WE ALL WANT TO ESCAPE TO PARADISE, WHAT IS PARADISE IS NOT WHAT IT SEEMS ....

-a feature length production, after a screenplay by Delia Antal-

28 FILMS LTD. & AVANTI PRODUCTIONS

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DORA

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LOGLINE

DORA is the dramatic story of a young Romanian girl from a village deep in the eternal Transylvanian countryside, who dares to broaden her horizon and finally decides to escape to the West.

EXECUTIVE SUMMARY

Dora is an awareness film and raises important issues about cultural differences, bullying and immigration...

The producers will enter DORA to festival nationally and internationally. The producers are looking to secure distribution in the UK, prior to submitting DORA to the first international film festival – Cannes 2011 -. Also, distribution offers are welcomed to be reached for US, Europe, Australia and other countries. The producers will be organising a private screening in London for sales agents and distributors in the next months.

The cast and crew of DORA have committed themselves legally for the two months shoot of the film in 2010, in two different countries, UK and Romania.

CHAIN OF TITLE

The ownership of the Script currently lies with the Scriptwriter, who is also the Executive Producer of the Film.

The Script is the Property of Delia Antal.

The Script is currently optioned by 28 FILMS LIMITED – the “SPV” II and shall transfer with clean and full title to the SPV on completion of the Agreed Fee.

SYNOPSIS

Romania 1996, six years since the communist regime has ended. Ceausescu and his wife have been executed, yet the people are still living deplorable lives. Passports are scarce, travel and the western lives seen in magazines and on TV no more than fantasy.

Dora is the tragic story of a young Romanian girl from a village deep in the Romanian countryside, who decides to escape. When the dreamy-eyed, devout Orthodox Romanian girl finds out that her cousin smuggles desperate local villagers to the West in his truck, she believes that her lifelong dream to meet Diana Princess of Wales is finally coming true.
Dora, a university graduate, leaves Romania in a heartbeat, promising to repay her cousin for the terrifying journey as soon as she enters London's squalid illegal alien work force, always keeping her dream to meet Diana Princess of Wales firmly in her sites.

Smuggled in the back of a furniture van, Dora travels 1900 km to London... Her life is about to change beyond belief... Landing in a grey suburb outside London, possibly one of its most ordinary and dull towns, using all her 'charm' and intelligence it's not long before Dora lands herself a position in a 5 star Hotel as a chamber maid. There, Dora meets a real gentleman (Duke) who falls in love with her immediately, but she'll never date an old man. She hates old men, because of her abusive, alcoholic father, who used to beat her up and wanted her to marry a peasant, to get her out of his life. He never appreciated her or respected her efforts to obtain an education.

After the initial novelty of London life wears off and considering that Dora hasn’t caught a glimpse of Princess Diana yet, she begins to miss her family desperately. Through a stroke of luck and more than a little daring: by stealing an Irishman’s passport, with a photograph which is the spitting image of her brother ‘Daniel’, whilst cleaning a room at the hotel, it is not long before Dora managed to get her beloved brother Daniel over the border into England. She’s also stumbled onto a sure-fire way to rise up in the world. Her life is about to change.

Dora’s life is starting to prosper. Not only she is falling in love with Julian, a barman from the hotel, but also she’s setting up a people trafficking business, selling stolen passports to her friends back home. She is making more money than she could have ever dreamed. All is going well until, dissatisfied of not being able to leave Britain to visit her family, she approaches Charlie, who supplies false passports and papers... at a price.

Dora embarks on a life of stealing and selling passports to Romanians, while her brother works illegally on a building site, expertly dodging the immigration officials and police.

All is going so well for Dora and Daniel, but when Diana Prince of Wales dies in Paris and Dora’s adoring boyfriend Julian turns out to be engaged to a posh English girl, Dora is obviously devastated and realizes that her plans to rise up in the closed, cruel world of London will never happen.

Now, more than ever, Dora wants to be an independent businesswoman in Romania, owning her own travel agency. All she needs is the visa to travel back and forth, which cost her not only all her savings, but also her most prized possession: her virginity.

