

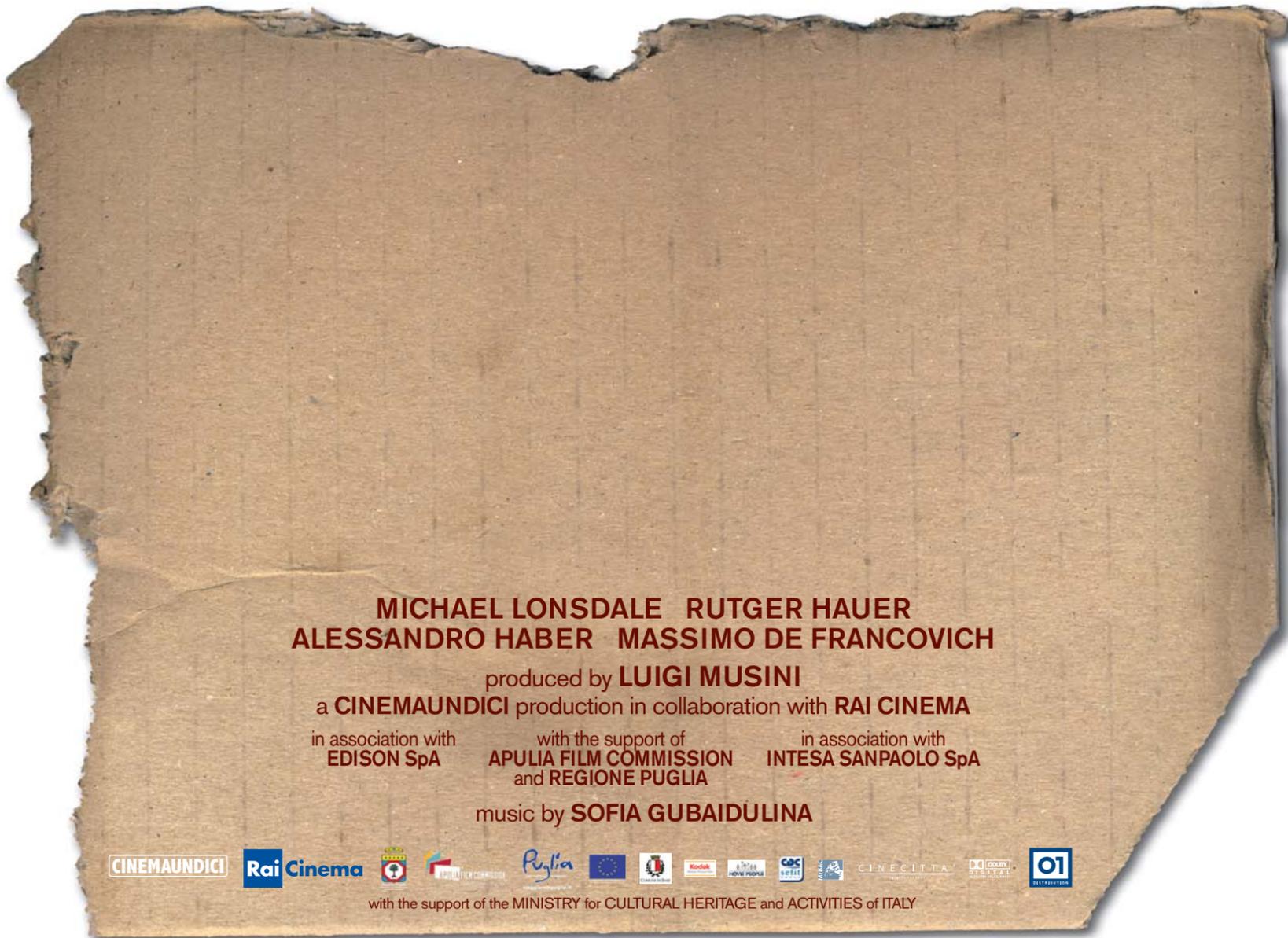
CINEMAUNDICI and RAI CINEMA  
present

a film by  
**ERMANNO OLMI**

  
MOSTRA INTERNAZIONALE  
D'ARTE CINEMATOGRAFICA  
la Biennale di Venezia 2011  
Out of Competition



# the cardboard village



**MICHAEL LONSDALE RUTGER HAUER  
ALESSANDRO HABER MASSIMO DE FRANCOVICH**

produced by **LUIGI MUSINI**

a **CINEMAUNDICI** production in collaboration with **RAI CINEMA**

in association with  
**EDISON SpA**

with the support of  
**APULIA FILM COMMISSION**  
and **REGIONE PUGLIA**

in association with  
**INTESA SANPAOLO SpA**

music by **SOFIA GUBAIDULINA**

**CINEMAUNDICI**

**Rai Cinema**



with the support of the **MINISTRY for CULTURAL HERITAGE and ACTIVITIES of ITALY**

under the Patronage  
of the United Nations High  
Commissioner for Refugees -  
Regional Representation  
Southern Europe  
**UNHCR**  
The UN Refugee Agency



