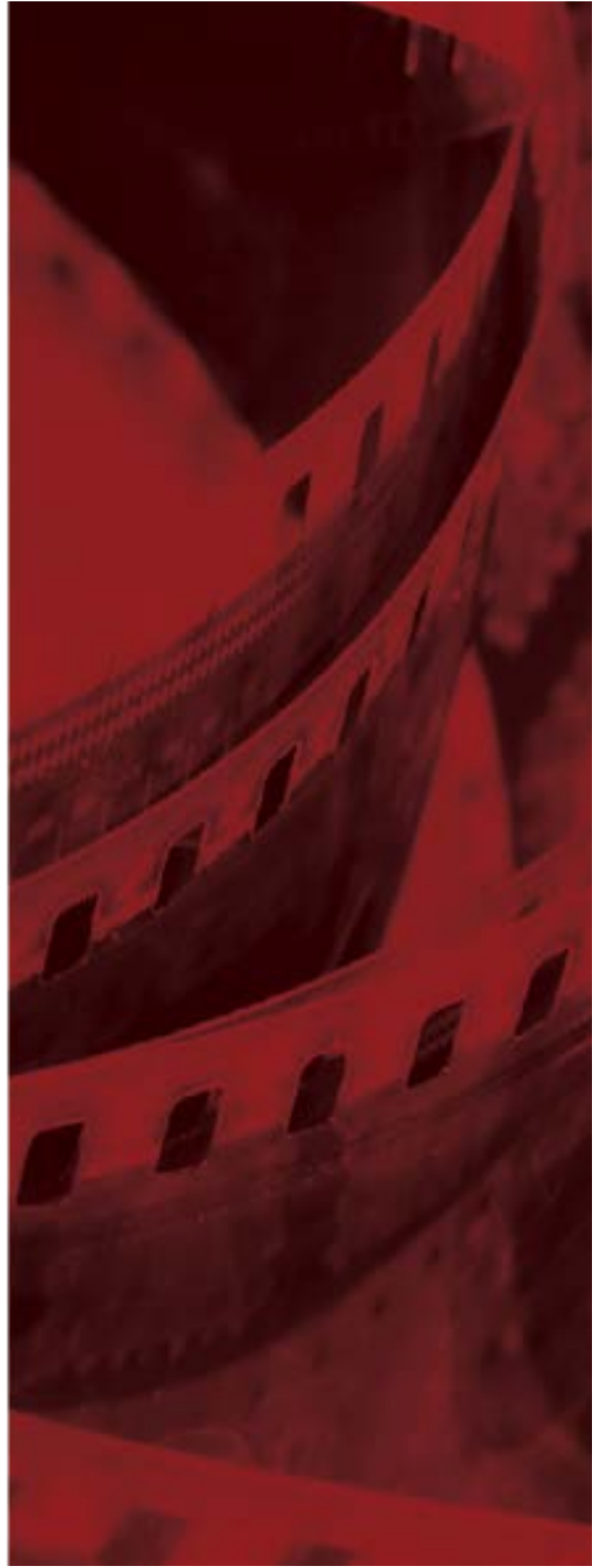




MOVIE LIBRARY



Alexandra Cinematografica presents its library of films dating back to 1955 (the year of its foundation) until today. In fifty years of experience, Alexandra has had the pleasure of working with leading figures in the world of cinematography, many of which have earned prestigious recognition during the course of their career, such as the American Oscars and the important European awards in Cannes, Berlin and Venice.

Its mission, now as then, is to cultivate talent and promote auteur films.



(Orso d'argento, Berlin 1968, best actress Stéphane Audran)



(Fipresci Prize, Berlin Festival 1973, to the director Claude Chabrol).

curiosity:
costume designer of the movie a very young
Karl Lagerfeld.

OSCARS AND NOMINEES

Ennio De Concini

La rivolta dei gladiatori,
Le legioni di Cleopatra,
I Giganti della Tessaglia,
Orazi e Curiazi

Alfredo Giannetti

La spada del Cid

Ennio Morricone

L'Harem

Jack Palance

Tedeum

Carlo Rambaldi

I Giganti della Tessaglia

DIRECTORS

Marcel Camus

Palma d'oro a Cannes
L'età selvaggia

Claude Chabrol

Orso d'oro a Berlino
La tigre ama la carne fresca
Les Biches – le Cerbiatte
L'amico di famiglia

Marco Ferreri

Orso d'oro a Berlino,
Palma d'oro a Cannes
David di Donatello
L'Harem

José Maria Forqué

Orso d'argento a Berlino
La mujer de la tierra caliente

Alex Infascelli

David di Donatello
Ricomincio da 80

ACTORS

Virna Lisi

Cannes
César
David di Donatello
Le temps des loups

Marcello Mastroianni

Golden Globe
Cannes
David Donatello
Venezia
Racconti d'estate

Michel Piccoli

Berlino
Cannes
Davis di Donatello
L'amico di famiglia

Omar Sharif

Golden Globe
César Venezia
Mayerling

Jean Louis Trintignant

Berlino
Cannes
César
Les biches – Le cerbiatte

COMPOSERS

Nino Ferrer

L'età selvaggia *anche nel ruolo di attore*

Riz Ortolani

War gods of Babylon

Piero Piccioni

Racconti d'estate

Carlo Rustichelli

I giganti della Tessaglia

Renzo Rossellini

Le legioni di Cleopatra

Carlo Savina

Sfida al re di Castiglia
La spada del Cid
Goldsake
Nude si muore
La mujer de la tierra caliente