So, she has a visa, she’s broke and she’s out of her mind, because
she’s been raped and that goes against her whole value system, as he will never be seen pure in her community again.

After Charlie, the con artist, rapes Dora, Daniel seeks revenge and returns to the scene of his sister’s shame, not only stabbing Charlie, but stealing back all the money Dora paid for her visa.

Dora, after all these bad experiences, converts from a sweet girl with principles, into a devil. She travels to Romania to scout out her travel agency and see her family. While she is there, she is made more self-conscious of her non-virgin status, as people seem to scorn and look differently at her.

Her home village she loved, people she loved, adorable family, all looked different. Is it because she changed or they changed? Dora feels like she does not belong in this place anymore.

In London, Daniel is followed by troubles every single working day, that he decided to return home for good. The net is closing... the immigration people are after Daniel and now Charlie and his gangsters want him, too. Diana Princess of Wales has died a tragic death... Heartbroken, Dora agrees with Daniel that now is the time for them to leave UK, but before they will depart she persuades her brother, giving in the dark side of her nature, to let her traffic another ten people into the country, ten people she is morally obliged to help, as she charged them half the money as deposit. The money will set them up for life later.

Dora leaves for London one more time, against her brother wish, who was desperately trying to come back home.

Finally, Dora arranges to meet Daniel at the airport to return home to Romania, but before she goes, she needs to steal a few more passports from the guests at the hotel she works, when she bumps into The Duke, who insists its his biggest pleasure to give her a lift. An almighty chase across London ensues... Will she make the plane on time or will the immigration cops or Charlie get to Daniel first. Is The Duke, an old man like the rest, is he her ”father's ghost” or is he an angel?...

At her new home in the South of France, in a darkened room, Dora sets up a shrine for Daniel. She goes through huge doors onto a bright, sunny Mediterranean veranda, where The Duke surprises her with an invitation to the Queen's Ball and a gorgeous frock to wear. If only People's Princess would have been alive... Dora’s dream would have been complete...
DORA (2011) - Director’s Statement

DORA is based on true events and inspired by common truths that come along with transcontinental migrations. The script takes us deep into the heart of a naive young woman who abandons familiarity in search of a new life.

DORA portrays Romania as a new nation struggling to find its identity after the brutal collapse of a terrible communist dictatorship. The plight of a newly liberated Romania is tough and life has yet to change for its people. One young woman, Dora, is intelligent and determined to escape to what she thinks is a better world.

I chose to direct this script, as it is very close to my heart. After brainstorming and lots of research to find the best director for DORA, a director who can relate to the story, I was advised that I would be the best person to direct it, as I wrote it and the events happened directly to me and the people I was surrounded by. Of course, there is a little bit of salt and pepper added to the story. It is original, in respect of a feature length film revealing a new found Europe for the Eastern European countries and the new phenomenon that spread all over European Union: mass migration into the West. There were several million people migrating from all Eastern European countries, choosing both legal and illegal ways, and unfortunately nowadays the story continues.

With the need to make the most of the assembled crew and cast over two countries, we managed to obtain several cameras for the shoot. We aimed to get the camera in amongst the action and the characters. At times there was a free flow of action and we let the camera role to see characters reactions and how their relationships developed during the course of the filming.

We were trying to achieve very naturalistic reactions - in terms of the actors and extras in Romania, we were able to film real interactions and people woven into the scenes in which characters had specific objects and dialogue. This was also the case with some of the London’s DORA at home shots.

DORA is a character going through many changes; our lighting often reflected this, as did the camera work. We were happy to take intense close ups of the land, community and portraits of characters such as Dora’s family, to build up connections and express emotions. The music, also a reflection of these emotions, through tones and beats manage to fuse itself to the feelings
The script is often to the point, but there was time for experimentation. All members of the film were eager to work until we got the right feel and some improvisation was needed, too.

