

DEADLINE | HOLLYWOOD

Basil Iwanyk's Thunder Road Sets Development Fund With Film House Germany

By MIKE FLEMING JR Monday June 23, 2014 @ 7:53am PDT



Former Warner Bros exec-turned-producer [Basil Iwanyk](#) makes the kind of star-driven big-budget films that offshore distributors were salivating over but couldn't find enough of during Cannes.



After previously leveraging that into a deal with London-based Cutting Edge Film Group that gives it music rights to five movies in exchange for development funding, and another with Italia Films and China-based Fundamental Films that promised Italia distribution rights in Greece, Turkey and the Middle East, and Fundamental releasing rights in China in exchange for a high seven-figure fund, [Thunder Road](#) has now closed a partnership deal with Christian Angermayer's [Film House Germany](#) that amounts to a mid-seven-figure deal over three years.

This comes as the two companies are collaborating on several projects, including *Ride Of The Valkyries*, a fantasy film based on the German Nibelung Saga. The first project they'll hatch from the new deal will be [No Quarter](#), the Alessandro Camon/Michael Wilson-scripted drama about two Iraq War vets who take different paths when they return home from the Marines. At Cannes, Iwanyk joined as producer on *Ivanhoe*, which is being done by Film House subsidiary Eoli Tossell.

The deal gives [Thunder Road](#) the ability to buy and percolate material without permission from a studio. Iwanyk isn't the only one doing that; it is becoming a survival mechanism for producers these days. More of them are cutting out the middle men and pre-selling distribution in offshore territories, keeping the rest of the rights.

“It all starts with the script, but the irony is that development money is the hardest to find,” Iwanyk said. “Christian and the team at Film House Germany understand that. We’ve had a great time working on our current mutual projects and look forward to many more.”

Said Film House subsidiary Summerstorm’s Gabriela Becher: “At a time when the international market keeps growing in importance for independents, a more systematic approach to U.S.-European collaboration makes a lot of sense, not just in the development but also the production and financing of projects.”

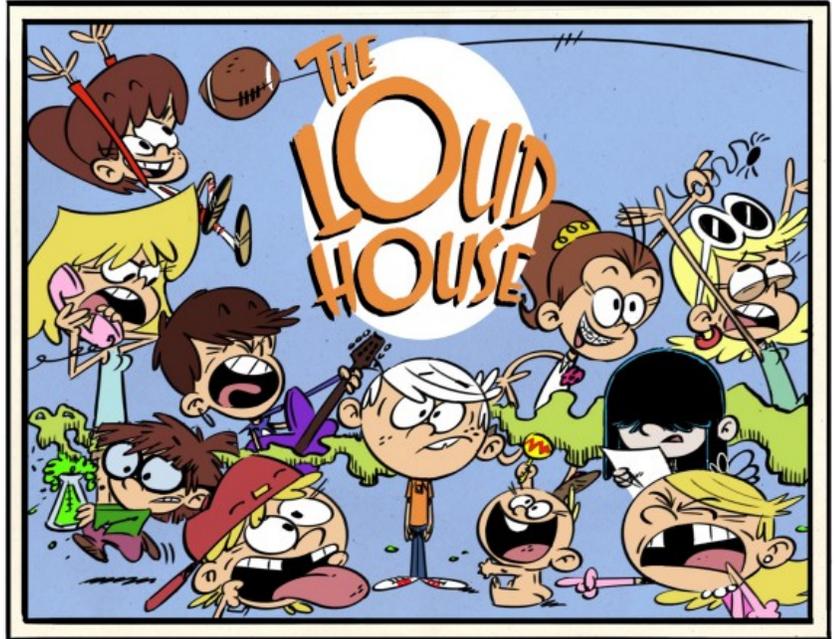
Thunder Road’s upcoming films include Millennium’s *Expendables 3*, the Jeff Bridges-starrer *Seventh Son* at Legendary/Universal, the Keanu Reeves-starrer *John Wick* at Summit, the Alex Proyas-directed *Gods Of Egypt*, New Regency and Ubisoft’s *Splinter Cell* with Doug Liman directing Tom Hardy, and the Denis Villeneuve-directed *Sicario*.