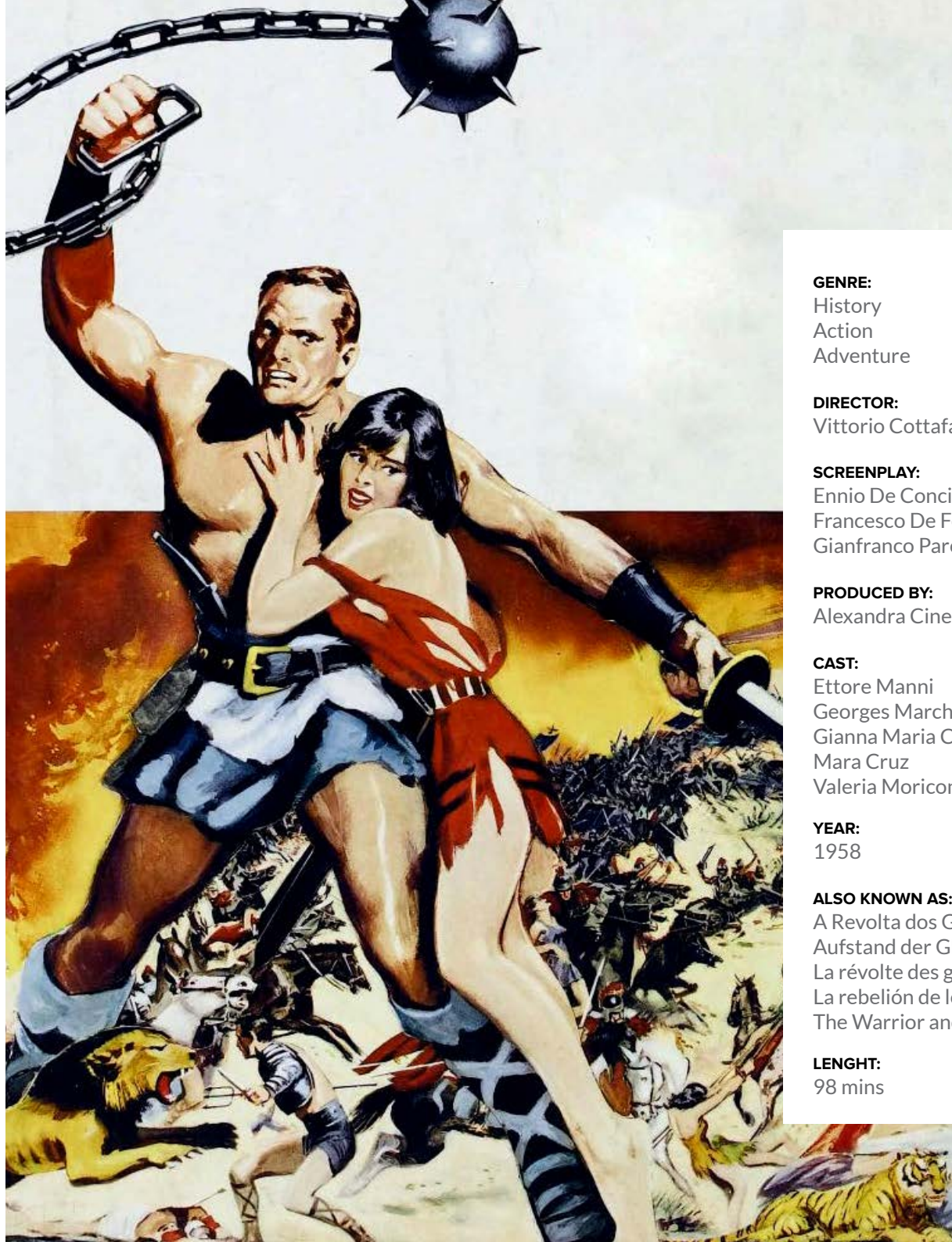
THE WARRIOR AND THE SLAVE GIRL

Vittorio Cottafavi, one of the most esteemed directors of peplum film genre, directs this magnificent film made in CinemaScope, using an evocative screenplay (among those writers, we remember the Oscar award winning, Ennio De Concini) that captivates in the English language version, as well.

