filmfest Hamburg	festival
Freddy Olsson	Göteborg IFF	festival
Vanja Kaludjercic	International Film Festival Rotterdam	festival
Michelle Carey	International Film Festival Rotterdam	festival
Elad Samorzik	Jerusalem IFF	festival
Sergio Gomes	Porto/Post/Doc	festival
Laura Laaksonen	Tampere Film Festival	festival
Cara Cusumano	Tribeca FF	festival
Frédéric Boyer	Tribeca FF	festival
Bea Fiorentino	Venice Critics' Week	festival
Renata Santoro	Venice Days	festival

LIST OF PARTICIPANTS / CONTINUED

NAME	COMPANY	STATUS
Timo Suomi	AMP International	buyer
Helga Grigoryeva	Antipode Sales & Distribution	buyer
Karina Korenblum	Cercamon	buyer
Sebastien Chesneau	Cercamon	buyer
Paulina Taher	Embankment Films	buyer
Leslie Vuchot	Festival Agency	buyer
Xavier Henry-Rashid	Film Republic	buyer
Gabor Greiner	Films Boutique	buyer
Lucrecia Magnanini	Global Screen	buyer
Simon Gabriele	Indie Sales	buyer
Marco Valerio Fusco	Intramovies	buyer
Juan Manuel Torres	Latido Films	buyer
Tine Klint	LevelK	buyer
Stine Bomholt	LevelK	buyer
Laurent Danielou	Loco Films	buyer
Fiorella Moretti	Luxbox	buyer
John Von Thaden	Magnolia	buyer
Gaëlle Pauled	Memento	buyer
Quentin Bosschaert	M-APPEAL	buyer
Aleksandra Byszuk	MK2	buyer
Natsuki Lambert	MPM Premium	buyer
Quentin Worthington	MPM Premium	buyer
Rickard Olsson	Picture Tree International	buyer
Daniela Cölle	Pluto Films	buyer
Francisco Zambrano	Reel Suspects	buyer
Arnaud Chevalier	Reel Suspects	buyer
Catilin Smith	The Match Factory	buyer
Agathe Corbin	Urban Distribution	buyer
Lorena Amaral	Wide	buyer
Gregory Chambet	WTFilms	buyer

EXPERTS AND PANELISTS 2020



EWA BOJANOWSKA

Ewa Bojanowska graduated in Media Arts from the Academy of Fine Arts in Warsaw and Film Producing from Polish Film School in Łódź. She is also an EAVE Marketing and Torino Audience Design graduate. In 2015 Ewa joined New Europe Film Sales – a Warsaw-based sales company specialized in both features and shorts founded by Jan Naszewski. As New Europe's Festival Manager she's worked on such festival hits as *The Last Family* by Jan P. Matuszyński, *Summer 1993* by Carla Simon, *Winter Brothers* and *A White, White Day* by Hlynur Pálmason. Ewa is in charge of New Europe's marketing and just recently worked on campaigns for such films as *Sweat* by Magnus von Horn (Cannes 2020 Official Selection), *The Disciple* by Chaitanya Tamhane (Venice 2020 Competition) and Oscar Nominee *Corpus Christi* by Jan Komasa.



DEREK KIGONGO

Derek Kigongo is a graduate of Cornell University and the University of Southern California Law School. As an agent in Paradigm's Content Group, he focuses on the representation of independent films and filmmakers. He is especially interested in amplifying diverse voices and finding unique distribution models.



ANNA KOT

Ania was responsible for PR and promotion films produced at Munk Studio from 2013 to 2019. She was a publicist on films such as Kuba Czekaj's *The Erlprince*, Grzegorz Zariczny's *Waves*, and Piotr Domalewski's *Silent Night*. She worked at the Debuts Film Festival in Koszalin from 2012-2019. She handled promotion for Olga Chajdas' *Nina* and promotion for Koskino's *Winter Flies* by Olmo Omerzu and Łukasz Grzegorzek's *A Coach's Daughter*. She collaborated with Netflix on promotion of their first Polish original series, *1983*. She is currently the PR manager at Aurum Film and was responsible for the Oscar campaign of Jan Komasa's *Corpus Christi*. She also handles promotion for series such as Łukasz Palkowski's *Vesper's Nest* by and Jan P. Matuszyński's *The King of Warsaw*. She is the publicist for Maciek Bochniak's *Magnesia* and Jan P. Matuszyński's *Leave No Traces*.



DYLAN LEINER

As Executive Vice President of Acquisitions & Production at Sony Pictures Classics, Leiner oversees the acquisition, production, and business affairs activity for the company and has been involved with a broad range of films, including *Whiplash*, *Call Me By Your Name*, *A Separation*, *Amour*, and *Searching for Sugar Man*. During his tenure, Sony Classics has garnered over 140 Academy Award nominations and over 30 Oscar wins. Leiner is a co-founder of the Marcie Bloom Fellowship in Film, a New York based mentorship program. A former college soccer player, he also co-founded the New York Film and Entertainment Soccer Tournament (NYFEST), a collaboration between the entertainment and soccer industries to benefit underserved youth.



KAT MONCRIEF

Kat Moncrief is a Corporate Development Executive at leading entertainment and sports agency Creative Artists Agency (CAA). Moncrief is based in the Los Angeles office, where she works closely with colleagues across all areas to develop strategic business initiatives on behalf of the agency and its clients. Moncrief graduated from the University of Southern California with a degree in International Relations.