This article was printed from <http://www.deadline.com/2014/06/basil-iwanyks-thunder-road-sets-development-fund-with-film-house-germany/>

Nickelodeon Greenlights 'The Loud House' From Its Animated Shorts Program

By THE DEADLINE TEAM Thursday June 5, 2014 @ 10:10am PDT

[Nickelodeon](#) has ordered 13 episodes of *The Loud House*, from first-time creator Chris Savino. The animated series, about a chaotic life growing up in a huge household, is based on a short from Nick's 2013 Animated Shorts Program. This is the first project from that initiative, launched in 2012 and designed to identify and develop original comedy-driven content for kids. Pitches chosen are developed into animated shorts with the potential



to air on the network or live on the Nick App. The short from Savino (*Rocko's Modern Life*, *The Powerpuff Girls*) follows 11-year-old Lincoln as he gives an inside look at what it takes to survive in the bedlam of a large family, especially as the only boy with 10 sisters. It will air on Nick. The news today dovetails with Nickelodeon announcing the 11 finalists from its 2014 Animated Shorts Program. They are:

Francine by writer/comedian Katie Crown – The story of a strangely brilliant girl who battles a robot version of herself for her life and a slice of pizza.

Meat Pie vs. the Dark Ages by Nickelodeon director Gabe Swarr – Crusty boar Meat Pie is about to pull off yet another amazing con when he accidentally sells his beloved cousin to an axe-wielding wolf.

Shelf Life by Nickelodeon storyboard artist Robert Iza – While working at a warehouse full of everything, overprotective cat Ashley is driven to the brink of madness after her oblivious best friend Max gets himself fired.

Summer Memories by writer/director Adam Yaniv – Jason has 24 hours to find his missing tooth after a parachuting accident caused by his loyal but questionable friend Ronnie.

Ice Station Zedonk by Nickelodeon director Tom Parkinson – Stevo the Cheese Weasel's peaceful day of ice fishing is rudely interrupted by his slacker best friend, Bigbogs the Ice-Troll, when he invites the whole town to join in.

Night Crew by independent animators Caitlin Boyle and Tara Helfer – Two rat best friends, Buck and Lou, pursue a legendary giant hoagie to celebrate the anniversary of their friendship.

Planet Claire by Nickelodeon executive producers Chris Viscardi and Will McRobb – Claire's a girl with a big heart and a big mouth who's got her very own superhero and knows 27 different dances including the Spanish Vortex.

The Outsiders by writer Eric Bravo – When Miles drags his pal Gerald into the woods for a dance emergency, he has no idea it will lead to a sticky run-in with a hungry bear.

Leander, Dre and Cyppy by Nickelodeon storyboard artist Monica Ray – Leander is a young boy thrown into a world where magical creatures don't understand his odd human ways.

Ugly Mutt by PUNY Entertainment's Shadi Petosky and Dave Hagen – Ugly Mutt, an eternally optimistic dog takes on an unlikely challenge: getting a human baby adopted.

Bad News Bunny by California State University, Fullerton, graduate Tarryn Henderson – A stuffed toy bunny stuck babysitting two bored kids will stop at nothing to entertain them.

This article was printed from <http://www.deadline.com/2014/06/nickelodeon-loud-house-series-animated-shorts-program-chris-savino/>

DEADLINE | HOLLYWOOD

Beyond Another Sequel, 'Taken' Now Has Spoof Film Going With 'Tooken'

By MIKE FLEMING JR Monday March 17, 2014 @ 2:49pm PDT



EXCLUSIVE: [Elevative Entertainment's](#) Kelly Noonan and Cameron Van Hoy have set for a summer production start [Tooken](#), a spoof comedy described as a *Naked Gun*-style take on the



action/revenge drama. It takes particular aim at the Liam Neeson starrer [Taken](#), which is readying its third installment. Cameron Van Hoy and John Asher wrote the screenplay, and Asher is set to direct. Casting is underway.

