

## Sources 2 Master Classes at Lithuanian Academy of Music and Theatre

Sources 2 Script Development Workshop 59 / 1<sup>st</sup> session, 4 – 12 April 2019 in Lithuania  
with the support of Creative Europe MEDIA and the Lithuanian Film Centre

Eric Collins

*YOUR IDEA: A Lighthouse in the Storm of Creation*

*From idea to screen – developing your screenplay.*

Every story is an idea.

How to define and purify this idea, to obtain a clear, precise, and strong basis.

How to develop this basis, finding the fitting structure and frame with which to carry you from beginning to end.

How to best fill this frame with meaningful emotions, defining your characters and making your idea count for the audience.

Telling a story, means always going back to your guiding light: Your idea.

Miguel Machalski

*Campfire at the Movies: Films & Storytelling*

Does filmmaking necessarily imply storytelling – or ‘filmtelling’?

Undoubtedly, some memorable films do not have remarkable stories or powerful dramatic stakes, but they are vastly outnumbered by those that do.

We will explore here what makes a story compelling – and in fact worth telling – and how to convey this in a film, regardless of genre, mood, artistry, production scope or target audience.

Wednesday, 3 April 2019

9:30 – 11:30 Eric Collins

12:00 – 14:00 Miguel Machalski

Venue:

Lithuanian Academy of Music and Theatre, 5<sup>th</sup> Building  
Kosciuškios str. 12, 01100 Vilnius, Lithuania



## Sources 2 Advisers

### Eric Collins

Born in the Village (NYC) in the sixties, the offspring of a Libertarian beatnik and a Midwest hippie, Eric was raised “on the road”: A Flower Child growing under the sun of Manhattan, Woodstock, London, Amsterdam and Paris, before being rooted in the French countryside at the age of eight. This “back to Earth” childhood in the farmlands of the Loire Valley, within an American household, made him bi-cultural, and then led to studying Modern Literature in Paris.



Eric’s credits as a feature film screenwriter include *The Forbidden Chapter* (2006) directed by Fariborz Kamkari, *And Now Ladies & Gentlemen* (2002) directed by Claude Lelouch with Jeremy Irons, *Le Prince du Pacifique* (2000) directed by Alain Corneau, *Hanuman* (1998) directed by Frédéric Fougea, *The Lover* (1992) directed by Jean-Jacques Annaud; and films in development such as *Professor of Dreams* (biopic of 2006 Nobel Peace Prize laureate Muhammad Yunus), *The Alchemist* (adaptation of Paulo Coelho’s novel for Warner Bros.), *Forbidden Reproduction* (directed by Jean-Jacques “Betty Blue” Beineix).

Before joining Sources 2 as an adviser he guided numerous writer workshops (éQuinoxe, National French Film School, FOCAL, Le Groupe Ouest) and seminars (Cannes, Berlinale Talents, Toronto International Film Festival) working on films such as *Daha* (2018) directed by Onur Saylak (Karlovy Vary International Film Festival), *Beyond the Walls* (2012) directed by David Lambert (Cannes Critics Week & Golden Camera), *The Counterfeiters* (2007) directed by Stefan Ruzowitzky (Oscar for Best Foreign Film), *The Old Man Who Read Love Stories* (2001) directed by Rolf de Heer with Richard Dreyfuss.

Eric wrote and directed a number of video games (*Mission Impossible*, *La Femme Nikita*, *Voodoo Kid*) and documentary films (*Titanic* for Discovery Channel/Canal+).

Eric was vice-president of the French screenwriters' guild (UGS), treasurer of the European Screenwriters' Federation (FSE) and president of the International European Screenwriters' Festival (RISE).

Eric has been working with Sources 2 since 2011.



## Miguel Machalski

Born in Buenos Aires of a Polish father and a British mother, based in Paris for many years and currently living in Barcelona, with a multicultural, multilingual background, he has been working since 1995 as a development and creative consultant on projects from all parts of the world. Miguel has been specialising in what is sometimes labelled as World Cinema – though his track record as a script analyst also includes major studio films and works from prominent filmmakers such as Clint Eastwood (*Million-dollar Baby*), Alejandro Amenábar (*The Sea Inside*), Nagisa Oshima (*Taboo*), David Cronenberg (*Spider*), Sydney Pollack (*The Interpreter*) and Ingmar Bergman (*Saraband*).



Many of the films he worked on as an adviser have garnered awards in major festivals: *Bonsai* (Chile, Cristián Jiménez), *De jueves a domingo* (Chile, Dominga Sotomayor), *Abrir puertas y ventanas* (Argentina, Milagros Mumenthaler), *The Last Friday* (Jordan, Yahya Alabdallah), *La Playa* (Colombia, Juan Andrés Arango), *Good to Go* (Slovenia, Matevz Luzar), *La sirga* (Colombia, William Vega), *O Lobo Atrás da Porta* (Brazil, Fernando Coimbra), *Einer von uns* (Austria, Stephan Richter), *Daire* (Turkey, Atıl Inaç), *La Tierra y la Sombra* (César Acevedo, Colombia, Caméra d'Or, Cannes 2015), *Mellow Mud* (Renars Vimba, Latvia, Crystal Bear, Berlin 2016). For a complete list of films please consult: [www.imdb.com](http://www.imdb.com)

Aside from his work as a workshop tutor around the world, he has been involved as an adviser in several European MEDIA-funded training programmes (Nipkow, EAVE, MAIA, Baltic Event a.o.), though is now active particularly with the Sources 2 Script Development Workshops and the Sources 2 Mentors Training. His track record also includes working as a trainer at the Binger Filmlab in Holland and as a consultant for various national film funds (in Colombia, Chile, Jordan, Belgium). He has published two widely-distributed Spanish-language books on the subject of screenwriting, one of which has been translated into Brazilian Portuguese, and has coordinated and supervised a collection of articles on scriptwriting published in Valencia. His third book, *Filmtelling - Filmic Storytelling* (in English) was released in April 2017, currently available only in electronic format but soon to be published in print.

Though three of the 20-odd screenplays he has written or co-written in three different languages have been produced (*Ramata*, directed by Congolese filmmaker Léandre Alain-Baker, *Kluge*, *El Arreglador*, directed by Argentinean director Luis Barone and *America*, directed by Mexican director Sonia Fritz), his current focus and increasing expertise is more geared towards consultancy and development workshops.

Also a trained musician, he composed the soundtrack for the above-mentioned *Kluge*.

Miguel has been working with Sources 2 since 2009.