Marcus Numidius (portrayed by Ettore Manni, who was brilliant in his interpretations for Fellini, Magni, Scola, Risi, Antonioni and Lattuada) in the role of a Roman army officer sent to Armenia to subdue a dangerous gladiator revolt and to capture their rebel leader, Aselepius (played by Georges Marchal, who performed in Bunuel and Leone, to name a few). Marcus must also confront the Princess Amira (Gianna Maria Canale), who is slowly poisoning the young Armenian heir to the throne in order to become queen. A beautiful slave (Mara Cruz) is an expert in potions and soon reveals herself to be a valuable ally to the Roman army officer in saving the prince from Amira's poisons.

A quite original aspect of this film resides in both of its female characters; strong, tenacious and as heroic as their male equivalents. Far from the "ingénue" stereotype, these women are truly exceptional characters in costume films. Not many people know that in the female cast is a young Valeria Moriconi, having already appeared four years earlier in the film version of Scarpetta's masterpiece Miseria e Nobiltà.

Cottafavi directed epic chase scenes and cinematographic duals in the arena, alternating dramatic turn of events with gorgeous landscapes and scenery which helped create remarkable emotional and imaginative harmony, enhancing the historic background of the film.



GENRE:
History
Action
Adventure

DIRECTOR:
Vittorio Cottafavi

SCREENPLAY:
Ennio De Concini
Francesco De Feo
Gianfranco Parolini

PRODUCED BY:
Alexandra Cinematografica

CAST:
Ettore Manni
Georges Marchal
Gianna Maria Canale
Mara Cruz
Valeria Moriconi

YEAR:
1958

ALSO KNOWN AS:
A Revolta dos Gladiadores, Portugal
Aufstand der Gladiatoren, West Germany
La révolte des gladiateurs, France
La rebelión de los gladiadores, Spain
The Warrior and the Slave Girl, Usa

LENGHT:
98 mins

LEGIONS OF THE NILE

This superb adaptation of the love story between Marc Antony and Cleopatra, directed by Vittorio Cottafavi (one of the most esteemed directors of peplum film genre) is considered a masterpiece of its time. It was such an original film, that it was chosen by the director, Gianni Amelio – in representation of Italy – for the project 15x15 patronized by the European Community for the restoration of fifteen of the most significant European films. Among the writers of the screenplay, we are reminded of Oscar winner Ennio De Concini.

Marc Antony (Georges Marchal who performed in Bunuel and Leone, to name a few) is in Alexandria with his beloved Cleopatra (Linda Cristal, twice a Golden Globe winner), queen of Egypt. Together they rule the eastern part of the Roman Republic. Cleopatra's beauty is legendary, but few can affirm to having admired her up close. Almost no one has access to her palace, which is guarded night and day by her fearful legion. Every so often, however, Cleopatra steals into the night, disguised in plain clothes so she can blend in with her people, and would sometimes dance languidly in the taverns of her city.

Octavian (Alfredo Mayo), at the head of the eastern part of the Roman Republic, is about to disembark in Egypt with his troupes, set on defeating the queen and his rival, the consul. The battle that will decide the destiny of the empire looms.

The Legions of the Nile has abundant action scenes, battles and dramatic moments that Cottafavi is able to interplay with brilliant, romantic and entertaining interludes. The scenes in the arena and of the cavalry with Cleopatra driving a chariot pulled by ten horses, have marked the history of cinema.



GENRE:

History
Action
Adventure

DIRECTOR:

Vittorio Cottafavi

SCREENPLAY:

Ennio De Concini
Vittorio Cottafavi
Natividad Zaro

PRODUCED BY:

Alexandra Cinematografica

CAST:

Linda Cristal
Alfredo Mayo
Georges Marchal
Daniela Rocca

YEAR:

1959

ALSO KNOWN AS:

Legions of the Nile, *Usa*
Les légions de Cléopâtre, *France*
Oi legeones tis Kleopatras, *Greece*
(traslitterazione dal greco)

LENGHT:

100 mins

LOCATION:

Cinecittà Studios, Rome
Ciudad Lineal, Madrid, *Spain*

THE GIANTS OF THESSALY

Thanks to an accurate screenplay, imaginary giants (animated by a young Carlo Rambaldi at the start of his career, who gives the monsters a terrifying and evocative appearance) battle to the last drop of blood, as this film describes the history of Jason and the Argonauts with great visual impact. The evil Adrastus (Alberto Farnese) is plotting to take possession of Thessaly and to marry the beautiful Creusa (Ziva Rodann). First, though, he must convince the kingdom's subjects that the reigning king, Jason (Roland Carey), has died during the search for the golden fleece. But the king is still alive and with his Argonauts, led by Orpheus (Massimo Girotti, esteemed film star directed by the likes of Visconti, Germi, Pasolini, Antonioni and Ozpetec), he must face gigantic monsters, a maniple of cruel sorcerers and is on the verge of returning after he has conquered the golden fleece.

They land just in time to see Adrastus about to place the crown on his head and marry the beautiful Creusa.

Directed by Riccardo Freda, one of the pioneers of Italian horror films, this story reaches the limits of fantasy with amazing action scenes and continued suspense which is unraveled only at the end.

