

JOSIP BROZ TITO SUPERSTAR



Josip Broz Tito



JOSIP BROZ TITO SUPERSTAR!



This is a musical - a very special biopic, a singing and dancing romance about an era when the petty nations of the Balkans found themselves thrown to the winds of the 20th century, about Communism and Fascism, about war and peace. This is a film starring and co-starring an all-singing, all-dancing cast featuring Hitler, Stalin, Churchill, Naser and Nehru, Richard Burton, Elisabeth Taylor and Gina Lollobrigida, the Nazis and the Partisans, the Ustasha and the Chetniks.

Looking at the bare facts, it is actually quite clear that JOSIP BROZ TITO was the greatest global superstar of the 20th century.

To take the example of the very unravelling of his mortal coil: his May, 1980, funeral was the largest-ever gathering of world leaders and statesmen in the recorded history, coming together regardless of ideology, creed, or doctrine. This one event in itself should be testimony enough of the validity of our subject: **JOSIP BROZ TITO IS A SUPERSTAR.**

The musical we are preparing is an undoubted blockbuster, with the largest possible worldwide target audience - ranging from the ex-Yugoslav republics, to India, the Russian Federation, and China, to the Arab countries, Germany, the UK, Indonesia, onwards.

It is an international co-production involving producers, actors and crew members from many countries that have different historic ties to TITO.

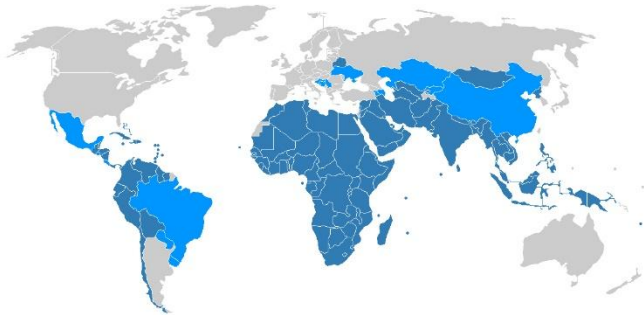
For example, the Non-Aligned Movement was a magnificent concept initiated by Josip Broz TITO on the Brioni, an archipelago in the then-Yugoslavia, today Croatia, back in 1961.*

The interactions between TITO and the most important players in the history of the 20th century are a fundamental aspect of the narrative structure of our Project. There is literally no major figure of that time that did not have a relationship with TITO, always fraught with dramatic tension. There were numerous break points in TITO's biography - starting with Hitler and Stalin.

TITO was a man what managed to be what nobody else was in the 20th century, a leader of small nations, of a small country, a man of his own making who remained so, while fluctuating between the statuses of an ally and the national enemy No. 1 in his relations with the superpowers of his time!

Logic here dictates a question: why did his accomplishment disappear in the war and

* The Non-Aligned Movement (NAM)



* The Non-Aligned Movement (NAM) is a group of states which are not aligned formally with or against any major power bloc. As of 2012, the movement has 120 members and 17 observer countries.

The organization was founded in Belgrade in 1961, and was largely conceived by Yugoslavia's president, Josip Broz Tito; Indonesia's first president, Sukarno; Egypt's second president, Gamal Abdel Nasser; Ghana's first president Kwame Nkrumah; and India's first prime minister, Jawaharlal Nehru. All five leaders were prominent advocates of a middle course for states in the Developing World between the Western and Eastern blocs in the Cold War.

horror of the nineties? Apart from the internal ticking time bomb, and the incompatible components he held together through sheer force of personality, what was the role of the world's powers?

Why did the father of a family, knowing what his children were like, not leave a clear last will and testament to prevent war as his legacy?

What did his last days in the Ljubljana Clinic look like?

Did his testament disappear? Did he say something to someone who held it back?

THE CONCEPT

The project is framed as a film within a film - or, more precisely, a musical within a film. The title, of course, refers to *Jesus Christ Superstar*. The storyline intentionally follows reference points that seem to be a given - from *Citizen Kane*, to *Jesus Christ Superstar*, to *Little Shop of Horrors* and many popular musicals, such as *The Sound of Music*, *West Side Story*, *Saturday Night Fever*, *High School Musical*, and especially *Moulin Rouge*.

Our film is currently both prepping the screenplay production and creating footage for JOSIP BROZ TITO SUPERSTAR in a process that has no end in sight - and is more likely to end in doom and gloom. And, just as with this pitch, the method is self-referential.

Our protagonist is the Producer. He seeks the subject for a potential worldwide blockbuster, wishing for it to be a biopic.

Initially, he discards the potential subjects of his film, one by one, giving short explanations for his dismissals. He wants a yet-unexplored character for his film, one who could attract both co-producing partners and the viewing public.

One by one, he dismisses the Dalai Lama, Charles Manson, Hitler, David Beckham, Paris Hilton, Silvio Berlusconi. Each of them have their own counter-indications:

Filmed once too often

Interesting, but slightly too criminal

People with overlong beards are box office death

Too pretty, we can't find an actor to equal his looks

She would have to play herself, but the audience wouldn't pay to see it, as they can see her perform better online as it is

Too old for erotic scenes





And so on.

The Producer's despair grows...

And yet, watching a TV programme detailing some of the ex-Yugoslav Balkan horrors from the early nineties, such as Sarajevo, Vukovar, and Srebrenica, he remembers comrade TITO.

The Producer used to produce news, and he covered comrade TITO's funeral back in 1980. He searches for the photos and the news from the era. And then he has a breakthrough.

It was him - TITO - who was the star of his era. The biggest one. And yet, nobody has made a film about him yet.

Well, that's great! That's wonderful! A biopic!

And there is no territory where it will go unnoticed. From China, to India, to the USA, Russia, Indonesia, the Arabs, the Balkans, Europe. Latin America, most especially. All the major markets will - must - have an interest.

The only snag is the war that came after him. That, and the reasons why his paradise on Earth turned into a hellhole, why his country fell apart in a bloodbath.

And then he realises that this is exactly the controversy he needs, the starting point that will provide for free marketing, effortlessly.

He decided to offer the Project to more directors - more left wing orientation ... each of them will do their part (Bollywood syle, political controversy , swedish art ...)

Then the Producer visits possible screenwriters, watches all the available documentaries, learns about the creation and the dissolution of Yugoslavia, talks to financiers. He thinks what this film should look like to be a success. *Gandhi? Downfall? Churchill? Nixon? Citizen Kane?* Watching the photos of him wearing a white suit, reading about his affair with an opera diva, about his divinisation and his Messianic role, he has a breakthrough.

It should be a musical! Of course! But what kind of a musical?

What other kind, really, than JOSIP BROZ TITO SUPERSTAR!