MAREN OLSON

Maren Olson is an Agent in the Media Finance department at leading entertainment and sports agency Creative Artists Agency (CAA). Olson works in the Los Angeles office and specializes in the packaging and representation of independently financed films, including *I*, *Tonya*, *Late Night*, *Vox Lux*, *High Life*, *At Eternity's Gate*, *Dumplin'*, and *Luce*, plus the upcoming, *355*, *Dog*, and *Breaking News in Yuba County*. Olson joined CAA in 2015 from Traction Media, an independent film production company. While there, she served as President and oversaw the creative development, packaging, production, financing, and sales of films on the Traction Media slate, including *Short Term 12*, which won both the Grand Jury Prize and Audience Award at SXSW, and *The Wannabe*, starring Academy Award-winner Patricia Arquette. Olson graduated from University of Southern California with a degree in Film and Television Production.



EWA PUSZCZYŃSKA

Having worked exclusively for Opus Film for almost 25 years, Ewa Puszczynska is now working through her own company, Extreme Emotions. Among her best known recent productions are *Ida* and *Cold War* by Pawel Pawlikowski, *The Captain* by Robert Schwentke, *Kill It And Leave This Town* by Mariusz Wilczyński, *Quo Vadis Aida* by Jasmila Zbanic. She is currently working on *Fools*, a new film by Tomasz Wasilewski (in post production) and untitled project by Jonathan Glazer. She is a member of European Film Academy and of AMPAS and has been listed in Variety 500, an index of the 500 most influential business leaders. Ewa was elected onto the EFA Board in 2015.



HILDA SOMARRIBA

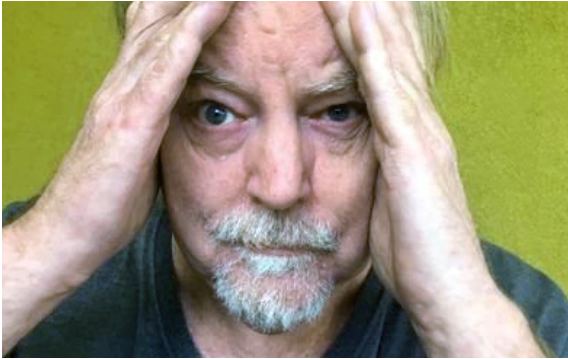
A media strategist for over 15 years, Somarriba launched her own boutique firm, Prism Media Group, in 2008 to handle publicity for independent filmmakers and production companies. She has represented over 90 films at top festivals including Sundance, Berlin, Cannes, Venice and Toronto, and works with filmmakers, directors, and producers to create national and international awareness of their projects with a clear goal of securing top-placement press coverage across the diverse media landscape. She works with major sales agencies such as CAA, WME and ICM to create buzz for films for acquisition at key film festivals. Most recently, she handled the PR campaign for *The Painted Bird* (Venice, Toronto 2019), *Possessor* (Sundance 2020) and *Beast Beast* (Sundance 2020). Past festival credits include creating the PR campaign for *Paradise Hills* (Sundance 2019), *First Reformed* (Venice, Telluride, TIFF 2017), *The Rider* (Cannes 2017). She has handled the PR for producers in key Oscar nominated films such as *Silence*, *Free Solo* and *The Irishman*. In 2019, she and her business partner handled the PR Award season campaign for *Corpus Christi*, Best Foreign Film nominee at the 2020 Academy Awards.



JOHN VON THADEN

John Von Thaden is the Head of Acquisitions for Magnolia Pictures, Magnet Releasing, Magnolia Home Entertainment and International. He joined the company in 2011 and is based in NYC.

MODERATORS 2020



STEVE DOLLAR

Steve Dollar is a Florida-based journalist and critic who has written for The Wall Street Journal, The Washington Post, The Los Angeles Times, The New York Sun, Newsday, Billboard, ArtNews, Filmmaker and many other publications. He also is artistic director of the Tallahassee Film Festival, and a frequent visitor to the American Film Festival and US in Progress.



TOM GRATER

Tom joined Deadline in 2019 as part of its expanding international team, covering the film (and TV) business from his base in London. He is a regular at film markets and festivals around the world including Cannes, Berlin, and Venice. He was previously at Screen International where he rose to Senior Reporter across the UK trade's print and online operations.

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fot. Janusz Krzeszowski

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TALENT MANAGEMENT

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organizers and useful contacts

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Ula Śniegowska – artistic director of the 11. aff
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Monica Semczyk – us in progress coordinator
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Julia Włodarczyk – industry assistant
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Błażej Grzechnik – american dream foundation

Weronika Czołnowska – head of new horizons association industry

Ula Śniegowska, Monica Semczyk, Steve Dollar,
Weronika Czołnowska, Dana Pohl,
Julia Włodarczyk – selection committee

Błażej Grzechnik, Michał Weksler,
Ania Kaczmarzyk, Juliusz Pawłowski – marketing

Alicja Kowalska – festival producer

Karol Kubera, Karolina Bialik, Piotr Ogorzelski,
Maciek Sługocki, Magdalena Aleksandrowicz –
production

etNova: Magda Jakubowska, Michał Matera
– graphic design

the organizers wish to thank the following people that made us in progress possible

Jacek Sutryk – mayor of Wrocław

Radosław Śmigulski – the director
of the Polish Film Institute

Maria Gardowska-Tomow – Polish Film Institute

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