Among some of its peculiarities, this film boasts a spectacular Carlo Rustichelli (an Italian composer who has created musical scores for films directed by the likes of Monicelli, Germi, Bertolucci, Loy, Pontecorvo). Among the screenwriters, we are reminded of the Oscar winner Ennio De Concini.



GENRE:
Adventure
History
Action

DIRECTOR:
Riccardo Freda

SCREENPLAY:
Ennio De Concini
Riccardo Freda
Mario Rossetti

PRODUCED BY:
Virgilio de Blasi

CAST:
Alberto Farnese
Roland Carey
Ziva Rodann
Massimo Girotti
Maira Orfei

YEAR:
1960

ALSO KNOWN AS:
Das Schwert des roten Giganten,
West Germany
Le géants de Théssalie, *France*
Los gigantes de la Tessaglia, *Spain*
The Giants of Thessaly, *Usa*

LENGHT:
95 mins

LOCATION:
Cinecittà Studios, Rome

THE SWORD OF EL CID

Maria Sol (Chantal Deberg) and Elvira (Daniela Bianchi, future Bond girl in *From Russia with Love*, also co-produced by Alexandra Cinematografica), are the daughters of the legendary Spanish captain El Cid Campeador. The daughters are married to two brothers, Ferdinando and Diego, both Counts of Carrion, and are tortured, abandoned and robbed of their father's famous sword. Alfonso, the king of Castile, orders the dishonorable Counts to return the sword, pay the penalty and remove themselves from the court. The Counts then turn to the powerful Beranguer (who is now the king of Catalonia after having killed his brother, the legitimate king), instigating a series of bloody raids against the king by his men. Justice will prevail only after a long series of violent battles.

Miguel Iglesias directs the action scenes with great mastery, creating compelling chases on horseback among the various factions, attacks on the castle and sword fights.

Among the screenwriters of this film are Alfredo Giannetti, Oscar winner for Pietro Germi's *Divorce Italian Style* and Ferdinando Baldi, the future director of *The Tyrant of Castile*, *Goldsnake* and *Duel of Champions*, produced and co-produced by Alexandra. The musical score is by Carlo Savina, one of the most important musical arrangers of Italian music and director of compositions by Ennio Moricone, Armando Trovajoli and Nino Rota for films like *Amarcord*, *The Godfather* and *Roma*.



GENRE:
Drama
History

DIRECTOR:
Miguel Iglesias

SCREENPLAY:
Ferdinando Baldi
Alfredo Giannetti
Luis G. de Blain
Noel Clarasò

PRODUCED BY:
Alexandra Cinematografica
Victor M. Tarruella, Cintera

CAST:
Roland Carey
Daniela Bianchi
Chantal Deberg
Sandro Moretti

YEAR:
1962

ALSO KNOWN AS:
A Espada de El Cid, Portugal
Das Schwert des Cid, Germania
L'épée du Cid, Francia
The Sword of El Cid USA