**CINEMAUNDICI and RAI CINEMA**

present

a film by

**ERMANNO OLMI**

# **il villaggio di cartone**

**(the cardboard village)**



**release date: 7 October 2011**

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story and screenplay

**ERMANNOLMI**

considerations by

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music

**SOFIA GUBAIDULINA**

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**FABIO OLM**

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**PAOLO COTTIGNOLA**

production design

**GIUSEPPE PIRROTTA**

costumes

**MAURIZIO MILLENOTTI**

live sound recording

**FRANCESCO LIOTARD**

still photographer

**KASH GABRIELE TORSELLO**

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a **CINEMAUNDICI** production  
in collaboration with **RAI CINEMA**

produced by

**LUIGI MUSINI**

in association with

**EDISON SpA**

under the tax credit regulations

with the collaboration of

**APULIA FILM COMMISSION** and **REGION OF PUGLIA**

and in association with

**INTESA SANPAOLO SpA**

under the tax credit regulations

film considered of cultural interest, with support from the  
**MINISTRY OF CULTURAL HERITAGE AND ACTIVITIES (MiBAC)**  
**GENERAL DIRECTORATE for CINEMA**

with the endorsement of

the **UNITED NATIONS HIGH COMMISSIONER FOR REFUGEES -**  
**UNHCR - OFFICE for SOUTHERN EUROPE**

distribution

**01 DISTRIBUTION**

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nationality: **ITALIAN**

year of production: **2011**

film length: **87'**

**MICHAEL LONSDALE**  
THE OLD PRIEST

**RUTGER HAUER**  
THE SEXTON

**ALESSANDRO HABER**  
THE STRIPER

**MASSIMO DE FRANCOVICH**  
THE DOCTOR

*with*

**ELHADJI IBRAHIMA FAYE**  
THE RESCUER

**IRIMA PINO VINEY**  
MAGDAHÀ

**FATIMA ALÌ**  
FATIMA

**SAMUELS LEON DELROY**  
THE BARD

**FERNANDO CHIRONDA**  
THE CHERUB

**SOULEYMANE SOW**  
THE OPPOSER

**LINDA KENY**  
MOTHER OF THE LITTLE FAMILY

**BLAISE AURELIEN NGOUNGOU ESSOUA**  
FATHER OF THE LITTLE FAMILY

*and the young*

**HEVEN TEWELDE**  
MIRIAM

**RASHIDI OSARO WAMAH**  
THE BOY WITNESS

**PROSPER ELIJAH KENY**  
THE LITTLE FAMILY'S CHILD

### *Diabasis*, the word that becomes action

*“... the only true revolution that has taken place in our Western world is that of Christ, who gave Man the knowledge of Good and Evil, and therefore the sense of sin and remorse. Compared to this, all other revolutions – including the French and Russian – are laughable.”*

Indro Montanelli  
(*Domenica del Corriere*, 15 October 1968)

---

Like a rumpled pile of rags just plopped on the steps of the altar.

It's the old priest, for many years the parish priest of that church which is no longer needed and is being dismantled. The workers remove the paintings of the saints and all the other decorations from the walls, and put the most precious sacred objects into special cases for safekeeping.

A long mechanical arm removes the large, life-size crucifix hung from the cusp over the altar, to lower it to the ground as if in defeat.

It's useless to try to object: nothing can stop the course of events that the advent of the new realities are imposing on history.

When it is all over, the “sacking” will have left a sorrowful void, with the walls stripped and the high altar as bare as a sepulcher.

The old priest's eyes go up to the top of the presbytery, where the removal of the large crucifix is the last step of the sacrilegious act.

Nevertheless, faced with the ruin of *his* church, the old priest perceives the arising of a new insight that supports him. It seems to him that only now those walls, stripped bare, reveal a sacredness that was unseen before.

From this moment of discouragement, in which everything appears to be inexorably and miserably headed for dissolution, there will instead be the start of a resurrection, a new spirit of the priestly mission.

No longer the church of the liturgical ceremonies, the gilded altars, but instead the House of God, where the destitute and derelict find refuge. They will be the true ornaments of the Temple of God.

And the life of the old priest, also, will find new paths of charity, brotherhood, and even the courage to do those acts of love that require the ultimate sacrifice, embodying the highest meaning of priestly consecration.

A time is beginning in which the world needs new and just men to reveal the ambiguity of so much wasting of words with the objectivity of actions and behaviors.

*Ermanno Olmi*

*Asiago, 17 January 2010 > 6 July 2011*

Ermanno Olmi (Bergamo, 24 July 1931). During the last months of World War II (1944-45) supplies are growing scarce, and Ermanno works as a baker's boy. At the end of the war he is hired by Edison and makes around forty documentaries, including *La diga del ghiacciaio*, *Pattuglia di Passo San Giacomo*, *Tre fili fino a Milano*, *Michelino 1aB* (script by Goffredo Parise), *Manon finestra 2*, and *Grigio* (script by Pier Paolo Pasolini). His first feature-length film is released in 1959: *Il tempo si è fermato*. In 1961, at the Venice Film Festival, he wins the OCIC and Critics' awards for his film *Il posto*, which also wins numerous prizes in international festivals. This is followed by other films on the world of work: *I fidanzati (The Fiancés)*, *Un certo giorno* in 1968 and *La circostanza* in 1974.

Outside of the world of work, in 1965 he films a tribute to the figure of Pope John XXIII, *E venne un uomo*, starring Rod Steiger and Adolfo Celi.