The topic of immigration is one that affects all nationalities (in fact the cast and crew covered over 20 nationalities). In Dora’s case she was chasing a dream born from images that only captured a happy moment, those glossy magazines pictures, which were an ‘essence of truth’. They only occupy a ‘fragment of time’, which will fade like a perfume with the reality that Dora does not belong to the world she dreams of, but must create it. Every time Dora smiles she is in these moments, but she is unaware of the cost of her dreams and journey until it is too late... But is it? Is the price a high one or an unavoidable one? These questions will always be there in Dora’s mind, as in the minds of all who are displaced either through events or desire.

This is not just a story about immigration and discrimination. It is a story about choices and dreams. The story brings Dora to life in an honest manner. Dora has her high moments and her lows, but in the end, she never lets go of her dream to accomplish something big.

DORA is a story that almost every one in the world can relate to, and I hope they will open their minds and hearts to this unique tale.

Delia Antal
28 FILMS LTD.

28 FILMS LTD. is a new film production company in the British film landscape, launching itself with this first feature film: DORA (2011).

28 FILMS wishes to create inspiring, educative and provoking films, which are reflective of diverse contemporary culture and economic times. We are striving to attract new audiences by creating uncompromising issue-led films, which are relevant to modern day life and accessible to large audiences.

Casting experienced and emerging talents, we aim to create opportunities and an excellent creative environment, giving the actors the great chance to make their mark within the exciting and never resting film industry.

28 FILMS endeavours to provide high artistic standards, making every production an enriching experience for both crew and talent.

Our work is innovative, stylish and emotionally compelling. As creators, we are keen to break boundaries, encouraging distinctive writing on current, yet 'silent' issues.

FUTURE 28 FILMS Ltd. PROJECTS:

CHELSEA GIRLS
(feature length film)
- script in development -

It seems the centre of the Universe, the happening place of all possible and impossible things you can imagine or dream of. It is the village of Chelsea, in the amazing city of London, one of the major capitals of the world. Chelsea is the place where dreams can become reality.

Beautiful people, houses, churches, monuments, museums, parks, shops, cafés, bars and all the posh clubs... Two types of people: filthy rich and the very ambitions ones, professional or gold diggers. Everybody loves to enjoy himself or herself, have fun. But what fun means in Chelsea? Different things for different people, but for most people having fun means getting laid. For guys is fine, they believe in changing women like socks, but the girls... the wealthiest of them are called sluts, the ones that are fishing a rich man to marry to or at least pay their bills are called hookers. Funny or weird, we all do exactly the same thing, but in different ways. Such a mixture of people!

Sadly, normal sex is boring, so what is fashionable now a days? Not a new sex toy, but a very ancient custom: orgies! Yes, Romans were here, too. It's all about money, sex, alcohol, drugs, cars, and designer clothes. If you are not wearing the last collection of whatever designer, you do not belong here. Yes, we live in a superficial world...
AVAnti Productions

AVAnti Productions is a film & theatre production company, established in 2009.

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AVAnti Productions is co-producing the feature length film DORA, together with 28 FILMS LTD, who acts as Executive Production Company. Their support will come as an investment in the production of DORA.

AVAnti Productions' constant input reflects in managing the entire production of DORA during first two important film production processes: pre-production and production, but also securing a cast for the film and organising the casting process in two different countries - UK and Romania. AVAnti Productions will continue to support 28 Films Ltd. during the last process of the film production: post-production, as well as securing distribution for DORA (2011).

Future AVAnti Productions's film projects:

**ORADOUR: 1944 War Crime**
(featue length film)
- script in development -
first ever feature film based on the Nazi massacre from Oradour-sur-Glane, France.

The Wainers are a Jewish family, managing to flee Krakow just in time, before Nazi Germany invaded Poland. They'll look for new countries with new identities, giving up precious relationships and themselves, only to be caught in the same cruel history web years apart, in Oradour-sur-Glane...

Currently attached to this project are: Stephen M. Hunt (writer), Veronica Lazar (Producer / Casting Director) and actors: the great Brian Blessed, Hildegard Neil and Mihai Arsene.