LENGHT:
88 mins

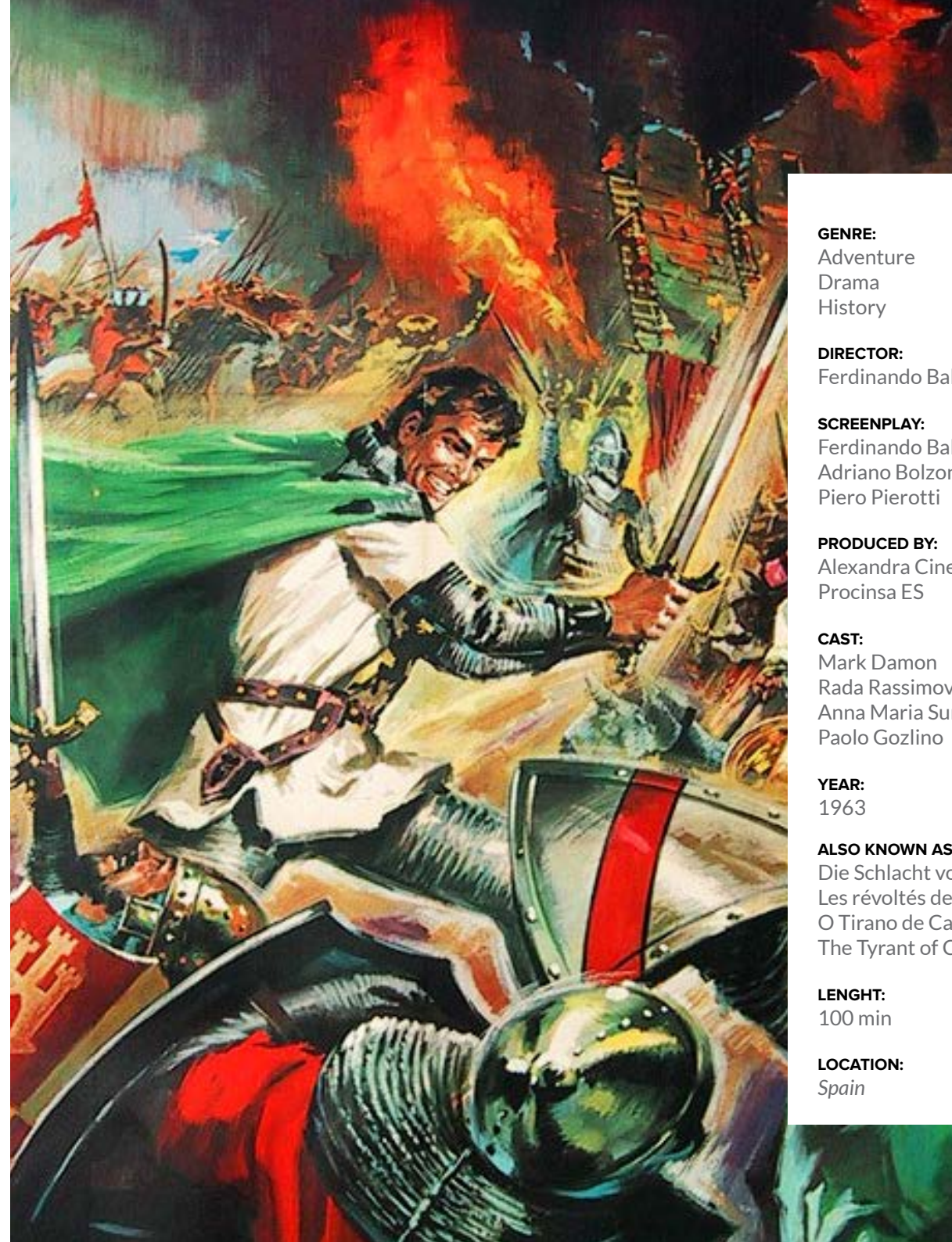
LOCATION:
Italy
Spain

THE TYRANT OF CASTILE

Spain, 1360. Henry II of Trastamara (Paolo Gozolino), eager to take the throne of his half brother, King Peter (Mark Damon, winner of a Golden Globe), seizes upon every occasion to cause problems for the monarchy. In one violent raid, he is able to capture Princess Blanche of Bourbon (Anna Maria Surdo), promised in marriage to Peter. The king's reaction is immediate: Henry's castle is held under siege in a bloody attack that transforms the king's calm disposition into an avenging fury. The challenge between the king and his half brother has only just begun, and there will be many dramatic turn of events before the exciting end.

The film, directed by Ferdinando Baldi (screenwriter and director of other films produced by Alexandra, such as *The Sword of El Cid*, *Goldsnake* and *Duel of Champions*), owes much of its realism to the locations chosen by production, giving preference to authentic Medieval Spanish castles rather than recreating those sets in studio.

The musical score was written by Carlo Savina, one of the most important musical arrangers of Italian music and director of compositions by Ennio Moricone, Armando Trovajoli and Nino Rota for films like *Amarcord*, *The Godfather* and *Roma*.



GENRE:
Adventure
Drama
History

DIRECTOR:
Ferdinando Baldi

SCREENPLAY:
Ferdinando Baldi
Adriano Bolzoni
Piero Pierotti

PRODUCED BY:
Alexandra Cinematografica
Procinsa ES

CAST:
Mark Damon
Rada Rassimov
Anna Maria Surdo
Paolo Gozolino

YEAR:
1963

ALSO KNOWN AS:
Die Schlacht von Toledo, Germania
Les révoltés de Tolède, Francia
O Tirano de Castela, Brasile
The Tyrant of Castile, USA

LENGHT:
100 min

LOCATION:
Spain

THE TIGER LIKES FRESH MEAT

Secret agent, Louis Rapière, also known as “The Tiger” (Roger Hanin, esteemed actor in films by Visconti, Risi and Godard), responsible for the security of a Turkish foreign minister visiting Paris to purchase supersonic airplanes, manages to escape two criminal gangs that are obstructing the transaction, and is able to set free the minister’s daughter (Daniela Bianchi), kidnapped and held hostage.

Hanin, co-writer of the screenplay, uses the pen name Antoine Flachot, reinventing James Bond with a French flavor with the help of the lively Bond girl Bianchi (her interpretation of Tatiana Romanova in *To Russia with Love* dates back to the preceding year). The director Claude Chabrol, dedicates a brief quote to the British secret agent in a shot of Ian Fleming’s French book cover at the bookstore in an airport. Chabrol’s visual talent is followed with his mastery of action scenes where the suspense is directed in Hitchcockian style, who he considered to be one of his teachers and to whom he dedicated a book written as a duet with his colleague, Jacques Rivette.

Stephane Audran (the second wife of Chabrol who acted in about thirty of his films) appears in a cameo in the part of a soprano.



