



Festival del film Locarno
International Competition



presents

a LA FABBRICHETTA – BABYDOC FILM production

PIETRO

directed by

DANIELE GAGLIANONE

WORLD DISTRIBUTION

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PIETRO

THE FILMMAKERS

Directed by	Daniele Gaglianone
Screenplay	Daniele Gaglianone
Cinematography	Gherardo Gossi
Editing	Enrico Giovannone
Set Design	Lina Fucà
Costume Design	Lina Fucà
Sound	Vito Martinelli
Music	Plus (Evandro Fornasier, Walter Magri, Mario Actis)
Producer	Gianluca Arcopinto (for La Fabbrichetta)
Producers	Enrico Giovannone & Andrea Parena (for BabyDocFilm)
Associate producer	Emanuele Nespeca

a **Gianluca Arcopinto – Enrico Giovannone & Andrea Parena** film

produced by **LA FABBRICHETTA – BABYDOCFILM**

International Sales

Ellipsis Media International

Italian Distribution

LUCKY RED

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wide screen, running time 80 minutes Italy, 2010
available format :35mm. digital beta, dvd; (english and french subtitles)

PIETRO

THE CAST

Pietro Casella

Pietro

Francesco Lattarulo

Francesco
(Pietro's Brother)

Fabrizio Nicastro

Nikiniki

Giuseppe Mattia

The Boss

Carlotta Saletti

The Girl

Diego Canteri

Nikiniki's Friend

PIETRO

Synopsis

Pietro lives in an anonymous suburb. He has a job, a home and a family. His job consists in distributing leaflets on the streets. His home is an old apartment left to him by his parents, now decaying. Pietro lives in it with his brother Francesco, who represents his entire family. However their relation is anything but easy. Francesco's a drug addict, depending on his drug dealer and friend Niki Niki and his mates. The only way Pietro has to connect to his brother seems to be to live out the role of a fool assigned to him by the friends' circle.

This stuff he's put through during the nights spent with his brother at home is only the other side of the many insults that on his work place he has to suffer by the hand of a violent boss for little more than peanuts. Despite all this all these characters go on with their lives blindly facing the on-going devastation in their broken lives,

A change seems to occur when at work Pietro meets a girl somebody who may be even more desperate than him, with whom he slowly starts a different kind of relationship.-a relationship that gives space to tenderness and compassion. But all this is mere illusion in the middle of a dark story whose destiny has already been decided in a micro-society used to loneliness and violence, with little room for togetherness. During one of the usual evenings Pietro introduces the girl to his friends and suddenly the story takes a sour turn with Pietro reacting in a most unexpected way...

DANIELE GAGLIANONE'S COMMENTS ON THE FILM

FOUR WORDS

Anger, affection, frailty and violence. These are the themes, the ingredients of *PIETRO*, a movie generated by different circumstances and suggestions (some of which are personal). It was a difficult period for me, I was not doing anything. Yet, people were telling me to be less radical. Thus, I wrote my first draft of this story: a harsh movie that reflects a harsh situation and some people I know who are fragile, invisible. Although society denies their existence, these people have a role in our society and allow it to function. They could become ticking bombs. A person I know, for example, is a mix of fragility and dormant violence.

REFERENCES TO CURRENT EVENTS

None. Total absence of references to current events in the form of news. However, the film shows how reality affects people. Also, I did not want to adopt an explicit stance or take sides because, by doing so, I would have offered a reassuring picture in which everything is already in its place. For example, I opted against making the woman a foreigner because, as Pasolini said, discrimination exists even among the white population. What I can say is that this film is a forecast of what we are about to become- or what we already are.

MAN AND SOCIETY

Surprisingly, in a society where man seems to have complete sovereignty, he is the first to die. Man is not entitled to his rights and does not have any boundaries. The issue presented in *PIETRO* is that, at times, individuals have to use inhumane means to obtain a legitimate status of humanity. This is a clear and cruel film but it is also filled with an undeniable kindness and affection.

TELEVISION

The only way Pietro can capture his brother's attention is to act like a jester. Pietro lives in a world that has become a sort of television show. People are "television-like". They are not unkind but indifferent and careless towards humanity. In fact, it is not a coincidence that Pietro's brother tells him: "you should have been on television". Television never appears in the movie and it is mentioned only once

but it permeates everyone. Everybody sees Pietro as a character of a trashy television show because it fits his character, how he acts around others.

