



DR. GARETH JONES, Ph.D. Cantab

SUMMARY

Gareth Jones is a writer/director/producer of theatre, film and television, working through agents in London, Paris and Hamburg, and with his own company Scenario Films Ltd.

He is the author of two published novels, academic film criticism, the manual of film dramaturgy *Raising Cain* and his Cambridge University doctoral thesis *Rites of Recuperation – Film and the Holocaust in Germany and the Balkans*.

Following an early career as theatre director and author, he moved into television directing and writing for Europe's leading broadcasters and now specializes in cinema, having recently completed his *D-Trilogy* of feature films, premiered in leading festivals.

He travels widely as *Script and Production Consultant* in four languages for institutes, festivals and academies across Europe and internationally, also for the pan-European training programme *Babylon* which he co-founded in 2006 with Fiona Howe.

AWARDS/NOMINATIONS

EIN STÜCK VOM MEER (Feature Film)

Nominated for the *German Screenplay Prize* 2013 (LOLA), based on Aliza Olmert's novel *A Slice of Sea*. (WRITER)

DELIGHT (Feature Film) Nominated for the *Golden St George*, Moscow International Film Festival 2013 (WRITER/DIRECTOR)

DESIRE (Feature Film) Nominated for *Best UK Independent Feature Film*, Raindance Film Festival, London 2009 (WRITER/DIRECTOR)

BONHOEFFER: DIE LETZTE STUFE (Feature Film/ARD etc)

Nymphe D'Or, Monte Carlo; DAG Writers Prize (Deutsche Angestelltengewerkschaft); *Bronze Worldmedal*, New York Festival 2000 (WRITER)

Scenario Films Limited

Directors: Fiona Howe and Gareth Jones

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SHALOM SALAAM (BBC) (5x60mins) *Best Actress & SACD Best Screenplay*, (*Société des auteurs et compositeurs dramatiques*), FIPA Cannes 1989 (*WRITER/DIRECTOR*)

BRASS (Granada UK) (26x25 mins) *Best Comedy* British Press Guild, 1983 (*DIRECTOR/PRODUCER*)

BIOGRAPHY

Born 1951, son of BBC Foreign Correspondent Ivor Jones, with whom he travelled to Germany, India and Lebanon, he witnessed the building of the Berlin Wall, studied at Westminster School, took courses at *Dijon and Perugia Universities* and graduated from *St John's College, Cambridge* with First Class Honours in Modern Languages after a year abroad as a DAAD-sponsored student at *Freiburg im Breisgau*.

After touring Europe and America in the early seventies as a singer and songwriter, he took a Post-Graduate Course at the *Guildhall School of Music and Drama*, then trained for two years in the mid-seventies as a theatre director with *Prospect Theatre Company*, directing Shakespeare, Brecht, Strindberg and Chekhov.

While Associate Director, then Director of Productions, of Theatr yr Ymylon, a bi-lingual Welsh/English touring company, he also freelanced at the *Royal Court Theatre, London*, the Swan Theatre, Worcester, and as *dramaturg* at *Theatr Clwyd, Mold*, where he directed his own plays **My People** (from the stories of Caradoc Evans) and **Solidarity** (also broadcast on BBC Radio 3 in the 1981 Radio Theatre Festival).

To ecstatic reviews in the Washington Post and LA Times he published two historical novels **Lord of Misrule** (Farrar, Straus & Giroux USA Gollancz/Penguin UK;) and **Noble Savage** (Weidenfeld/Sphere UK) both set in Wales near his family home. **Lord of Misrule** was serialized on BBC Radio 4 in thirteen parts.

Simultaneously in 1980/81 he trained as a television director with HTV Wales on news, current affairs, children's programmes and drama, then freelanced for Granada Television, successfully directing fourteen episodes of **Coronation Street**, followed immediately by all twenty-six episodes of the award-winning comedy drama **Brass**, starring Timothy West and Caroline Blakiston (*British Press Guild Award, Best Comedy 1983*), of which he also produced the second season. A staple of British television viewing, **Brass** is now a cult classic still available on DVD.

