

WIP Latam

PREMIO DE LA INDUSTRIA
WIP LATAM

“Los domingos mueren más personas / Most People Die On Sundays”

Iair Said (Argentina)
Países de producción: Argentina - Italia - Suiza

PREMIO EGEDA PLATINO INDUSTRIA AL MEJOR WIP LATAM

“Los domingos mueren más personas / Most People Die On Sundays”

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ALEX ABRIL

Premios del XVIII foro de Coproducción de documentales Lau Haizetara

PREMIO IBAIA – BILIBIN CIRCULAR
“Yo terrateniente”

Rodrigo Demirjian
Producido por Tourmalet Films, AH! Cine (España - Argentina)

PREMIO DOGWOOF

“December”
Grzegorz Paprzycki
Producido por Telemark, Just a moment (Polonia - Lituania)

PREMIO IBAIA-ELKARGI

“Pulso”
Victoria Alvares, Quentin Delaroche
Producido por Revoada Produções (Brasil)

WIP Europa

PREMIO DE LA INDUSTRIA
WIP EUROPA

“Mannequins (wt)”

Michael Fetter Nathansky (Alemania).
País de producción: Alemania

PREMIO WIP EUROPA

“Mannequins (wt)”

Michael Fetter Nathansky (Alemania)

Premios del XII Foro de Coproducción Europa-América Latina

PREMIO AL MEJOR PROYECTO DEL XII FORO DE COPRODUCCIÓN EUROPA-AMÉRICA LATINA

“Todo esto eran mangas / These Were All Fields”

Daniela Abad Lombana (Italia). Países de producción: Colombia

PREMIO DALE! (DESARROLLO AMÉRICA LATINA-EUROPA)

“Little War”

Barbara Sarasola-Day (Argentina). Países de producción: Argentina - Países Bajos.

ARTEKINO INTERNATIONAL PRIZE

“Los días libres / The Days Off”

Lucila Mariani (Argentina). País(es) de producción: Argentina - Brasil.

Premio Ikusmira Berriak

PREMIO - ELAMEDIA EUSKADI
A LA POSTPRODUCCIÓN

“After The Night, The Night/ Después de la noche, la noche”

Naomi Pacifique
País(es) de producción:
Suiza - Países Bajos

San Sebastian Industry Awards: Most People Die on Sundays, Mannequins Win Double

CALLUM McLENNAN

Iair Said's *Most People Die On Sundays* and Michael Fetter's *Mannequins* took two prizes each as Daniela Abad Lombana's *These Were All Fields*, also triumphed Wednesday at San Sebastian Festival's prize ceremony for winners at its main industry competitions: the Europe-Latin America Co-production Forum and WIP Latin America and WIP Europa pix-in-post showcases.

Also among winners were Barbara Sarasola-Day's *Little War*, Lucila Mariani's *The Days Off* and Naomi Pacifique's *after the night, the night*, the latter heading home with the trophy at San Sebastián's Ikusmira Berriak, seen as a pivotal young talent residency in Spain.

Said's second film uses a sweet and sour comedy tone to follow the vicissitudes of a young homosexual Jew when he has to go home to face his father's last days. Prizes galore go to the winning film, ranging from sound mixing, digital effects, translation, and subtitle localization, to post-production coordination, sound design, and guaranteed release in Spain. It also picked up the Egeda Platino Industria Award for best WIP Latam title, carrying a €30,000 (\$31,800) cash prize to the lead producer.

The talented Aenne Schwarz (*All Good*) stars in Michael Fetter Nathansky's *Mannequins*. A romantic drama set against a social bac-



Most People Die on Sundays.

drop about the magic of falling in love and the painful process of falling out in one of Europe's biggest mining areas, the project participated in the Cutting Edge Talent Camp of Mannheim-Heidelberg. Winning both WIP Europa awards puts Fetter on a roll, having co-scripted Sophie Linnenbaum's Karlovy Vary 2022 hit *The Ordinaries*.

Tasked with selecting standout projects from a strong field in the Europe-Latin America Co-Pro Forum were Frédéric Cornet, managing and artistic director of Belgium's Cinema Galeries; Basque-based producer Izaskun Arandia, and Maru Garzón, artistic director of the Los Cabos Film Festival in Mexico.

Their pick for best project was *These Were All Fields*, set up at Medellín's La Selva Cine, a producer on Laura Mora's 2022 San Sebastian winner *The Kings of the World*. It tells the story of a teenager who has to face the truth about her father's hidden life, while building a relationship with her mother for the first time – all set against the back-

drop of Colombia's terrible violence of the '90s.

Further accolades at the Forum went to Sarasola-Day's *Little War* and Lucila Mariani's *The Days Off*. The latest as a director from Sarasola-Day, having produced the current San Sebastian competition title *Puan*, her film is set in 1982 at an Anglo-Argentine community in Argentina, as the Falklands War is about to unfold. Judy, 55, dying from cancer, determines to pass on in times of war, the “weapons” she believes her little granddaughter will need for life after she is gone. Their film is inspired by Sarasola-Day's own grandmother.

Lead produced by Paula Zyngierman and Leandro Listorti's Maravilla-Cine in Buenos Aires, Lucila Mariani's debut turns on her cousin telling Bego (11), who's at a summer camp, that she can switch realities by shifting, a viral technique on TikTok. However, when everyone around her faints and falls ill, she begins to realize that things might be more complicated than just an internet trend.

Leaving San Sebastian with the Ikusmira Berriak Award for *after the night, the night* from Swiss-Dutch multi-disciplinary artist Naomi Panique. Exploring monogamy, Amsterdam, and all facets of relationships, it is slated to be delivered in 2025. Until then, it will be taking this boost to developing the projects to go as far and as well as they can.