Investors & Sponsors are welcomed in our production team.

**PRINCIPAL CAST:**
DORA

Delia Antal
www.deliaantal.com
Spotlight view PIN: 7817-7868-9206

Delia is a London based actress, who studied both in London and Los Angeles, in the pursuit of an acting career. Delia is following in the new Hollywood trend of screen writing, directing and acting for the same film, in this case: DORA.

Delia latest appearances include feature films NICE GUYS as Virginia and VEER, as well as a few stage performances in the London.

THE DUKE

Julian Bird
www.julianbird.com
Spotlight view PIN: 8615-4506-7979

Trained at the Central School of Speech and Drama in London, after a successful career in medicine, Julian Bird opted to continue in the family tradition of entertainment industry.

Julian Bird latest appearances include the popular TV series of THE TUDORS, as Bishop of London and many stage performances.

CHARLIE

Mihai Arsene
www.mihaiarsene.com
Spotlight view PIN: 9295-9051-7667

Mihai is a very experienced stage actor, that started his acting career in 1992 and performed on the stage of several well-known Romanian theatres, including the prestigious National Theatre of Craiova, his permanent base, where he worked with internationally acclaimed directors like Silviu Purcărete and the regretted Master Vlad Mugur.

Mihai is now continuing his acting career in the UK, being the first Romanian actor to perform in West End.
Mihai latest appearances include Edinburgh Festival Fringe 2010, with his one man show from Leicester Square Theatre - A Sense of Delicacy by Chekhov, but also Brighton Festival 2010, as Leonid Gayev in the hugely praised and sold out production of Before I Sleep, inspired by Chekhov's Cherry Orchard.

**MASHA**

Sophie Brabenec

[http://www.imdb.com/name/nm3651269/](http://www.imdb.com/name/nm3651269/)

Spotlight view PIN: 5816-4539-7947

Sophie is an Australian actress of a mixed heritage, currently following her acting career in London. Trained in Melbourne at The National Theatre, Sophie's career developed both on stage and on screen.

Sophie's latest appearances include the feature films Love Tales as Tamsin Sailors, Dream Candy as Susan Andrews and a stage performance at Cock Tavern Theatre in London, as Libby Meyer in The Present.

**JULIAN**

Ian Knauer

[http://www.imdb.com/name/nm1016398/](http://www.imdb.com/name/nm1016398/)

Spotlight View PIN: 6214-6722-0522

Ian is a very experienced stage actor who has performed all around the world - Japan, China, the UK, Canada and all across the US, including Broadway. He has performed with Reba McEntire, Paul Sorvino, David Hyde Pierce, John Davidson, Kathryn Crosby, Larry Gatlin, and Mac Davis.

Ian is originally from the US and is now following his acting career in London. Film credits include: By Jeeves (Really Useful Films), Coincidence (Hotmilk Films) and Pearl (Mavericks Film).
Mircea Tudosa
http://roteatru.socialgo.com/members/profile/3

Mircea is a young Romanian actor, trained at the Ovidius University in Constanta. Since graduation he has performed on the stage of Ovidius Theatre and National Theatre of Craiova. Mircea is making his début on screen in a feature length movie with Daniel's part.

SANDRA

Judith Musil
www.simon-how.com
Spotlight View PIN: 0457-9085-3457

Judith is an actress of German and Czech heritage, trained at the famous Lee Strasberg Institute in New York, but also in London. She is now pursuing an acting career in London.

Judith is making her début in a feature length film with the role of Sandra, the hotel manager.

Her latest work include: a lead role in the short film 'My Solitude', which is scheduled to be shot as a feature film in 2011. Her latest stage appearances were in 'More Light' at the Arcola Theatre, 'Who Will Carry The Word' at the Courtyard Theatre.