Elevative co-produced the feature *Beneath* with Revolver Picture Co and has optioned the novel *Dog On It: A Chet And Bernie Mystery*, hiring Jason Filardi to adapt it. Paradigm reps Elevative. Asher is repped by Original Artists, Formation Entertainment and attorney Eric Suddleson.

This article was printed from <http://www.deadline.com/2014/03/beyond-another-sequel-taken-now-has-spoof-film-going-with-tooken/>

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By [Dr. Shelly Zavala](#) on April 26th, 2014

[Insights: Two Films with Personal Impact at NB Film Fest](#)



"BFF's" (U.S.)

Two friends, played by Tara Karsian and Andrea Grano (who wrote, produced and starred in this comedy) end up at a "healing retreat for couples" weekend. Both decided to go to just enjoy getting away with little thought to taking it seriously, but once there found themselves questioning their friendship and...could it be more than friendship.

Each is confronted with their own intimacy issues with men, and sharing moments about their lives that they had not shared with each other before brings them closer. While watching other couples and seeing how they had a better relationship than most made them question their friendship.

The movie ends with a twist that will leave you wondering.

Splendidly written and exquisitely acted, this film keeps you laughing as the other couples at the retreat act out the exercises given to enhance their intimacy.

I truly enjoyed the two main characters and the actors who were so well suited for the parts. There was a synchronicity and excellent collaboration between the two women.

In the real world Karsian and Grano have been best friends for more than a decade and that showed. The acting alone is worth seeing

“FF’s.”

“BFFs” screens on Mon., April 28 at 8:30 p.m. at The Triangle 2. For tickets, visit NewportBeachFilmFestival.com.

“The Goodbye” (Spain)

We all can relate to not wanting to have any regrets in life. “The Goodbye” will stir up a mixture of emotions and make you think about what you have and have not done in your own life. It certainly did this for me, leaving me browsing through my bucket list before going to bed that night, and making a commitment to myself that I will cross a few more items off my list this year.

“The Goodbye” is about four men in their twenties, each with a story to tell, each with a bit of quirkiness, each trying to find their own space in the world.

Their friendship is cut short by one of the young men dying of cancer. These men had talked about a trip they all wanted to take but never did. A letter left to his friends requested they take that trip through Europe, where they were to scatter his ashes while reading a personal letter addressed to each one.

The trials and tribulations of their personal lives, along with the reactions to the letters, makes this movie entertaining, emotional, funny, and even unexpected at times. It’s accompanied by wonderful scenes from different parts of Europe.

Even though I am of a different generation, it was easy to relate to some of the issues these young men had to deal with while on their journey: love, anger, sadness, family, friendships, and of course, death.

There is humor, drama and even some eccentric parts to “The Goodbye,” which incorporates a strong political message about Spain (where these men are from), including how difficult it is for young people today and their struggle to make a living due to the high unemployment rates.

In some ways these men are a mismatched foursome, yet their friendship has stranded the decades of their lives.

Of course the issue of love comes up within the movie, along with an honest look at how young men talk and relate to women and sex.

I found myself feeling a mix of emotions about the film, overall enjoying, as it aroused different emotions from making me laugh to making me want to cry. It also triggered that strong desire to want to make the most of my life, as it proves that none of us are guaranteed tomorrow, so go live it, which you will see each man figure this out for himself throughout “The Goodbye.”

“The Goodbye” screens on Sun., April 27 at 5:15 p.m. at Fashion Island Cinema 5. For tickets, visit NewportBeachFilmFestival.com.

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Source URL: <http://www.hollywoodreporter.com/review/goodbye-la-despedida-film-review-703808>

The Goodbye (La despedida): Film Review

10:35 AM PDT 5/14/2014 by Jonathan Holland

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Courtesy of Airedale Films

The Bottom Line

An enjoyable, undemanding trans-European buddy movie/romance which pulses with the same good heart as its characters.