In 1978 *L'albero degli zoccoli (The Tree of Wooden Clogs)*, a film on the late-19<sup>th</sup>-century life of Bergamo area farmers, wins the Golden Palm at the Cannes Film Festival.

In 1983 he films *Camminacammina (Walking, Walking or Keep Walking)* and the documentary *Milano 83* dedicated to his adopted city. In 1987 Ermanno Olmi returns to directing, after a period of inactivity, with *Lunga vita alla signora!*, which wins the Silver Lion award in Venice. The following year he films one of his masterpieces, *La leggenda del santo bevitore (The Legend of the Holy Drinker)*, starring Rutger Hauer and Anthony Quayle, with which he wins the Golden Lion in Venice.

A few years later, in 1993, he directs Paolo Villaggio in *Il segreto del bosco vecchio* and in 1994 makes *Genesi. La creazione e il diluvio (Genesis)*, the first chapter of a project for the adaptation of the Bible for television.

With *Il Mestiere delle armi (The Profession of Arms)*, 2001, presented in competition at the Cannes Film Festival, he wins 9 "David di Donatello" awards.

Two years later, Ermanno Olmi continues along the same route with *Cantando dietro i paraventi (Singing Behind Screens)*.

In 2005 he films the triptych *Tickets* with his friends Kiarostami and Loach; and in 2007 he tells the gospel of everyday existence in the film *Centochiodi (One Hundred Nails)*.

Also in 2007, Ermanno Olmi film's *Atto unico* during the setting up of the Jannis Kounellis exhibition presented by the Arnaldo Pomodoro Foundation.

For the Triennale of Milan, in 2008 he films the documentary *I Grandi Semplici*. In 2009, in collaboration with the Cineteca film library of Bologna and the Ministry for Tourism and Entertainment, he presents *TerraMadre*. The same year *Rupi del Vino* is presented at the Rome International Film Festival.

**CINEMA**

- 2011 FREE MEN Ismaël Ferroukhi  
2010 OF GODS AND MEN Xavier Beauvois  
2009 AGORA Alejandro Amenabar  
2008 YOU'LL MISS ME Amanda Sthers  
2007 PARK BENCHES Bruno Podalydes  
2006 THE LAST MISTRESS Catherine Breillat  
LES MAINS D'ANDREA Sébastien Betbeder  
HEARTBEAT DETECTOR (THE HUMAN QUESTION) Nicolas Klotz  
GOYA'S GHOSTS Milos Forman  
2005 MUNICH Steven Spielberg  
IL SERA UNE FOIS (ONCE UPON A TOMORROW) Sandrine Veysset  
2004 GENTILLE Sophie Fillieres  
JEANNE À PETITS PAS Négar Djavadi  
LES INVISIBLES Thierry Jousse  
LE PARFUM DE LA DAME EN NOIR Bruno Podalydes  
2003 BYE BYE BLACKBIRD Robinson Savary  
LE PRIX DU DÉsir Roberto Andò  
L'EMPREINTE David Mathieu Mahias  
5 x 2 François Ozon  
LE FURET Jean Pierre Mocky  
2002 THE MYSTERY OF THE YELLOW ROOM Bruno Podalydes  
1999 THOSE FACING US Jean Daniel Pollet  
ACTORS Bertrand Blier  
1998 RONIN John Frankenheimer  
DON JUAN Jacques Weber  
1997 LET THERE BE LIGHT Arthur Joffé  
1996 MAUVAIS GENRE Laurent Benegui  
1994 NELLY & MONSIEUR ARNAUD Claude Sautet  
JEFFERSON IN PARIS James Ivory  
1992 THE REMAINS OF THE DAY James Ivory  
ORDER OF THE DAY Michel Khleifi  
1991 MY LIFE IS HELL Josiane Balasko  
WOJZECK Guy Marignane  
1989 SOUVENIR Geoffrey Reeve  
1988 LES TRIBULATIONS DE BALTAZAR KOBER Wojciech Has  
1987 DER MADONNA-MANN Hans Christoph Blumemberg  
1986 THE NAME OF THE ROSE Jean-Jacques Annaud  
1985 BILLY ZE KICK Gérard Mordillat  
THE HOLCROFT COVENANT John Frankenheimer  
THE INSOMNIAC ON THE BRIDGE Raoul Ruiz  
1984 GOOD KING DAGOBERT Dino Risi  
THLE JUDGE Philippe Lefebvre  
1983 ERENDIRA Ruy Guerra  
UNE JEUNESSE Moshé Mizrahi  
1982 THE GAMES OF COUNTESS DOLINGEN Catherine Binet  
SWEET INQUEST ON VIOLENCE Gérard Guerin  
ENIGMA Jeannot Szwarc  
LE ROSE ET LE BLANC Robert Pansard-Besson

