



## PROJECT TITLE: CLASH! (GERMANY)

### LOGLINE

On the 7th of January 2010 two immigrants are shot at in the small southern Italian town of Rosarno. "CLASH!" tells the story of Eric, Saikou, Giuseppe and Michele, who's lives meet in the following days of violent riots.

### CREDITS

**Director:** Jakob D. Weydemann

**Scriptwriter:** Jakob D. Weydemann

**Production Company:** Weydemann Bros.

**Producer:** Jonas Weydemann

**Total Budget:** €1.795.970

**Secured Financing:** €160.000

**Percentage of Secured Financing:** 7,24%

### SYNOPSIS

Rosarno is an agricultural community of 15,000 people in Calabria, the middle of the mafia-controlled southernmost tip of Italy. It is one of the places where mostly illegal immigrants from Africa and Eastern Europe work on the Italian orange harvests that supply northern Europe. More than 2,000 of them live in the Rosarno area alone. According to UNHCR their living conditions do not even meet the standards for refugee camps in crisis zones. On the 7<sup>th</sup> of January 2010 a couple of young Italian men from Rosarno shoot from a passing car at two African immigrant workers, leaving them heavily injured. During the following night hundreds of African immigrants devastate the city centre. Clashes between the immigrants and groups of Italian citizens, who want to drive the Africans out of Rosarno, follow. The police intervene. 67 persons are left injured. After three days of violence, all African immigrants get deported from the area by the police in buses, bringing them to detention centers in other parts of Italy.

The documentary animation movie "CLASH!" tells the story of these riots in Rosarno following four people, two African immigrants and two Italians, who's lives take a dramatic turn due to the clashes. Eric is 26 years old and coming from Ghana. After having fled over the Mediterranean to Italy, he now lives for almost two years in Rosarno. He knows the place and works as an Orange picker, hoping to move on to Germany one day. A couple of weeks ago he met Saikou. The Senegalese is a little older than Eric and has just arrived at Rosarno. He was held up in a detention camp for the last six months, before becoming his papers recognizing him as a political refugee. Without money or a place to turn to, he followed the rumors that promised work on the Orange plantations to Rosarno.

Eric witnesses the first shots that are fired at one of his friends. He directly calls Giuseppe, an Italian who is known among the Africans at Rosarno for helping them since many years. Peppe and his friend Michele instantly drive to the hospitals where the wounded Africans are brought to. Just a couple of hours later the revolt breaks out in Rosarno: the Africans build roadblocks and burn cars. Because of their experience through the work with the immigrants, Giuseppe and Michele become suddenly unofficial coordinators between personal of *Doctors Without Borders*, journalists and immigrants during the following nights and days.

After two days off state of emergency at Rosarno, Giuseppe and Michele are helping Eric and Saikou to escape from the town. Eric takes a train without a ticket to Rome and carries on to Germany without having a passport, whilst Saikou is brought together with many others to a detention camp in Bari by the police in busses. One year later he will have returned to Rosarno to pick Oranges again.

Interviews build the background of the dramatization and visualization in the form of a documentary animation feature.

### DIRECTOR'S STATEMENT

After I finished high school I lived in Italy for a year. Since then I feel a strong connection to this country, watching its social and political developments with great concern. But the question of illegal immigration is not solely an Italian problem. In my opinion it is one of the central social and political issues of the European Union. As it is very unwise and totally impossible to close our borders, our future depends on integrating



migrant populations. The history of mankind is shaped by streams of migration. How we deal with this question will therefore shape the future European society.

In my work as a film director I am often telling stories about human rights issues. I want to make films that make people think about the world we live in. With “CLASH!” I want to reach an audience which doesn't know everything about the topic of illegal immigration already. I want to get a young audience which doesn't watch the usual TV documentaries to think about the subject. That is one of the reasons I choose the form of animation to tell my story. I want “CLASH!” to be in its form entertaining, so its subject reaches a wide public. The rhythm of the film will be fast, the visual style gritty and colorful.

Another equally important reason for choosing the unusual form of an animated documentary is the almost unlimited possibilities of visualizing every situation. The film can go from an interview to the actual event or right into a dream without a change in its visual style, and thereby creating a very smooth and unified storytelling.

In the end, this film lies in its form somewhere in between documentary and fictional drama based on real events, which is also a motivation for me to push the limits of cinematic form and storytelling, following great examples like the acclaimed films “Waltz with Bashir” or “Persepolis”.

## DIRECTOR'S PROFILE AND FILMOGRAPHY

Jakob D. Weydemann / Director

After his community service in Milano/Italy he works his way up from Set-Assistant of a TV-Series to 1. AD of a feature film. He studies at the “New York Film Academy” and the “Filmschool Hamburg – Berlin” and is a guest student at the “German Film and Television Academy Berlin”.

In 2008 he completes his film directing studies at the “Centre d'Estudis Cinematogràfics de Catalunya” in Barcelona/Spain with the short film *Pura Imagen (Pure Image)*, which gets invited to the Talent Laboratory at the RIFF Reykjavík International Film Festival, among other festivals. In 2011 he is participant of the Sarajevo Film Festival Talent Campus and the media-dialog “Voces Jóvenes” in Mexico City by the Deutsche Welle Akademie.

2011	“Cine en el desierto” (Documentary, 15 min.) Short, HD, color Weydemann Bros. GbR “Exhumation – A lovestory” (Fiction, 35 min.)	in postproduction
2010	Short, HDCam, color Weydemann Bros. GbR	released
2009	“Summer in Berlin” (Fiction, 3x 6 min.) Webseries, HD, color Weydemann Bros. & Hahn Film AG	released
2008	“Pura Imagen” / Pure Image (Fiction, 8 min.) Short, Super16, color Weydemann Bros. GbR & C.E.C.C. & leitmotiv film GmbH <i>*won rating “precious” at German FBW</i> <i>*invited to various festivals including: Reykjavík International Film Fest, Beginning St. Petersburg, Golden Lion Taipei, Int. Student FilmFest Cergy Pontoise, Malta Golden Knight, etc.</i>	released

## COMPANY PROFILE

**Weydemann Bros.** produces films for the national and the international market. We have a vision of a narrative cinema that is both entertaining and political. For us film is always a critical look at the world and the times we live in. With our films we do not only hope to get people laughing & crying, but to inform them and inspire them to contemplate.

Weydemann Bros. GbR was founded on November 1<sup>st</sup> 2008 in Berlin, Germany and opened a second office on January 1<sup>st</sup> 2011 in Cologne, Germany.

Weydemann Bros. is grantholder of the AV Gründerzentrum 2011. Films of Weydemann Bros. are winners of the Robert Bosch Co-Production Prize 2010 and 2011 and the Gerd Ruge Grant 2010 and 2011. Weydemann Bros. is member of EDN - European Documentary Network.