Director

Alvaro Diaz Lorenzo

Spaniard Alvaro Diaz Lorenzo's second feature has been gathering plaudits on the US indie festival circuit.

A quiet revolution has taken place in Spanish comedy recently, with several film makers breaking with tradition to make films which are actually funny. This bold new trend started with *Spanish Affair* (currently in its 10th consecutive week at the top of the Spanish box office) and was followed by **Paco de Leon's** *Carmina and Amen*; now comes *The Goodbye*. A refreshingly unpretentious, good-hearted tale of three friends disposing of their friend's ashes in Europe, this is low budget, essentially home-made fare with much riding on the script and the characters, and the film delivers on both fronts.

The Goodbye has played at several festivals outside Spain (and picked up gongs at the London Film Awards and Austin's Cine Las Americas festival), but surprisingly, as yet no Spanish distributor has welcomed in **Alvaro Diaz Lorenzo's** superior follow-up to his 2007 sleeper hit *Love Expresso*.

FILM REVIEW: Nice and Easy (Libre et assoupi) [1]

A voiceover from beyond the grave informs us that the speaker, Jose (voiced by **Javier Godino**) has entrusted three friends the task. The trio in question consists of Manu (**Diego Paris**), a respectably married dentist back home who becomes a wild man when he's away; unemployed teacher Alex (**Bart Santana**); and accountant Toni (**Joaquin Abad**), who has recently broken up (again) with his girlfriend. Jose has left each of them a letter relating his true feelings about each, to be read out in front of the others at the Eiffel Tower, at Annecy, and at the Colosseum in Rome.

That isn't quite enough story to go round, and the first half of *The Goodbye* goes too heavy on local color, as our heroes wander admiringly around Paris and Annecy to a musical accompaniment which is generally laid on too thick. Things are just starting to lag when an injection of new interest arrives in the shape of Monica (**Marta Nieto**), like Alex an unemployed exile who has just arrived in Rome.

The film unashamedly revels in being politically incorrect, as conversations between thirty-something Spanish males are inevitably going to be -- especially given that thirty-something Spanish males are like twenty-something males in other places. Wives and girlfriends are obstacles in the way of freedom, i.e. happiness, and women's bodies are the subject of some tasteless, unreconstructed banter. But the dialogue, which sometimes drifts into the engagingly surreal, would be lying if these characters were any other way, and there is never the remotest danger of this nicely-judged script slipping into frat boy-style vulgarity for its own sake.

Another area in which *The Goodbye* doesn't pull its punches is in the characters' attacks on the Spanish economy and on the politicians who have turned Spain, as one character wryly notes, into 'the envy of Europe'. Neither Alex nor Monica would be there seeking work if unemployment at home wasn't the way it is, with Monica delivering one particularly vituperative diatribe which echoes similar ones to be heard every day in the streets, living rooms and bars of Spain. Could these explicit critiques of the country be making Spanish distributors nervous?

All performances are fine, though it's the easy, spontaneous chemistry between the boys that's the most important thing: as characters, Toni and Alex are on the thin side. They are basically a foil to Manu, a potent, bubbling comic creation, superbly and energetically played by a Diego Paris who promised such good things in *Expresso* and whose presence here is so strong that the film dies a little whenever he's not onscreen. Manu is the true spirit of *The Goodbye* -- generally foul mouthed, though often wittily, his winning compassion for his friends is just as real as the film's compassion for them is. Crucially to its comedy, there is a tender side to the film which is centered on the irrepressible Manu.

For long stretches, the score is cheesy, low-budget jazz, sounding too like elevator music. But the use of pretty indie folk songs of Australian **Rosie Catalano** go some way towards making up for it. An anecdote: lacking the budget for shooting permits at the Eiffel Tower, the gang apparently persuaded a kind-hearted local gendarmerie that the ashes they wished to scatter from it were actually those of a real friend.