1980 SEULS Francis Reusser  
 1979 THE PASSAGE J. Lee Thompson  
 MOONRAKER Lewis Gilbert  
 1978 DIE LINKSHANDIGE FRAU Peter Handke  
 BARTLEBY Maurice Ronet  
 1977 THE ACCUSER Jean-Louis Bertucelli  
 A DIRTY STORY Jean Eustache  
 THE DEVIL IN THE BOX Pierre Lary  
 L'ADIEU NU Jean-Henri Meunier  
 1976 SCRAMBLED EGGS Joël Santoni  
 MR. KLEIN Joseph Losey  
 1975 LE TELEPHONE ROSE Edouard Molinaro  
 GALILEO Joseph Losey  
 THE ROMANTIC ENGLISHWOMAN Joseph Losey  
 SECTION SPECIALE Costa-Gavras  
 INDIA SONG Marguerite Duras  
 A WHALE THAT HAD A TOOTHACHE Jacques Bral  
 1974 THE PHANTOM OF LIBERTY Luis Bunuel  
 ALOISE Liliane de Kermadec  
 SERIOUS AS PLEASURE Robert Benayoun  
 NE (LE VIVARIUM) Jacques Richard  
 MAD ENOUGH TO KILL Yves Boisset  
 THE TRACK Serge Leroy  
 1973 THE SUSPECTS Michel Wyn  
 LA VERITÉ SUR L'IMAGINAIRE PASSION D'UN INCONNU Marcel Hanoun  
 NO POCKETS IN A SHROUD Jean-Pierre Mocky  
 CARAVAN TO VACCARES Geoffrey Reeve  
 STRAVINSKY Alain Resnais  
 LA GRANDE PAULETTE Gérald Calderon  
 SUCCESSIVE SLIDINGS OF PLEASURE Alain Robbe-Grillet  
 LA CHOISIE Gérard Mordillat  
 NAISSANCE ET MONT DE PROMÉTHÉE Jacques Rivette  
 LE JEU DES PREUVES Luc Béraud  
 LES MUSICIENS DU CULTE Gérard Mordillat  
 1972 THE DAY OF THE JACKAL Fred Zinnemann  
 THE GIRL WITH THE CELLO Yvan Butler  
 BIG SENTIMENTS MAKE FOR GOOD SPORTS Michel Berny  
 1971 CHUT! Jean-Pierre Mocky  
 JAUNE LE SOLEIL Marguerite Duras  
 THE OLD MAID Jean-Pierre Blanc  
 1970 OUT 1: SPECTRE Jacques Rivette  
 OUT 1: NOLI ME TANGERE Jacques Rivette  
 MURMUR OF THE HEART Louis Malle  
 LAW BREAKERS Marcel Carné  
 PAPA THE LITTLE BOATS Nelly Kaplan  
 LA POULE Luc Béraud  
 THERE WAS ONCE A COP Georges Lautner  
 L'AUTOMNE Marcel Hanoun  
 1969 THE STUD Jean-Pierre Mocky  
 LE PRINTEMPS Marcel Hanoun  
 LA ROSE ET LE REVOLVER Jean Desvilles  
 DETRUITE DIT-ELLE Marguerite Duras

1968 HIBERNATUS Edouard Molinaro  
L'HIVER Michel Hanoun  
LA PINCE À ONGLE Jean-Claude Carrière  
THE BIG WASH Jean-Pierre Mocky  
STOLEN KISSES François Truffaut  
1967 THE BRIDE WORE BLACK François Truffaut  
THE MAN IN THE BUICK Gilles Grangier  
1966 LES COMPAGNONS DE LA MARGUERITE Jean-Pierre Mocky  
IS PARIS BURNING? René CLÉMENT  
YOUR MONEY OR YOUR LIFE Jean-Pierre Mocky  
THE AUTHENTIC TRIAL OF CARL EMMANUEL JUNG Marcel Hanoun  
JUDOKA - AGENT SECRET Pierre Zimmer  
1965 HAIL, MAFIA Raoul Levy  
1964 LES COPAINS (THE BUDDIES) Yves Robert  
JALOUX COMME UN TIGRE Darry Cowl  
BEHOLD A PALE HORSE Fred Zinnemann  
TOUS LES ENFANTS DU MONDE André Michel  
1962 THE TRIAL Orson Welles  
SNOBS! Jean-Pierre Mocky  
LA DÉNONCIATION Jacques Doniol-Valcroze  
ADORABLE MENTEUSE Michel Deville  
1960 THE ITCHY PALM Gérard Oury  
1958 A BULLET IN THE GUN BARREL Michel Deville  
1956 IT HAPPENED IN ADEN Michel Boisrond