KEY PRODUCTION PERSONNEL

Delia Antal - Writer / Director / Executive Producer
Veronica Lazar - Producer / Casting Director / Production Manager
Christopher Cole - Director of Photography / Cameraman
Tabitha Beckham - Director of Photography / Cameraman
Oliver Jenewein - Film Editor
Gautier Galard - Composer
Angus Young / Tony Honickberg - Still Photography
Thomas Lapidus - Marketing Director
LOCATIONS

Filming of DORA is split in between two countries: United Kingdom and Romania.

During pre-production visits, all locations were confirmed and authorisations were agreed. 28 Films Ltd. worked together with AVAnti Productions in finding filming locations and negotiating a rental package deal for each location.

In the UK, filming locations include:

- in London:
  - Isabel Kristensen Couture shop
  - Coquine Club
  - Valmont Club
  - Scalini restaurant
  - 2 different flats: one in Chelsea and another in Collindale
- Stoke Park Hotel in Birmingham
- Shoreham Airport in Brighton.

In Romania, filming locations include:

- a Transylvanian village in Bihor, Ciutelec
- an old small farm
- the village shop
- the village church
- private agricultural land.

The shooting of an internationally feature film in the village of Ciutelec has been very welcomed. As we were shooting on location in different houses in the village, shops and farms, the film has a real community feel, as local authorities, shopkeepers, farmers and other villagers became involved in accommodating the production alongside their daily lives.

A few location photos:
CIUTELEC, Romania – 2nd unit
LONDON, UK - 1st unit
and many more... a flat, a hotel, different streets, cars, etc.

MARKETING AND SALES PLAN

The producers will enter DORA to festivals nationally and internationally. 28 Films Ltd is currently recruiting a Sales Agent and looking forward to meet with distributors to secure deals of distributions in UK, Europe, US, as well as other countries worldwide. Television adaptation and DVD distribution will provide back-end exploitation.

Marketing Plan: Summary

DORA is a character lead drama. The lead character takes us on a life-changing road trip from her life in the country village of Ciutelec to the hard realities of life as an immigrant in the Western Europe and particularly in London.

OUR VISION:
The script is a character driven story; it's an original educative story about immigration from all over the world to London. Some make it, some do not. How they come in, what they think the place is like, what they discover when they arrive, how the place changes them and ultimately how they end up. The plot is not very simple, as the character goes through life changing experiences.
The script tells a human-interest story with characters that depict very well the nitty-gritty reality of the illegal immigrant life in the Western Europe.

AUDIENCE

DORA's targeted audiences are:

- **Key audience for DORA will be both females and males between 15-45 years old**, the ones that fall in the most popular age category for immigration purposes. DORA is an attractive and interesting film for this audience, as it is a lesson about immigration in London. DORA tackles subjects not easily developed in a feature length films, but usually in documentaries: the black market workforce in Britain and illegal immigration. The depiction focuses on the journey of a young woman used with a rather slow pace of life in her wonderful Transylvanian village, that suddenly chose to leave it all behind for a better future in the West. It is a journey of discovery, that many Transylvanians followed after the communist regime collapsed in 1989, leaving empty villages behind and becoming a migration phenomenon. Dora, our lead character, will have to change, to adapt fast to the rat-race of the new life, or else... there is no place for her here, either. Back home, in her village life, Dora had to deal with a rather bullying community, as you care about what people say or judge about you, although they are not supposed to judge anybody..., especially when you are passing beyond puberty age and become an adult.

The message of the film is a lesson in illegal immigration and we hope that will raise awareness about this developing phenomenon across Europe, but also internationally. Choosing the path of illegal immigration will make you face your worst nightmares, some you've never imagined. We hope DORA will make certain individuals to become aware of the gains and the loss of such a path, which proves tragic for some, in this case Dora's brother - Daniel.

- **Another target audience for DORA will be adult males between 55-75 years old**, the ones that will contemplate what beauties of other nations have to offer, although the age gap in between them is almost a generation. These people are usually the ones that built an empire and overlooked their own personal life, leaving it behind. Now, at their second age, they realised they are alone...