Production: Airedale Films

Cast: Diego Paris, Bart Santana, Joaquin Abad, Marta Nieto, Javier Godino

Director, producer, screenwriter, photography, sound: Alvaro Diaz Lorenzo

Executive producers: Ricardo J. Ordonez, Anabel Ordonez

Music: Hugo Martin

Sound: Jose Luis Escalona

Sales: Alvaro Diaz Lorenzo

No rating, 84 minutes

Links:

[1] <http://www.hollywoodreporter.com/review/nice-easy-libre-assoupi-film-703007>

VARIETY

CANNES: Film Movement Acquires 'God's Slave' (EXCLUSIVE)



MAY 7, 2014 | 05:05AM PT

Movie marks multi-prized debut by Venezuela's Joel Novoa

John Hopewell (<http://variety.com/author/john-hopewell/>)

MADRID – Ramping up its slate of films from young, cutting-edge Latin American directors, North American distributor [Film Movement](http://variety.com/t/film-movement/) (<http://variety.com/t/film-movement/>) has acquired Venezuelan [Joel Novoa](http://variety.com/t/joel-novoa/) (<http://variety.com/t/joel-novoa/>)'s "God's Slave," a standout Latin American debut.

SEE MORE: Cannes Film Festival (<http://variety.com/e/cannes-film-festival/>)

Described as "riveting" by Anath White at RogerEbert.com, "God's Slave" also won Novoa selection for Variety's latest Latin America: Up Next, a ten-to-track of Latin America's rising director and [producer](http://variety411.com/us/los-angeles/producers/) (<http://variety411.com/us/los-angeles/producers/>) stars.

A gripping drama, "God's Slave" follows an Arab terrorist and Israeli secret agent as they embark on a collision course of clashing religious, political views.

Winning the Nueva Vision Award after its premiere at the Santa Barbara International Film Festival earlier this year, it also scooped top kudos at the Palm Beach Festival and at the Huelva and Lleida fests in Spain.

Film Movement will set a day-and-date theatrical, VOD and digital release in early 2015, and then bow "God's Slave" in home video.

Based on true events – the 1994 AMIA car-bombing in Buenos Aires, which left 85 people dead – "God's Slave" tracks Ahmed, trained since childhood as an Islamic terrorist, now assigned to execute a suicide bombing at a synagogue, and David, the cold-blooded Israeli special agent who will stop at nothing to prevent the attack.

As a young child, Ahmed witnessed his family's murder by Israeli terrorists; David also saw his brother blown up by a suicide bomb.

Produced by the helmer's father, [Jose Novoa](http://variety.com/t/jose-novoa/) (<http://variety.com/t/jose-novoa/>), a distinguished director in his own right ("Sicario," "A Distant Place"), "God's Slave" is, however, nuanced: Neither man, is defined solely by their extremist views. Ahmed, posing as a doctor, lives happily with his wife and young son; David's marriage is on the rocks, but he remains devoted to his wife and daughter.

With time running out before the attack, David zeros in on Ahmed as a suspect, his investigation culminating in violent, if unexpected, consequences.

Fast cut and jump-cut in editing, using flash-backs to get under the skins of its characters, "God's Slave" represents a stand-out example of the mix between character-driven entertainment and true-life inspiration which raises large issues. The mix is producing some of the outstanding films being made in Latin America today.

The deal was finalized this week by Film Movement's co-president Adley Gartenstein and VP of acquisitions Rebeca Conget, with Matthew Shreder and James Andrew Felts, partners at Continental Media.

"We were completely awestruck by Joel Novoa's stunning debut," said Conget.

"At Film Movement, we take great pride in discovering new talent, and we're particularly excited to add our first Venezuelan film to our catalog," she added.

"It is clear from the first few scenes of 'God's Slave' that Novoa is already an incredibly accomplished filmmaker, and we are thrilled to be the ones to be supporting the beginning of what is sure to be a long and successful career."