For Granada he next directed the inaugural episodes of twice-weekly serial **Albion Market**, of which he was also the initiating producer responsible for the storylines, casting of writers and actors, budgeting, production strategy and marketing of the first seventy episodes in 1984-5.

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Simultaneously he continued his theatre work at Theatr Clwyd with the anniversary production of Emyln Williams's modern classic **Night Must Fall**, which was attended by his old friend the author.

From 1984 to 1987 his original writing for television included **Wrecker** for Granada's **Crown Court** (3 x 27 mins ITV), for the BBC his personal authored series **Fighting Back** (5 x 60 mins BBC1) starring rock star Hazel O'Connor; and **Shalom Salaam** (5 x 60 mins BBC2) with Mamta Kaash, which he also directed, and which won **Best Actress and the SACD (Société des Auteurs et Compositeurs Dramatiques) Best Screenplay Award at the International Television Festival FIPA at Cannes in 1988**.

Between 1987 and 1989 Jones directed several films and plays for the BBC, notably **The Trial of Klaus Barbie** with David Calder and Maurice Denham leading a long distinguished list of actor/witnesses. The piece was adapted *verbatim* from the daily protocols of the Lyon trial, immediately cast and rehearsed by Jones and - in a *tour de force* of multi-camera work around an exact replica of the actual French courtroom - simultaneously edited and broadcast on BBC 1 only three days after the verdict, a feat which was noted with envy in France, where the play was a centrepiece of the inaugural FIPA in 1987 and attracted much continental interest.

Other directing work from this time included **Watch with Mother** (TX 1988) and **Seeing in the Dark** (TX 1989) with David Threlfall. Also **Seduction - Tell me More** written by Dame Marina Warner, for Channel 4 (TX 1990).

Following an approach in Cannes from journalist/producer Philippe Alfonsi of Taxi-Production, Paris, in 1990-91 Jones directed an international documentary on the fraught history of Christianity and Judaism **Au Nom du Meme Père/Born of the One Father** (3 x 60 mins), co-authored with Mitterand adviser and journalist Thierry Pfister, shot in Israel, Europe and the USA for Taxi-Production, Channel Four, TF1 and his own production company Firefly Television and Films Ltd.

Between 1989-91, also with Firefly, he developed television projects for European co-production, including Brussels-based political thriller **Europolis** (3 x 90 mins), co-authored with Erik Orsenna, Norbert Ehry and Jeremy Burnham, with funding from the BBC, RTBF and Rhewes-Film, Köln.

In 1993/94 he wrote the first two pilot films for **The Adventures of Harry Dickson** (2 x 120 mins), adapted from the 1930's surrealistic detective stories of Belgian cult author Jean Ray for Caméras Continentales and France 2 but eventually lost to the bankruptcy of its production company.

1994/95 saw the transmission of his controversial nuclear thriller **Verbotene Zone (Forbidden Zone)** (1 x 90 mins) co-authored with Norbert Ehry for Westdeutsche Universum and broadcasters ZDF and ARTE; meanwhile with his partner Fiona Howe he also co-wrote popular drama series **Sonntags Geöffnet (Open on Sundays)** (13 x 50 mins) for Objectiv Film and RTL, transmitted 1995/96.

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In 1995 Howe and Jones also wrote feature film screenplay **Blood Sisters** funded by the MEDIA programme and based on an extensive research trip to meet Guatemalan human rights hero Helen Mack, who had successfully pursued her sister's state assassins through the courts of justice, defying impunity. Unfortunately the political break-up of her support group fatally complicated personal copyright issues.

1997 saw a return to the theatre in Strasbourg with an improvised piece on the meeting of Frederick the Great and Johann Sebastian Bach, which he devised in a day and performed in as Frederick, as part of dancer/choreographer Louis Ziegler's season **Le Grand Jeu**,

Howe and Jones's film **Un Cadeau: La Vie** (*The Gift of Life*) on the first artificial human birth, for Ellipse Fiction/FR2/TSR, was shot in Geneva August 1998 and broadcast October 1999 on France 2.