The Adult audience interested in DORA will be targeted through a strong presence in international and national film festival, starting with Canned Film Festival 2011, where DORA will be first submitted, as the director is making her début in directing a feature film. Nominations and hopefully awards at major international film festivals will be a welcome bust to increase the key audience. Our Festival Strategy is related to the level of
profile leading to exposure and we aim to enter DORA at, to name just the most important ones:
- Cannes Film Festival, May 2011
- Edinburgh International Film Festival, June 2011
- Venice Film Festival, September 2011
- TIFF Toronto Film Festival, September 2011
- Raindance, October 2011
- British Independent Film Festival, November 2011
- Sundance, January 2011
- Berlin Film Festival, February 2011
- London Independent Film Festival, April 2011.

- Ethnic and international audience: The international cast and the start of the story on foreign European land, will attract a European/foreign audience, but also the journey of discovery into the life of an illegal immigrant will appeal internationally as a story untold of a subject carefully made tabu till now. Britain is an extremely diverse country, unlike other countries in Europe, where immigration didn't have such a huge cultural impact. London attracts like a magnet people from all over the world. DORA is developing, till one point, an untold story of each of these people that choose the path of illegal immigration.

Selling Points:

A UNIVERSAL THEME: The Theme of Immigration is universal and is explored through Dora and secondary characters, such as Daniel or Masha. DORA approaches this theme as a clash of cultures, where one culture is traded for another one, in the pursuit of a feeling of belonging.

OTHER SELLING POINTS:

- A FEATURE BASED ON TRUE STORIES
- THE THEME OF DISCRIMINATION BETWEEN IMMIGRANTS THEMSELVES
- LONDON, WORLD'S MAGNET CITY
- ROMANIAN BEAUTIFUL LANDSCAPES
- YOUNG & DIVERSE CHARACTERS
- ROUGH SEX SCENES AND EROTICISM

MARKETING/DISTRIBUTION STRATEGY

Industry trends:

Domestic: UK Cinema admissions for the first six months of 2009 were 83.5 m, the highest since 2002 and 15% up on 2008. The top UK
film were 2 dramas: *Slumdog Millionaire* (£32m), followed by *The Boat that Rocked* (£6m).

**Source:** UK box office – H1 2009 – UK Film Council Research and Statistics Unit

**MARKETING BUDGET FOR DORA** – to be negotiated after discussions with distributors.

**STRATEGY:** 28 Films Ltd. Will work alongside the distributors in ensuring that DORA gets as much exposure as possible throughout its intended theatrical release. 28 Films Ltd. believes that film festivals play an important part in raising the industry's awareness (and ultimately the public's awareness) of a film. Recent examples are *GYPO* – produced by MEDB films. This small independent film did well at select festivals, therefore picking up a distributor and hence a way into the market. Although we consider festivals very important to raise the profile of a film, as DORA is a British production we will approach UK distributors after submitting the film to the first film festival – Cannes, 2011 – by holding a few private screenings at BAFTA headquarters, in an attempt to secure UK release and raise interest of distributors worldwide.

Ultimately, our marketing strategy will include an advertising plan (billboards, newspapers and magazines), a PR & media relationship plan (national and local TV and radio interviews, targeted film magazines and 'young' and 'people' magazines, digital channels).

**DISTRIBUTION:** Many independent films find their audience slowly and methodically. Rather than opening on a large number of screens, with the associated cost, they can have a smaller opening theatrically, allowing the film to find the audience before branching out into more and more theatres. *Little Miss Sunshine* and *Juno*, both started on only seven screens each, before the average screen takings encouraged the distributors to open it to a larger audience topping out at a modest 1,602 and 2,543 screens respectively. The films attractiveness to distributors is based on the uniqueness of the storyline and the special audience segment for the type or genre of film targeted. DORA fits specifically in the independent realm and as such we will be looking for an independent distributor, but not only.

We also plan to take advantage of the opportunity given by the digital cinemas. Television adaptation and DVD distribution will provide back end exploitation.