GENRE:
Thriller
Spy

DIRECTOR:
Claude Chabrol

SCREENPLAY:
Antoine Flachot (aka Roger Hanin)
Jean Halain

PRODUCED BY:
Alexandra Cinematografica
Progéfi

CAST:
Roger Hanin
Daniela Bianchi
Roger Dumas

YEAR:
1964

ALSO KNOWN AS:
Le Tigre aime la chair fraîche, Francia
Der Tiger liebt nur frisches Fleisch, Germania
The Tiger Likes Fresh Meat, USA

LENGHT:
90 min

LOCATION:
Egipt
Paris, *France*

THE WISE GUY

Hector Valentin (Bourvil, winner of the Coppa Volpi in Venice and one of the most famous French character actors) gets a sawmill in Vosges up and running after he has inherited it from his father by using prisoners on parole to assist him. The choice instigates the hostility of the town that is led by a rival that wants to buy the sawmill. As a fight breaks out, one of the prisoners dies and the others are forced to leave. Hector, desperate, sets the sawmill on fire and attempts suicide, but Laurent (Lino Ventura, one of the most admired French actors who has starred in films directed by Malle, De Sica, Rosi and Sautet, to name a few), his right hand man who is also a prisoner, comes back in time to save him and help him start over.

Based on the novel by José Giovanni (screenplay writer and director of Bad Luck, Two Men in Town and Last Known Address) which he wrote in collaboration with director Roberto Enrico (screenwriter and winner of a César, as well). The film is a solid drama that pivots on the noir with an interesting gallery of characters that the film defines very carefully, with an ensemble of actors that bring out their best. Also noteworthy is the picturesque landscape and the rigorous editing, that further validates this intense cinematographic story.



GENRE:
Drama
Noir

DIRECTOR:
Robert Enrico

SCREENPLAY:
Robert Enrico
José Giovanni

PRODUCED BY:
Alexandra Cinematografica
Les Productions Belles Rives

CAST:
Bourvil
Lino Ventura

YEAR:
1965

ALSO KNOWN AS:
Les grandes gueules, *Francia*
titolo originale
Los rufianes, *Spagna*
Die großen Schnauzen, *Germania*
The Wise Guys, *USA*