**CINEMA**

- 2011 DRACULA 3D D. Argento  
 THE HEINEKEN KIDNAPPING M. Reurniet  
 THE REVEREND N. Jones  
 THE RITE M. Hafström
- 2010 PORTABLE LIFE F. Boonman  
 ALLE FOR EN R. Heide  
 THE MILL AND THE CROSS L. Majewski  
 TONIGHT AT NOON M. Almereyda  
 BLACK BUTTERFLIES P. van der Oest  
 LIFE'S A BEACH T. Vitale  
 HAPPINESS RUNS Adam Sherman
- 2009 SWORD OF WAR R. Martinelli
- 2008 SPOON Simon Hansen  
 SMOKE AND OCHRE P. van der Oest  
 BRIDE FLIGHT B. Sombogaart  
 MAGIC FLUTE DIARIES K. Sullivan
- 2007 MOVING MCALLISTER A. Black  
 DEAD TONE (7EVENTY 5IVE) B. Hooks and D. Taylor  
 GOAL II: LIVING THE DREAM J. Collet-Serra
- 2006 MENTOR D. Langlitz  
 MINOTAUR J. English
- 2005 SIN CITY R. Rodriguez  
 BATMAN BEGINS C. Nolan
- 2004 TEMPESTA T. Disney
- 2003 CONFESSIONS OF A DANGEROUS MIND George Clooney
- 2001 THE BANKERS OF GOD: THE CALVI AFFAIR G. Ferrara
- 1999 SIMON MAGUS B. Hopkins
- 1998 BONE DADDY M. Azzopardi
- 1997 HEMOGLOBIN Peter Svatek  
 RED LINE Tibor Takacs
- 1996 OMEGA DOOM A. Pyun  
 PRECIOUS FIND P. Mora  
 THE CALL OF THE WILD: DOG OF THE YUKON P. Svatek  
 CROSSWORLDS - DIMENSIONI INCROCIATE Krishna Rao
- 1995 BLOOD OF THE INNOCENT B. Misiorowski
- 1994 THE BEANS OF EGYPT, MAINE J. Warren  
 SURVIVING THE GAME E. Dickerson
- 1993 BLIND SIDE G. Murphy  
 ARTIC BLUE P. Masterson
- 1992 PAST MIDNIGHT J. Eliasberg  
 SPLIT SECOND T. Maylam  
 BUFFY THE VAMPIRE SLAYER Fran Rubel Kuzui
- 1991 WEDLOCK Lewis Teague  
 BLIND FURY P. Noyce  
 THE BLOOD OF HEROES D. Peoples  
 BLOODHOUNDS OF BROADWAY Howard Brookner  
 UP TO DATE Lina Wertmüller
- 1988 THE LEGEND OF THE HOLY DRINKER Ermanno Olmi  
 WANTED: DEAD OR ALLIVE Gary A. Sherman  
 ESCAPE FROM SOBIBOR Jack Gold
- 1986 THE HITCHER Robert Harmon
- 1985 FLESH+BLOOD P. Verhoeven  
 LADYHAWKE Richard Donner  
 A BREED APART P. Mora
- 1983 THE OSTERMAN WEEKEND S. Peckinpah
- 1982 BLADE RUNNER Ridley Scott
- 1981 CHANEL SOLITAIRE G. Kaczender  
 NIGHTHAWKS B. Malmuth  
 SPETTERS P. Verhoeven  
 SOLDIER OF ORANGE P. Verhoeven
- 1978 MYSTERIES P. De Lussenet
- 1973 TURKISH DELIGHT P. Verhoeven

Sofia Gubaidulina is one of the most highly acclaimed contemporary composers worldwide. Born in 1931 in Chistopol, in the Tatar Autonomous Republic of the former Soviet Union, she has come to the fore in the past decades by creating a unique musical language, characterized by such diverse elements as Christian spirituality and musical symbolism, unique structures derived from the fragmentation and repetition of simple material and the use of folk instruments from the central Asian regions.

**the music composed by Sofia Gubaidulina**  
**has been generously provided by**  
**© MUSIKVERLAG HANS SIKORSKI, HAMBURG**

**"FATA MORGANA: DIE TANZENDE SONNE"**

composed by Sofia Gubaidulina  
for 8 cellos, performed by the "CelloPassionato" ensemble – conducted by Julius and Hyun-Jung Berger  
(P) 2011 Julius Berger

**"AM RANDE DES ABGRUNDS"** for seven cellos and two aquaphones

composed by Sofia Gubaidulina  
from the album *Am Rande des Abgrunds / De profundis / Quaternion / In croce* (WER 6684 2)  
performed by: Julius Berger, Sofia Gubaidulina, Viktor Suslin, Niklas Eppinger,  
Aleksandra Ohar, Diego Garcia, Yoonha Choi, Yoon-Jung Hwang, Tai-Yang Zhang  
(c) + (p) 2006 WERGO, a division of SCHOTT MUSIC & MEDIA GmbH, Mainz, Germany, www.wergo.de

**"IN CROCE"** for cello and accordion

composed by Sofia Gubaidulina  
from the album *Am Rande des Abgrunds / De profundis / Quaternion / In croce* (WER 6684 2)  
performed by: Julius Berger, Stefan Hussong  
(c) + (p) 2006 WERGO, a division of SCHOTT MUSIC & MEDIA GmbH, Mainz, Germany, www.wergo.de

**"QUATERNION"** for four cellos

composed by Sofia Gubaidulina  
from the album *Am Rande des Abgrunds / De profundis / Quaternion / In croce* (WER 6684 2)  
performed by: Aleksandra Ohar, Diego Garcia, Yoonhai Choi, Tai-Yang Zhang  
(c) + (p) 2006 WERGO, a division of SCHOTT MUSIC & MEDIA GmbH, Mainz, Germany, www.wergo.de

**"PRO ET CONTRA I"**

composed by Sofia Gubaidulina  
BBC Orchestra of Wales, conducted by Tadaaki Otaka  
by the kind permission of BIS Records, Sweden

**"PRO ET CONTRA II"**

composed by Sofia Gubaidulina  
BBC Orchestra of Wales, conducted by Tadaaki Otaka  
by the kind permission of BIS Records, Sweden