In 1999 Gareth Jones wrote a screenplay about the life and work of Nazi-resisting theologian and attempted tyrannicide Dietrich Bonhoeffer. Shot by Eric Till and released as **Bonhoeffer – die letzte Stufe** (1 x 90') by NFP Berlin/ARD/CBC and PBS in the USA, the film was first broadcast on ARD at Christmas 2000 and had a theatrical release in Germany in Spring 2001. **Bonhoeffer – die letzte Stufe** was awarded the *Nymphe D'Or for Best Television Film* at the 40th International Television Festival at Monte Carlo in 2000; it also won for its author the prestigious *DAG Writer's Prize*, a trades union award for the most challenging German film of 2000, as well as *Bronze Worldmedal* at the New York Festival.

In 1999/2000 Gareth Jones spent many months working in Italian for Lux Vide, Rome, for whom he wrote three 90' films for the European/US markets based on biblical characters: **Joseph the Carpenter**, **Mary Magdalen** and **Doubting Thomas**, which were broadcast during 2000, together with miniseries **Saul of Tarsus** (2x90'), and are still often repeated.

Howe and Jones' film about domestic violence **Nicht Ohne Dich** (*Not Without You*) (1999) for Telefilm Saar/ZDF, was transmitted in April 2001.

Other feature film projects included two wartime stories **Wolfshaut** (*Wolfskin*) adapted from Hans Lebert's existential detective novel for ÖRF, Austria, but currently embargoed due to rights issues; and **Eva's Story** for France/Germany, a love story of Jewish escape and shelter.

As a **script and production consultant** Gareth Jones has given regular workshops in four languages for the **EU MEDIA Programme's SOURCES** in Bordeaux (1994), Essen (1995), Tübingen (1998), Cologne (1999), Vienna (2000), Turin (2001), Sweden (2002) and Terni (2003) and for the **EU's EUROMED** programme in Marrakech (2006).

From 2003 to 2008 he was three times a year in Sarajevo as script consultant for the Sarajevo Film Festival's **Cinelink** workshops for Balkan filmmakers (2003-2007), where he acquired an in depth knowledge of Balkan cinema that would serve him well later.

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From 2001 to 2014 he was a regular *Gastdozent* or lecturer in both production and screenplay at the **DFFB (*Deutsche Film- und Fernsehakademie Berlin*)**, where he helped launch the *Writers for Europe* co-production atelier; also at *la Fémis* (Paris), where he taught bi-lingually in the French-German atelier co-produced with Ludwigsburg; and at the *Marubi Film School* (Tirana), where he was a co-founding consultant with principal Kujtim Çashku.

He has consulted for broadcasters and film institutes across Europe; and taught at the Universities of Oklahoma, Sussex and Cambridge. He has served on festival juries such as FIPA, Tangiers (*Moroccan National Film Festival*) and Amiens, where for over seven years he was a standing member of the FADS jury (*Fonds d'aide au développement du scénario*), which disbursed French development funds to world filmmakers.

Much of 2002/2004 he spent adapting and financing a feature film of Ernest Hemingway's posthumous novel **The Garden of Eden**, to which he had acquired the rights with Los Angeles independent distributor IPMA, a project interrupted by fiscal irregularities in UK film finance circles causing a general collapse of investment.

Following this setback Howe and Jones, now married, decided in 2005 to create their own production company **Scenario Films Ltd** as a vehicle for their varied activities, combining production, script commissions, consultancy and academic research, which was becoming an increasingly important aspect of Jones's work.

With Scenario as a base, in 2006 they founded and launched the pan-European training programme **BABYLON** (www.babylon-film.eu), which in its ten years' existence has brought together more than a hundred filmmakers of Europe's diverse minorities in project development workshops during film festivals in Rotterdam, Berlin, London and annually in Cannes, besides others in Vienna, Strasbourg and Mannheim.