ACTORS

I have been asked if I found my actors on the street...but it is not true, they are professionals! They act so well that they seem the characters they play. I have a good relationship with those who do surreal theatre and cabaret. I had already worked with Fabrizio Nicastrò for the movie *Nemmeno il destino* where he played Ferdi. The characters of this film came to life thanks to the actors. When I wrote the script I had certain features in my mind and those stimulated me to make this film. Pietro Casella, the actor who plays Pietro, is a talented comedian and, as we all know, there is a subtle line that separates comedy from tragedy.

WHERE

Pietro was filmed in Turin but I chose anonymous places, places that are so generic they can be considered universal.

THE PRODUCTION

The film was carried out in a very independent fashion and represents a co production of our job. This is very important because sometimes it is the only way to maintain some freedom.

MOTION-PICTURE CAMERA

The type of motion-picture camera used for this film is worth mentioning. We used the Red, which is the same digital camera that Soderbergh used for *Che*. The advantage of using this type of camera is that it forces you to keep a cinematographic mentality and it makes you respect the timing of everything. The photography director Gherardo Gossi wanted very few lights but used in a perfect way.

Biography

Daniele Gaglianone

Daniele Gaglianone was born in Ancona on November 4th 1966. He received his degree in Movie History and Critique from the University of Turin. In the early Nineties he worked with the National Cinematographic Archive of the Resistance (ANCR) and produced numerous documentaries between '91 and '97. During these years he also filmed several fiction short films such as *L'orecchio ferito del piccolo comandante* (1994) which was a "Special mention" at the 1995 Locarno Film Festival. In 1998 he worked as one of the assistant directors and collaborated in the writing of the screenplay of the film *Così ridevano* by Gianni Amelio. This film won the Leone D'Oro at the Venice Film Festival. In 2000 he presented his first feature film called *I nostril anni* which was chosen at Quinzaine of the 2001 Cannes Festival. *I nostril anni* was the winner of the both the 2001 Jerusalem Film Festival and the Sacher d'Oro. In 2004 his second feature film *Nemmeno il destino* participated in the "Giornate degli Autori" at the Venice Film Festival. In 2005 *Nemmeno il destino* won the Tiger Award at the International Film Festival (in Rotterdam) and the "Jury's Special Prize" at the Taipei Festival in Taiwan.

In 2008 Gaglianone's documentary on Bosnia *Rata Nece Biti- la guerra non ci sarà* was shown in the section "Ici et Ailleurs", part of the Locarno Film Festival. The documentary won the Jury's Special Prize at the Turin Film Festival for best Italian documentary.

In 2009 *Rata Nece Biti- la guerra non ci sarà* received the Donatello's David award.

Filmography

CINEMA

2009

- **LA CLASSE DEI GIALLI** – (Doc)

2008

RATA NECE BITI – la guerra non ci sarà – (Doc)

Prize and festivals

DAVID DI DONATELLO 2009: **Best Documentary**

FESTIVAL INTERNAZIONALE DEL FILM LOCARNO 2008: Ici & Ailleurs

TORINO FILM FESTIVAL 2008: Italiana.Doc: **Special Jury Prize**

2007

- **GHASTLY TALE** – (Video)

2006

- **HERE IS A THOUGHT WHICH HAS TO BE SHARED** – (Doc)
- **LA' DENTRO QUI FUORI** – (Video)

2005

- **ALLE SOGLIE DELLA SERA** – (Doc)
- **NON SI DEVE MORIRE PER VIVERE** - (Doc)

2004

NEMMENO IL DESTINO (CHANGING DESTINY) – (Feature Film)

Prize and festivals

LINZ FILM FESTIVAL: CROSSING EUROPE 2005: Wettbewerb

VANCOUVER INTERNATIONAL FILM FESTIVAL 2005: Cinema of Our Time

INTERNATIONAL FILM FESTIVAL ROTTERDAM 2005: **Tiger Awards**

JERUSALEM INTERNATIONAL FILM FESTIVAL 2005: Panorama

KARLOVY VARY INTERNATIONAL FILM FESTIVAL 2005: Another View

LINCOLN CENTER - OPEN ROADS 2005: Panorama

PALM SPRINGS INTERNATIONAL FILM FESTIVAL 2005: Section: World

TAIPEI FILM FESTIVAL 2005: **Special Jury Prize**

VENICE FILM FESTIVAL 2004: **Venice Days, Arca Cinema Giovani Prize – Italian Feature Film and Lino Micciché Prize**

VILLERUPT'S ITALIAN FILM FESTIVAL 2004: **Competition Jury Prize**

2001

- **BLOCCO 101** – (Short)