**"CONCERTO FOR BASSON AND LOW STRINGS- SECOND MOVEMENT"**

composed by Sofia Gubaidulina  
Lahti Chamber Ensemble, Osmo Vänskä-Harri Ahmas-Ilka Pälli  
by the kind permission of BIS Records - Sweden

**"OFFERTORIUM, (1980) CONCERTO FOR VIOLIN & ORCHESTRA"**

composed by Sofia Gubaidulina  
Violin: Oleh Krysa  
Royal Stockholm Philharmonic Orchestra  
conducted by James DePreist  
by the kind permission of BIS Records, Sweden

**"YOUR JOY NO ONE WILL TAKE AWAY FROM YOU"**

composed by Sofia Gubaidulina  
from the CD *Rejoice! Sonata for Violin and Cello*  
Oleh Krysa, violin, Torleif Thedéen Cello  
by the kind permission of BIS Records - Sweden

**"MUSICAL TOYS: 6 SONG OF THE FISHERMAN"**

composed by Sofia Gubaidulina  
Oeuvres pour piano; Claire-Marie Le Guay  
(P) 2009 Classics Jazz France  
by the kind permission of Universal Music Italia Srl

**"HOMMAGE A T. S. ELIOT (1987): FOR OCTET AND SOPRANO: II"**

composed by Sofia Gubaidulina  
Clarinet: Eduard Brunner, Bassoon: Klaus Thunemann, Horn: Radovan Vlatkovic  
(P) 1989 Deutsche Grammophon GmbH, Hamburg  
by the kind permission of Universal Music Italia Srl

**"HOMMAGE A T. S. ELIOT (1987): FOR OCTET AND SOPRANO: III"  
"TIME AND THE BELL HAVE BURIED THE DAY"**

composed by Sofia Gubaidulina  
Soprano: Christine Whittlesey  
(P) 1989 Deutsche Grammophon GmbH, Hamburg  
by the kind permission of Universal Music Italia Srl

**"HOMMAGE A T. S. ELIOT (1987): FOR OCTET AND SOPRANO: IV"**

composed by Sofia Gubaidulina  
Violin: Gidon Kremer, Violin: Isabelle van Keulen,  
Viola: Tabea Zimmermann, Cello : David Geringas, Double Bass: Alois Posch  
(P) 1989 Deutsche Grammophon GmbH, Hamburg  
by the kind permission of Universal Music Italia Srl

and

**"ALL AFRICA"**

from the album *We Insist! Max Roach's Freedom Now Suite*  
**performed by Max Roach - Oscar Brown, Jr.**  
by the kind permission of Candid Productions Ltd., London

Cinemaundici came into existence with Ermanno Olmi and owes its name to the eleven films directed by him up until 1994, all distributed internationally, including:

**THE TREE OF WOODEN CLOGS** (1978) winner of the Golden Palm at the 1978 Cannes Film Festival, the David di Donatello award for Best Film of 1979, and 5 Nastri d'Argento (Silver Ribbons) awards

**THE LEGEND OF THE HOLY DRINKER** (1988) winner of the Golden Lion at the 1988 Venice Film Festival and 4 David di Donatello awards in 1989

In 1998 Luigi Musini and Roberto Cicutto joined Cinemaundici, offering the company a significant contribution in terms of both development and artistic growth, also thanks to their great experience in the sector and strong relations with major national and international producers and distributors.

Ever since the company's foundation, in addition to the debut films of young Italian directors such as Giacomo Campiotti and Francesca Archibugi, Cinemaundici has also done Italian-French co-productions:

**AROUND A SMALL MOUNTAIN** (2008, Jacques Rivette, "36 vues du Pic Saint-Loup"), with Sergio Castellitto, nominated as Best Actor at the 2010 Nastri d'Argento awards

**DON'T TOUCH THE AXE** (2007, Jacques Rivette)

**GARDENS IN AUTUMN** (2006, Otar Iosseliani, "Jardins en automne")

**THE STORY OF MARIE AND JULIEN** (2004, Jacques Rivette, "Histoire de Marie et Julien"), with Emmanuelle Béart

**MONDAY MORNING** (Otar Iosseliani, 2002, "Lundi matin")

Cinemaundici's focus on quality in the following years can be seen in the numerous national and international awards for its production.

**THE PROFESSION OF ARMS** (1999-2001) winner of 9 David di Donatello awards in 2002, the film was presented in competition at the 2001 Cannes Film Festival and won the Golden Globe Award as the Best Film in 2001.

**SINGING BEHIND SCREENS** (2003) winner of 3 David di Donatello awards and 4 Nastri d'Argento (Silver Ribbons) awards

**CENTOCHIODI (ONE HUNDRED NAILS)** winner of the Critics Award at the 2007 David di Donatello Awards; in 2007 it also received a "Les hommages du 60e Anniversaire" award at the Cannes Film Festival and was nominated for the Nastri d'Argento awards.

Continuing in its policy aiming to produce excellent films in which the richness of the original scripts is entrusted to the indisputable acting talents of first-rate casts, in 2009, Cinemaundici has co-produced, with Diva Srl and Rai Cinema, **CHRISTINE CRISTINA**, Stefania Sandrelli's directing debut, and **LA BELLEZZA DEL SOMARO**. This film, produced with the contribution of the Ministry of cultural Heritage and Activities, co-produced with Alien Produzioni Srl, and distributed in Italy by Warner Bros. Pictures, was written by Margaret Mazzantini and directed by Sergio Castellitto, who was also the main actor.