BABYLON has been funded in various regional and national configurations by the leading funding authorities of France, Germany, Austria, the Netherlands and the UK, and in its current configuration, based in Strasbourg as **BABYLON RiverRhine 2017-18**, by MFG Baden-Württemberg, Ville et Eurométropole de Strasbourg, Région Grand Est and Kantone Basel-Stadt und Basel-Landschaft.

In 2010-11 the subsidiary **BABYLON INTERNATIONAL** received substantial funding from the EU's MEDIA INTERNATIONAL and the Nigerian Film Corporation, for whom Jones lectured and consulted at workshops in Abuja and Berlin.

Following his intervention at the European Commission's Brussels *Hearing on Multilingualism* 15th April 2008, Jones was co-opted at the recommendation of the EC's Unit for Multilingualism Policy onto the **ELIA Languages through Lenses** selection committee, a commitment which familiarized him through new colleagues with a different tier of art-based film schools and led directly to his keynote address for the **European Commission** and **ELIA** at the **Prix Europa** in Berlin on the 19th October of that year.

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By now Jones had rejoined his *alma mater* from the seventies **Cambridge University** and was working in Germanistik with the German & Dutch Department of the Modern & Medieval Languages Faculty on a Ph.D. project, while immersing himself in the film life of the University through its Centre for Research in the Arts, Social Sciences and Humanities (**CRASSH**), which provided Scenario with a grant to mount Cambridge events profiling his international filmmaking colleagues, including screenings and interviews which he moderated in co-operation with the Cambridge Arts Picturehouse.

Already author of two published novels and his practical manual of film dramaturgy ***Raising Cain***, Jones now dedicated himself to film research, criticism and theory, and in 2011 he was awarded a Ph.D. by the University of Cambridge for his thesis ***Rites of Recuperation - Holocaust Film in Germany and the Balkans*** based on Freudian trauma theory. (*Please see Publications document attached*)

He brought this research to the writing of feature screenplay ***Ein Stück Vom Meer*** (2011), a story of Holocaust survivors arriving in 1940's Palestine, co-authored with Israeli human rights campaigner Aliza Olmert from her novel of the same name, which was nominated for the ***German Screenplay Prize***.

In the last few years Scenario Films has created a ***Trilogy of feature films***, written and directed by Gareth Jones, produced and composed by Fiona Howe.

The first feature film in the ***D-Trilogy***, ***Desire*** (2009), starring Oscar Pearce as an agoraphobic screenplay writer, premiered at the Sarajevo Film Festival and after a UK theatrical release is now available on DVD.

The second film ***Delight*** (2013), starring the French diva Jeanne Balibar as a traumatized war photographer, premiered in competition at the Moscow Film Festival, where the third film ***Delirium*** (2016/17) was also launched, featuring its writer/director onscreen as the beleaguered composer Sir Peter Pilger. (*Please see D-Trilogy document attached*)

The ***D-Trilogy*** is marked by the cross-casting of British and Continental actors and the reflection of a post-national, integrated Europe. It had its UK launch at the Houses of Parliament at the invitation of Howe and Jones's local MP Rupa Huq on the 13th June 2016. A DVD Box Set of the trilogy is planned for release late autumn 2018.

Gareth Jones travels widely as script and production consultant for film institutes and academies, broadcasters and festivals, most recently in June 2018 as jury member and lecturer at the Golden Linden Film Festival in Stara Zagora, Bulgaria.

He has broadcast on BBC radio and gives talks and entertainments. He is known as an advocate of world cinema and international co-production.

Gareth Jones and Fiona Howe have a son and a daughter, Raphael (18) and Pandora (16), and two older children from an earlier marriage, both university lecturers at King's College, University of London. They have two grandchildren Tobias (3) and Phoebe (6 months). Their family homes are in West London, West Wales and Austria.

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