2000

- **I NOSTRI ANNI** (THE YEARS OF OUR LOVES)– (Feature Film)

Prize and festivals

URUGUAY INTERNATIONAL FILM FESTIVAL 2008: The Best Of Youth

SEMANA DEL CINE ITALIANO: "THE BEST OF YOUTH" 2007: Panorama

CANNES 2001: Directors' Fortnight

MOSTRA DE VALENCIA 2001: In Competition: **Best Actor**

VILLERUPT'S ITALIAN FILM FESTIVAL 2001: **Jury Prize**

TURIN FILM FESTIVAL: In Competition

FESTIVAL INTERNATIONAL DU FILM D'AUTRANS 2001: **Best Film**

JERUSALEM INTERNATIONAL FILM FESTIVAL 2001: **Best Film**

1997

- **LUOGHI INAGIBILI IN ATTESA DI RISTRUTTURAZIONE CAPITALE** (Doc)

TORINO FILM FESTIVAL 1997: **Best Documentary** (Spazio Italia)

1996

- **LA CARNE SULLE OSSA** (Short)

1995

- **CICHERO** - (Doc)
FESTIVAL LIBERO BIZZARRI 1995: **Best Documentary**
- **E FINISCE COSI'** (Short)

1994

- **L'ORECCHIO FERITO DEL PICCOLO COMANDANTE** (Short)
FESTIVAL DEL FILM LOCARNO 1994: **Special Mention** (Pardi di Domani)
- **IL SALE DELLA TERRA** (Short)

1992

- **ERA MEGLIO MORIRE DA PICCOLI** (Short)

1991

- **LA FERITA** (Short)

RADIO

2001 **DA TEHERAN A TORINO** - (Radio Doc)

2002 **IL PERMESSO DI SOGGIORNO** – (Radio Doc)

THEATER (Direction)

**AGGRAPPATI AD UNA TERRA RIVOLTATA SULL'ABISSO
SAREBBE UN SOGNO D'ORO – RACCONTINO D'AMORE E GUERRA.
COME ORDINI URLATI IN UNA TEMPESTA DI VENTO
IN QUALUNQUE MODO QUESTA GUERRA FINISCA**

The Cast

Pietro Casella (1980), Francesco Lattarulo (1979) and Fabrizio Nicastro (1979) form part of a cabaret group called “Senso D’Oppio”. Their surreal sense of humor matured in a theatrical setting. However, their theatrical background did not stop them from participating to several episodes of a well-known comical television show called Zelig.

Fabrizio Nicastro played one of the leading roles (Ferdì) in Daniele Gaglianone’s previous feature film *Nemmeno il destino* (2004). Francesco Lattarulo, Pietro Casella and Stefano Cassetti also starred in this 2004 film playing minor roles.

Our three actors are also part of a theatrical group created by Daniele Gaglianone called “Il buio fuori” (“the darkness outside”). This group reenacted two pieces of work by the English writer Malcolm Lowry and performed them at the 2006 Festival “InTeatro” in Polverigi and at the 2007 Festival Internazionale delle Colline in Turin.

“From the idea of Pietro to Pietro”

by Andrea Parena

When we BabyDoc Film people became part of this project, *Pietro's* productive story had already begun; ideally at least. Daniele Gaglianone had already written a first draft of the screenplay in 2007 and he had spoken to Gianluca Arcopinto. The idea of accomplishing another one of Daniele's fictional films was concrete but up in the air because during that period everyone was concentrated on the documentary *Rata Nece Biti*.

I do not remember when I read the initial version of the screenplay. Our minds were still too caught up with the Bosnian adventure. However, I perfectly remember the evening during which this whole event took on a more realistic outline.

The evening was bizarre, we were all in under the same roof after spending a movie night out. We had watched *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks*. This is a mute comedy by Lev Kulesov that came out in 1924. The story of this film is narrated in a burlesque tone and is about the misadventures of a Western cowboy who is thrown into a soviet Moscow. This is the first “political” suggestion that is at the basis of the creation of *Pietro*. The second “political inspiration” is that that evening was November 5th 2008 and we had just found out that Barack Obama had won the Presidential Elections.

Maybe this atmosphere of hope and universal change and the idea of a new occurrence that would have washed away all of our anxieties were what lead us (Enrico Giovannone, Francesca Frigo from BabyDoc, Daniele Gaglianone and I) to get together to *actually* talk about the movie. That is when we thought that we really could accomplish *Pietro*. The idea of the film was based on the Italy that surrounds us today and on a society that is becoming more and more cruel. Our intention was to reflect how being disarmed can make one feel alone, especially when you live in a society where everyone is against everyone else. That evening we came up with the outline of *Pietro's* story: Pietro was the disarmed creature.