In January 2011 Luigi Musini took over the company, and is now the sole director and shareholder. In addition to continuing with the quality policy that has always characterized the company, the idea is to produce films that are still sophisticated, but of a more commercial nature, as well as debut films, to give visibility to new directors. Today Cinemaundici consists of two structures: an administrative headquarters in Milan and an operational headquarters in Rome. Two administration employees work at the Milan office, while in Rome there are two persons who follow the Cinemaundici projects in all their phases: reading and evaluation of the screenplays, development, preparation, production, post-production, and monitoring of all the activities connected with the distribution and participation of the films in festivals and exhibitions.



## **ERMANNO OLMI RETURNS TO THE CINEMA WITH EDISON**

*Edison, one of Italy's top companies, finances Ermanno Olmi's new film with the Tax Credit formula (under decree of 21 January 2010).*

**Edison**, the energy company which, in the 1950s, accompanied the great director in his first steps in the industrial cinema sector, has contributed to the making of Ermanno Olmi's latest work, "The Cardboard Village".

The support given to Ermanno Olmi's work is a confirmation of the extraordinary bond that still unites Edison with the famous filmmaker today, after more than fifty years, and is an element of the company's corporate responsibility strategy that envisages support to the world of culture through initiatives of major interest.

*"For me, Edison is the whole world," says **Ermanno Olmi**. "For us, the company wasn't an entity listed on the Stock Exchange, but was experiences like a big family; when we would get together there was a sense of being part of a whole. Edison accompanied me for a long period of my life and, if I think back, I remember it as if it were my hometown."*

*"The extraordinary sense of belonging that has bound Olmi to Edison made the company of yesteryear great and still represents today a distinctive value and tie between history and future," says **Andrea Prandi**, Edison's External Relations and Communication Manager. "The director has not forgotten Edison, just as the company has not forgotten him. It is a stimulus and an encouragement for all young people with the same passion."*

A former Edison employee and former amateur actor rewarded with the purchase of a movie camera, Olmi became the animator and director of the company's Cinema department from 1953 through 1961, making around forty industrial documentaries. Ermanno Olmi filmed the building of Edison's power stations, the men, and their work. Olmi's documentaries are preserved in the Edison Fund at the National Archives of Industrial Cinema in Ivrea.

**Edison External Relations Department**

## APULIA FILM COMMISSION

### *The activity of the Region of Apulia supporting the audiovisual production chain.*

The Apulia Film Commission Foundation was established with a regional law in 2007 with the aim of attracting audiovisual productions thanks to the competitiveness of the services offered, the professionalism of the workers, and the drastic reduction in territorial transfer, cast, crew, and location scouting costs.

The Foundation supports and coordinates the entire cinema and audiovisual production chain, with a yearly endowment of approximately 2 million euro. Through the Apulia Film Fund, the fund finances the audiovisual products in three yearly sessions (31 January, 30 April, and 31 August); in addition there are funds from the “Bando di ospitalità”, which can be combined with the other funds, to be used for the room and board expenses for the time spent in Apulia.

The Apulia Film Commission supports the productions by providing immediate solutions for any and all logistic problems, making available professional location managers, reducing or eliminating the costs for the occupation of the public domain, and offering casting and office spaces. The logistics hubs are two Cineports, one in Bari, the headquarters of the AFC, and one in Lecce. The first is situated on the Fiera del Levante grounds and occupies an area of 1,200 m<sup>2</sup>. The structure offers audiovisual production offices, casting, makeup and hairdressing, and costume rooms, scenery warehouse and workshop, a 95-seat full HD theatre with Dolby Surround which also has a booth for simultaneous translations. In addition to the technical structures, the Cineport in Bari has areas suitable for socializing and discussions, a bar, meeting rooms, and classrooms for holding vocational training courses. The Cineport in Lecce occupies an area of 500 m<sup>2</sup>, has a parking area for cinemavans and an area for exhibitions and installations, and is situated inside the Manifatture Knos complex, once a training school for metalworkers, abandoned and reconverted into a cultural production and social aggregation center.

The AFC is a member of Cine-Regio, a European network of regional funds for audiovisuals, the Association of Film Commissioners International (AFCI), the coordination group of the Italian Film Commission (IFC), the European Film Commission Network (EUFCN), and the Permanent Conference of the Mediterranean Audiovisual Operators (COPEAM), and is a regular participant at the ministerial tables for deciding sector policies. Together with [Peacefulfish](#), Media Deals, Western Norway Film Centre, and Programma MEDIA, the foundation recently launched the “Closing the Gap: Investment for 360° Content” training course. Conceived for European film producers, the full immersion course focused on how to work with business angel networks, regional equity funds, mediatech financiers, and creative industry investors. Over 100 films have been hosted in three years of activity. Daniele Cipri recently wound up filming, in Brindisi, “E’ stato il figlio” written by Massimo Gaudioso and Daniele Cipri, produced by Passione Film, and distributed by Fandango. The cast includes Toni Servillo, Alfredo Castro, and Benedetto Raneli. Filming will start in September on Paolo Franchi’s “E la chiamano estate”, Michele Bia’s “Il cielo è ovunque”, the TV serial “Il prefetto di ferro” directed by Carlo Carlei and produced by Artis, and the TV movie “Il commissario Zagaria” directed by Antonello Grimaldi for Alba 3000, starring Lino Banfi. But there are also other crossover initiatives promoted by AFC, such as the “PugliaExperience” international screenwriting workshop, the international Mediterranean Coproduction Forum, the Bi&fest, and Progetto Memoria, which funds film projects on the major figures and historic situations of 20<sup>th</sup>-century Apulia. Not to mention the attention devoted to the public, with the programming of 25 theatres through the “Circuito d’Autore”, a network of cinemas where 51% of the films shown are Italian and European, alongside auteur and art cinema tributes, retrospectives and festivals.