Film Movement's most recent acquisitions also include Sundance World Cinema Grand Jury Award Winner "To Kill a Man," from Chile's Alejandro Fernandez Almendras, another fast-rising Latin American director who meshes a drama-thriller and wider issues, plus Paolo Virzi's "Human Capital," a Tribeca Festival best actress winner for Valeria Bruni Tedeshi, and war photographer drama "1,000 Times Good Night," starring Juliette Binoche, Nikolaj Coster-Waldau and Larry Mullen.

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Noomi Rapace In Talks To Star In Mikael Hafstrom's Helmed Spy Thriller 'Unlocked'

By MIKE FLEMING JR Monday April 7, 2014 @ 4:48pm PDT



EXCLUSIVE: [Noomi Rapace](#) is in negotiations to join director [Mikael Hafstrom](#) in [Unlocked](#), the spy thriller produced by [Lorenzo di Bonaventura](#). The Peter O'Brien-scripted thriller made the Black List, and Rapace would play a female CIA interrogator duped into getting a terrorist to provide key information to the wrong side. It puts her at the center of a plot to launch a biological attack in London. It was originally set at Warner Bros, but the studio let it go and it's being mounted as an indie film.

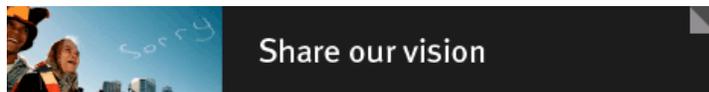
Rapace, who broke through in *The Girl With The Dragon Tattoo* trilogy, last starred in the Ridley Scott-directed *Prometheus*, and next stars with Tom Hardy, Gary Oldman and Jason Clarke in the Daniel Espinosa-directed *Child 44* for Summit Entertainment. She is repped by CAA and Shelley Browning at Magnolia Entertainment.



This article was printed from <http://www.deadline.com/2014/04/noomi-rapace-unlocked/>

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Mammone to star in supernatural thriller

[Mon 31/03/2014 11:43:27]

By Don Groves

Fresh from playing the lead in *Fat Tony & Co*, Robert Mammone will play a homeless man who is confronted by a malevolent presence on a late-night commuter train in *Bunny*.

The supernatural thriller is due to start shooting in Sydney in May, the feature directing debut of US screenwriter Peter Schink, who wrote and was associate producer on the 2010 pic *Legion*, which starred Paul Bettany and Dennis Quaid.

Mammone, who came back last week after playing a Greek general in Russell Crowe's *The Water Diviner*, will also serve as an executive producer on *Bunny*.

The plot revolves around a group of strangers on the train who find the body of a young junkie. The original idea came from Sydney-based, US producer Jeff Wannberg, who regularly commutes to and from Sydney late at night.

"Jeff pitched it to me as *The Conjuring* on a train," Schink told IF on the line from the US. He co-wrote the screenplay with Kade Robinson.

Aussie Troy Planet is producing with Wannberg. Schink said Mammone got involved via his friend Planet and all four had been developing the project for the past two and a half years.

The other cast is yet to be announced but all will be Australian. Among the other characters are a Greek Australian, an Indian Australian and a Torres Strait Islander.

Mammone told IF that his work off-camera on *Bunny* has given him a new appreciation of the role of the producer. "It's no easy street," he said. Originally he intended to take the larger part of another character but decided to play Bosco "as a more controlled role which also gives me more scope as an actor."

He added, "With Peter Schink at the helm, a talented young ensemble cast and a kick ass script, we can't wait to begin filming."

The DoP is Joseph Pickering (*Fat Tony & Co*, *Janet King*, *Serangoon Road*) and Peta Einberg is responsible for casting. Mammone and Brigham Glaser are the EPs. It will be a four-week shoot on the set of a train at disused railyards.

The actor had a great time in Australia and Turkey shooting *The Water Diviner* with Crowe, a mate since they made *The Crossing* in 1989 and *Heaven's Burning* in the mid-1990s.

His character is among a group of Greek soldiers who went on a rape-and-pillage spree through Turkey to try to reclaim land which they claimed was stolen by the Turks from Greece 450 years earlier.