At first, it was not easy to understand what type of story Daniele was trying to tell. Nonetheless, every now and then we would recognize Pietro on the street, in the newspapers, in ourselves and everything started to become clear. This sensation echoes in the film as well, now that we have completed it. Pietro is a dark movie but it is not unclear. It is an explicit, clear-cut opinion and it talks about the world that is in front of us. This distinct view was the essential element that allowed the making of this film.

Another important event was a meeting with Gianluca Arcopinto in a café in Turin. That meeting was necessary because we would not have accomplished anything without him.

We talked about the probabilities of making the film, about what and how each person could contribute to it and we came up with an initial list of people we could drag into this project. At the end of the meeting I felt as if we had just started the engine of a car.

From that moment on, Daniele worked hard on the screenplay. The screenplay changed completely because we needed to emphasize the darkness of this story, to “play the right notes” and make it the mirror image of the sober vision that was at the base of the whole idea. *Pietro* is the story of a society made of distinct and pitiless relationships and a report of how things got worse. Perhaps it also represents the photograph of a historical period. Without a doubt, it was a political film from the start.

Daniele was determined to do it and if it would have been done with a small and new productive structure, maybe the power of the film would have grown. Being a complex movie, outside of the box, it had to be accomplished even if it fell out of the norms of the film industry. Actually, it had to be accomplished solely for this reason.

The initial idea was for *Pietro* to be a radical movie filmed with machinery that is not usually used to film documentaries. However, the lack of adequate equipment “pushed” us to adopt extreme means and choose both a style and a language rather anti-film or “cinematographically diverse”.

Some people thought that not working in a precise manner would have impoverished the film. On the other hand, others thought that this simplicity and lack of precision would have been one of this film’s strengths. They believed that ignoring how a film *should* be made and emphasizing “live cinema”, the end result would have been something never seen before in the realm of Italian cinema. As the first day of shooting got closer and closer, we realized that it was necessary to have a variety of machinery to give the film a professional, photographic and especially movie-like structure.

The only way to combine quality and a low-cost budget was to shoot using Red, a digital motion-picture camera. Gherardo Gossi, the photography director, made the ultimate decision to use Red. Based on the results, it definitely was the right decision. Although this movie could have been a radical experiment, it ended up being a legitimate film: technically impeccable with beautiful photography while maintaining its political worth. The political value of the film is not solely contained in its political message, a warning of the return of fascism. It is also present in the story of the film’s production which demonstrates that it is possible to make a film even with a very low budget when accomplishing it is felt as a common need. When the urgency of a project creates solidarity amongst the people who are working on it then it is possible to throw your heart beyond the obstacle. While *Pietro* depicts relationships based on violence and a society that looks down on its citizens and does not allow them to share, the story behind the production of this movie is quite the opposite. Before and after we started shooting everyone put in more work than they were expected to. This is how we were able to film *Pietro*.

Another important factor that deeply influenced the transformation of the idea of *Pietro* into the actual film -and is worth mentioning- is the actors' hard work. In "real life" Pietro Casella and Francesco Lattarulo are a comical duo in theatre and in television. They had already played two minor parts in Daniele's previous film *Nemmeno il Destino*. Fabrizio Nicastro (Nikiniki), instead, was one of the two main characters in *Nemmeno il Destino*. Pietro, Francesco and Fabrizio live in the same building, also known as "the villa". "The villa" becomes either a theatrical stage or a musical studio depending on what inspires its residents. This place represented a crucial ingredient for the making of this film. Living together helped the actors get more into the role because it allowed them to become familiar with the Turin dialect and certain sayings, situations and habits that are typical of this city. Another thing that helped them get into their roles was the fact that the set we used for Pietro and Francis' apartment was Pietro Casella's real apartment. All of the training they did with Daniele took place in Casella's apartment. In the meantime, the set décor and the costumes were being put together in Lina Fucà's studio, one floor below the set. Before we started shooting the film, entering the "Villa" was like seeing the movie blossom. Daniele's idea of the characteristics and style of the acting was gradually perfected by working with the actors on a daily basis for about two months. In the "villa" the characters of the film slowly took on distinct traits, a voice and a body.

When the moment to start filming arrived, everything was very natural, the characters interacted on the scene without problems and reality and fiction were perfectly overlapped.