**Apulia Film Commission Foundation**

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Iniziativa cofinanziata dal Fondo Europeo di Sviluppo Regionale (FESR) della U.E.



Regione Puglia

Puglia

[viaggiareinpuglia.it](http://viaggiareinpuglia.it)

## **INTESA SANPAOLO BACKS ERMANNO OLMI'S "CARDBOARD VILLAGE"**

Ermanno Olmi and Intesa Sanpaolo meet again in a new and important phase of the great director's creative development, through the bank's support of the production of THE CARDBOARD VILLAGE presented, out of competition, at the Venice Film Festival and produced by CINEMA UNDICI in collaboration with Rai Cinema and with the participation of Edison.

Intesa Sanpaolo's participation in the production of Ermanno Olmi's film has been made possible by a broader system of support to the Italian filmmaking industry through the recent External Tax Credit provision.

In this framework, worthy of note is the presence of Intesa Sanpaolo, through its subsidiary IMI Investimenti, in the production of Paolo Sorrentino's latest film, "*This must be the place*".

Intesa Sanpaolo, through its Merchant Banking Department, historically boasts a strong presence and important role in supporting the development of the Italian filmmaking industry. In fact, in addition to having become, in a very short time, a point of reference for the sector for this type of operation, making use of the External Tax Credit provision, the Merchant Banking Department has also been present for some time in the share capital of two important operators of the sector: the Cattleya and Lux Vide companies. Furthermore, with the setting up of a specialist desk at Mediocredito Italiano, another Group company, the Bank has further strengthened its support of the production of the principal television serials and of quality films.

Intesa Sanpaolo's commitment in the cinema sector had a moment of particular significance in 2009 with the launch of the "perFiducia" project, with which the Bank intends to give a voice to stories, whether individual or collective, that bear witness to the optimism of doing, of research and invention: an opportunity for listening to the voices of excellence and the avant-garde in the artistic field and for spreading encouragement and confidence.

In the first phase, three major directors – Ermanno Olmi, Gabriele Salvatores, and Paolo Sorrentino – took up this challenge and told, with their film shorts, of an Italy that does not give up believing in its future.

This was followed by a second phase, in which three young directors – Massimiliano Camaiti, Alessandro Celli, and Pippo Mezzapesa – told stories in which dialogue and the capacity for listening and relating form the bases for creating confidence.

The third phase developed via the Internet. Three stories were selected through a narrative competition announced on the website [www.perFiducia.com](http://www.perFiducia.com) and entrusted to three talented young directors: Laura Bispuri, Paolo Zucca, and Marco Chiarini.

Lastly, on the occasion of the recent Sarajevo Film Festival, the "perFiducia" project was enriched by the first international production, the film short *Baggage* by Oscar-winning Bosnian director Danis Tanovic. The film is based on a story of positive energies that animate Bosnia, one of the main countries in which the Intesa Sanpaolo Group operates.

## **UNHCR – Office for Southern Europe**

The United Nations High Commissioner for Refugees (UNHCR) was founded with a three-year mandate in 1950 by the UN General Assembly, to provide aid for the European refugees who had fled during World War II. However, not only did the mass exoduses not cease, but they have turned into a continuing world-scale phenomenon. Today over 43 million persons all over the world are uprooted from their places of origin because of wars and persecution.

The work of the UNHCR is based on the 1951 Geneva Convention 1951 on the Status of Refugee, the first international agreement covering the fundamental aspects of a refugee's life. This year marks the Geneva Convention's 60<sup>th</sup> birthday. In these six decades, the UN agency has come to the aid of tens of millions of refugees all over the world, and for its commitment in its humanitarian aid efforts it has received two Nobel Peace Prizes, in 1954 and in 1981.

Today the agency operates in 123 countries with approximately 7,000 operators, over 80% of whom work in the field, often in remote areas.

The UNHCR office in Rome has regional jurisdiction over Southern Europe and thus also operates as a coordinating office for Italy, Greece, Malta, Cyprus, Albania, Portugal, San Marino, and the Holy See.

In Italy the High Commissioner is an integral part of the asylum procedure, with a representative on each of the sixteen commissions in charge of the evaluation and decisions on the applications for international production. It also operates at the landing places of immigrants and refugees – Lampedusa, Sicily, Apulia, and Calabria – within the framework of the Praesidium project. In accordance with the provisions of the project, the UNHCR provides information and assistance on the Italian asylum procedure to persons fleeing persecution, violations of human rights, and armed conflicts, with a view to strengthening the reception capacities and services for those who arrive on the Italian coasts with the so-called "mixed migratory flows".