Observing Crowe first-hand as a director, Mammone said, "He's really impressive, clear, concise and calm. He gets the best out of everyone." Mammone has ambitions to direct but has not yet settled on a project.

[Mon 31/03/2014 11:43:27]

Tags: bunny fat-tony-&-co peter-schink robert-mammone

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CBS Films, 'Last Vegas' Director Reteam for Female Sports Reporter Film

11:30 AM PST 2/27/2014 by Tatiana Siegel

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Jon Turteltaub

AP Images/Invision

Joel Silverman will adapt Susan Fornoff's memoir "The Lady in the Locker Room" about her battle in the 1980s to gain access to the men's locker room, which Jon Turteltaub will direct.

CBS Films and *Last Vegas* helmer **Jon Turteltaub** are reteaming for a period film about one of the first female sports reporters to break the gender barrier.

The company has acquired a pitch by **Joel Silverman** based on **Susan Fornoff's** book *The Lady in the Locker Room*. The deal also includes Fornoff's life rights.

Turteltaub is attached to direct and produce with **Karim Zreik** (*Common Law*). Silverman will write the screenplay.

In the 1980s, Fornoff fought to secure equal rights for female sports journalists, insisting they deserved the same access to athletes as their male colleagues. At the time, most sports leagues barred women

from entering the locker room, which made it difficult for writers like Fornoff to do their jobs. Fornoff, who worked for papers including *USA Today* and the *Sacramento Bee*, finally smashed that barrier, becoming one of the first women to enter the locker room. The movie will chronicle her hilarious and harrowing journey to thrive in this ultimate man's world.

Maria Faillace and **Alex Ginno** are overseeing the project for CBS Films.

OUR EDITOR RECOMMENDS

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CBS' Leslie Moonves Talks Revenue Splits, 'Under the Dome' and 'Breakthrough' Film

'Last Vegas' »
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The project marks the second collaboration between Turteltaub and CBS Films. The first, *Last Vegas*, has earned more than \$131 million worldwide to date.

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Silverman, who earned a WGA Award nomination for *Full Court Miracle*, has recently set up *Garo* with **Jerry Bruckheimer** producing and *Undeclared* with producer **Scott Stuber**.

Fornoff is repped by attorneys **Melissa K. Dagodag** and **Larry Zerner**. Silverman is handled by **Jordan Bayer** and **Chris Sablan** at Original Artists. Turteltaub is represented by WME, manager **David Lonner** and attorney **Barry Littman**.

Box-Office Milestone: 'Last Vegas' Becomes CBS Films' Top-Grossing Release »

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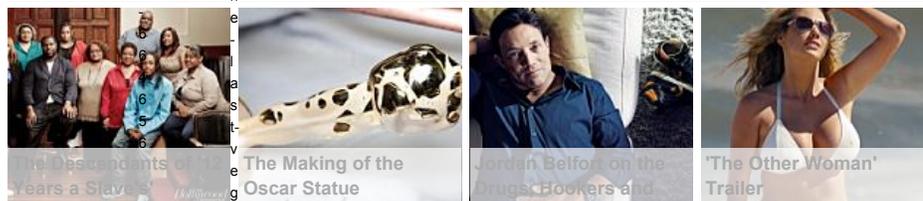
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The 29th annual Santa Barbara Intl. Film Festival on Sunday tapped "[Noble](http://variety.com/t/noble/)" as winner of the Panavision Spirit Award for Independent Cinema, given to a feature made outside mainstream Hollywood.

The honor includes a Panavision camera package worth \$60,000. Mark Huberman, who appears in the film, accepted the award for director Stephen Bradley. An honorable mention was awarded to Hill Harper for his performance in "1982," directed by Tommy Oliver.

The International Film Award went to France's "Eastern Boys," directed by Robin Campillo. Diane Kurys' "For a Woman" received an honorable mention for directing.

Documentary Film Award went to "Queens and Cowboys: A Straight Year on the Gay Rodeo." Director Matt Livadary and producer Erin Krozek accepted the award at the press conference and brunch at the Fess Parker Doubletree by Hilton Resort. "Queens" also received the Audience Choice Award, sponsored by The Santa Barbara Independent.

The Nueva Vision Award for the best Spanish/Latin American film was awarded to "God's Slave" (Esclavo de Dios). Director Joel Novoa and producer Jose Novoa accepted the award.

The Eastern European Film Award for best Eastern Bloc feature went to "Bauyr" (Little Brother), in the photo above, with the prize accepted by director Serik Aprymov and actor Alisher Aprymov.

The Bruce Corwin Award for live-action film under 30 minutes went to "Satellite Beach," directed by Luke and Andrew Wilson. Bruce Corwin Award for animation short film went to "Tome of the Unknown," directed by Patrick McHale and starring Elijah Wood and Warren Burton.

The Social Justice Award, sponsored by the Fund for Santa Barbara, went to "Through a Lens Darkly: Black Photographers and the Emergence of a People," directed by Thomas Allen Harris.

The festival concludes its 11-day run Sunday with back-to-back screenings of “Before Sunrise,” “Before Sunset” and “Before Midnight,” which serves as the closing-night film, followed by a Q&A with Richard Linklater, Julie Delpy and Ethan Hawke.

Commented fest executive director Roger Durling, “The caliber of films that we welcomed to our community was exceptional and opened our eyes to all corners of the world. We are proud to have shown these films and have them be a part of the 2014 [Santa Barbara International Film Festival](http://variety.com/t/santa-barbara-international-film-festival/) (<http://variety.com/t/santa-barbara-international-film-festival/>).”

The jury included writer Thelma Adams, filmmaker Mimi deGruy, SBIFF founder Phyllis DePicciotto, actress Frances Fisher, composer Adam Guettel, producer Ted Hope, editor Artie Schmidt, and actors Alan Thicke, Anthony Zerbe and Arnette Zerbe.

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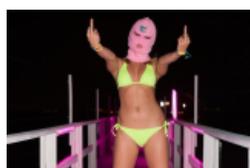
Amazon Orders 'Sun Valley' Project From 'Bates Motel' Creator Anthony Cipriano (Exclusive)

TV | By **Tim Kenneally** and **Jeff Sneider** on January 23, 2014 @ 5:52 pm

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Amazon Studios has ordered the one-hour television pitch "Sun Valley" from "Bates Motel" creator Anthony Cipriano, an individual with knowledge of the deal told **TheWrap** on Thursday.

The project is set in the underside of the San Fernando Valley and follows Sean Moore, a brilliant but unconscionably violent street thug, on his journey to the top of a criminal conglomerate. Sean is guided

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by his over-protective and power-hungry mother, Maggie, and the pair develop an empire built from the vast cultural fabric, a corrupt police department and the seedy underbelly of Los Angeles.

Also read: [Amazon Studios Options Horror Novel 'Seed'](#)

In addition to "Bates Motel," which has been picked up for a second season by A&E, Cipriano wrote the drama feature "12 and Holding."

"300" duo Bernie Goldmann and Steve Barnett are executive producing the project with Cipriano.

Also read: [Clive Barker to Rewrite 'Zombies vs. Gladiators' for Amazon Studios](#)

Amazon Studios is preparing to launch its next wave of pilots, which comprises 11 titles including the kids' pilot "Gortimer Gibbon's Life on Normal Street," the comedies "The Rebels" and "Transparent," and the dramas "Bosch" and "The After." Amazon has already produced the political comedy "Alpha House," starring John Goodman and Mark Consuelos, and "Betas," which stars Ed Begley Jr. and revolves around the employees of a tech startup.

Cipriano is represented by Original Artists, manager Brooklyn Weaver and attorney Scott Whitehead.

AMAZON STUDIOS ANTHONY CIPRIANO BERNIE GOLDMANN STEVE BARNETT SUN VALLEY

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