LENGHT:
128 mins

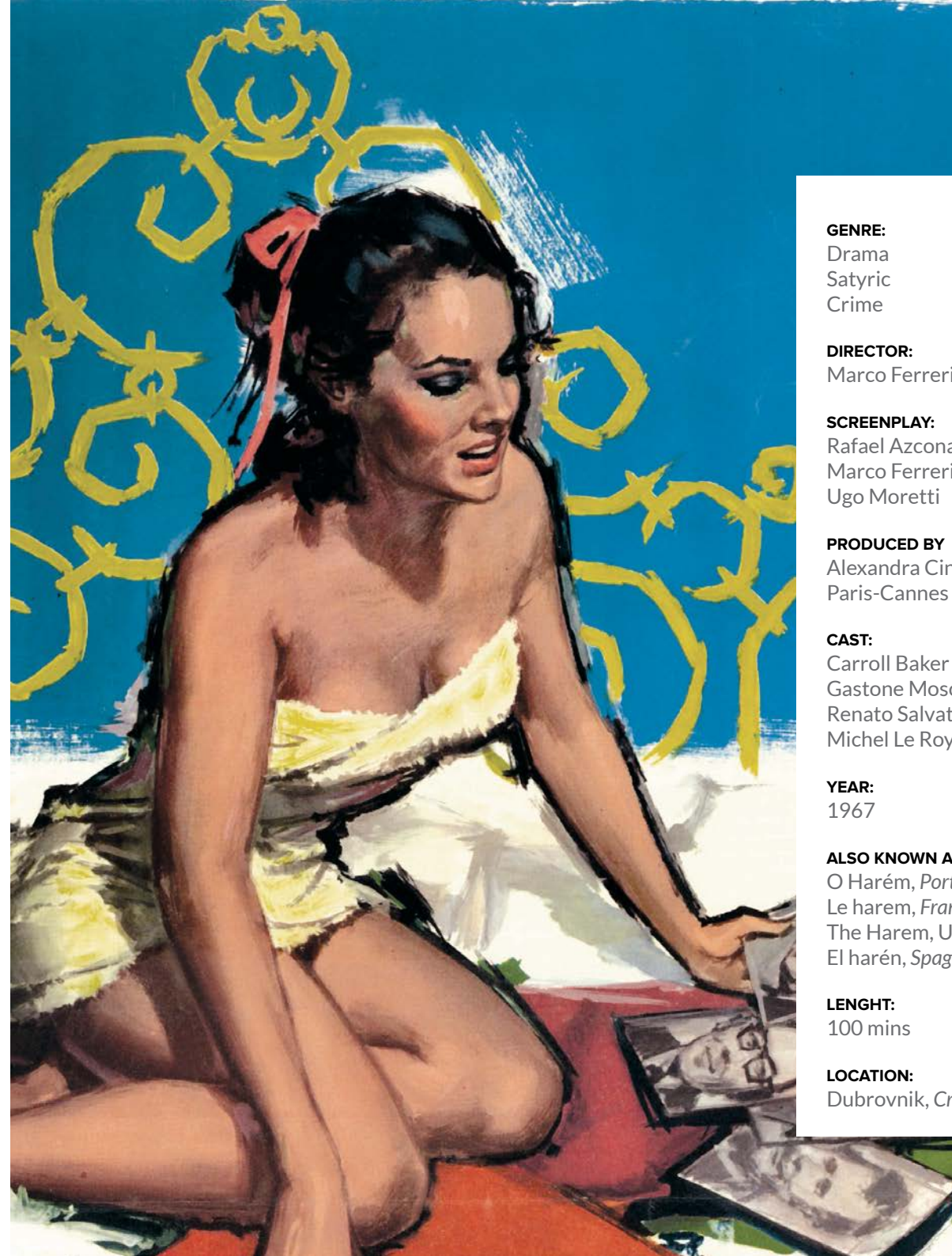
LOCATION:
Vosgi, *France*

THE HAREM

Margherita (Carroll Baker in her first European film), architect, guards her independence from proposals of marriage from Gianni (Gastone Moschin), Gaetano (Renato Salvatori) and Mike (Michel Le Royer) even though she is attracted to each of them. Wanting to keep all three men, she gathers them in a ploy in her villa in Dubrovnik, where she subjects them to an amatory contest, turning the house into a harem...the other way around. After an initial period of experimentation where the men alternatively “give in” to the woman, the relinquishment of the male role, to the right of possession becomes unbearable and transforms the contest into male solidarity with dramatic consequences.

The Harem is a sumptuously sensual film that evolves into a somber satire of the social stereotypes of that time, and which are still present today. In an interview released on the film, director Marco Ferreri defined “our male society made for men, where women are the last colony that men don’t want to lose”. Carroll Baker, chosen by the director for her interpretation in Baby Doll (which was nominated for an Oscar) performs magnificently in the role of an authoritarian seducer, for the first time foregoing her platinum blonde hair, by the director’s stylistic choice in favor of a more dramatic brown hairstyle.

The sequence of the credits was created by the painter Mario Schifano, while Ennio Moricone wrote the captivating musical score with a flavor of jazz.

**GENRE:**

Drama
Satyric
Crime

DIRECTOR:

Marco Ferreri

SCREENPLAY:

Rafael Azcona
Marco Ferreri
Ugo Moretti

PRODUCED BY

Alexandra Cinematografica
Paris-Cannes Production

CAST:

Carroll Baker
Gastone Moschin
Renato Salvatori
Michel Le Royer

YEAR:

1967

ALSO KNOWN AS:

O Harém, *Portogallo*
Le harem, *Francia*
The Harem, *Uk e Usa*
El harén, *Spagna*

LENGHT:

100 mins

LOCATION:

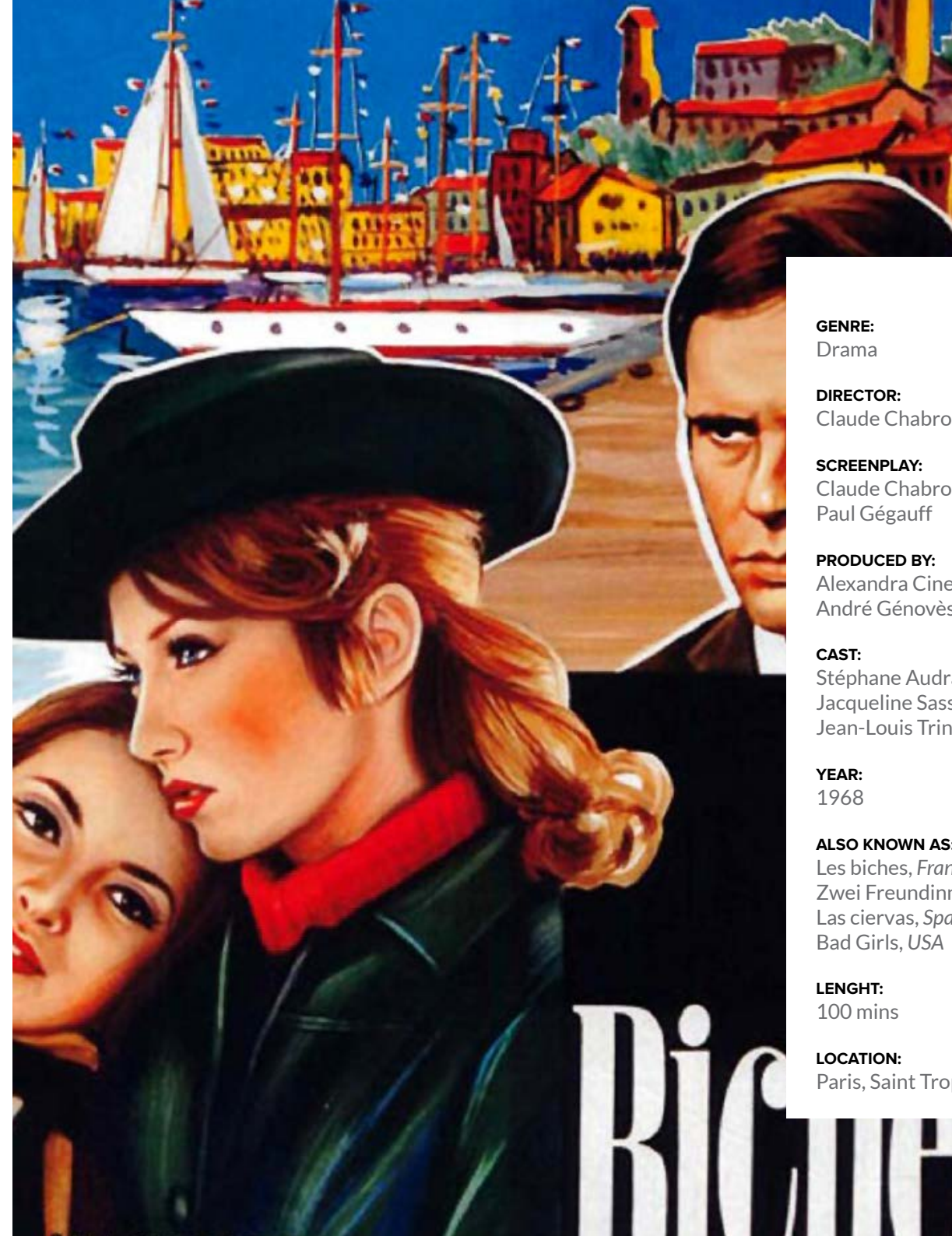
Dubrovnik, *Croazia*

BAD GIRLS



(Orso d'argento, Berlin 1968,
best actress Stéphane Audran)

Paris, the 1960s, from a casual meeting, a morbid friendship is born between the young Why (Jacqueline Sassard, an actress who worked with Lattuada and Pietrangeli, and who then abandoned the film industry after this film) who earns her living painting deer on the sidewalks of the city, and the wealthy Frédérique (Stéphane Audran, awarded in this role by the Festival of Berlin), the bored owner of a prosperous boatyard. The relationship between the two women becomes critical in Saint Tropez when they meet Paul (Jean-Louis Trintignant), a young architect who first seduces and wins over Why, and then is seduced by Frédérique only to become her lover. Apparently, Why is resigned to live with the situation, but is unable to overcome her jealousy. Claude Chabrol describes the story with precision and sensuality, painting sensational and hidden tensions within the formalism of bourgeois relationships. The result is a caustic drama — due in part to the cutting dialogue — on the lure of money and games of seduction and power. The intense interpretation of the two leading actresses fill the atmosphere with eroticism. At its time, the film raised great scandal due to the homosexual relationship of the two female characters.



GENRE:
Drama

DIRECTOR:
Claude Chabrol

SCREENPLAY:
Claude Chabrol
Paul Gégauff

PRODUCED BY:
Alexandra Cinematografica
André Génovès

CAST:
Stéphane Audran
Jacqueline Sassard
Jean-Louis Trintignant

YEAR:
1968

ALSO KNOWN AS:
Les biches, Francia
Zwei Freundinnen, Germania
Las ciervas, Spagna
Bad Girls, USA

LENGHT:
100 mins

LOCATION:
Paris, Saint Tropez, France

A SAVAGE SUMMER

A group of young hippies pass the summer in a town on the French Riviera. There are two art students, the beautiful Silvia (Juliet Berto) who scrapes together a few francs selling flowers and an effervescent musical trio. The chance arrival of Serge (Nino Ferrer, one of the most famous singers of that time, as well as writer of the soundtrack) causes a slight disturbance, breaking the balance of the group. But the real chaos will soon be resolved in the name of sentimental freedom practiced in the hippie philosophy. Officially, Serge works on the yacht of an extravagant Russian grand duchess. But his real occupation is to cater to the desires of Peggy, a wealthy American whose husband has admitted his homosexuality. Due to a misunderstanding, Serge is accused of the homicide of Peggy, who is actually alive and well. Following is a series of attempts at escape and pursuit and a dramatic turn of events until the truth is discovered. A rose, and a difficult climb to metaphorically pick it conclude the film. Marcel Camus (Palma d'oro at Cannes for Black Orpheus) directs with a careful and delicate eye; a story about carefree youth and its inevitable upheavals when one is forced to face reality.



GENRE:
Drama
Sentimental

DIRECTOR:
Marcel Camus

SCREENPLAY:
Marcel Camus
Paul Andréota
Pier Denichou

PRODUCED BY:
Alexandra Cinematografica
Orphée Productions

CAST:
Nino Ferrer
Juliet Berto
Marilù Tolo

YEAR:
1970

ALSO KNOW AS:
Un été sauvage, *Francia*
A Savage Summer, *Usa*

LENGHT:
96 mins

LOCATION:
Costa Azzurra, *France*

FATHER JACKLEG

The young Tedeum (Giancarlo Prete), con artist, inherits a goldmine from a distant relative that he believes to be worthless; in his opinion, the goldmine is depleted. With the help of the phony priest Buck Santini (Jack Palance in one of his most entertaining and histrionic portrayals), who attempts to sell it to some “dupe” from the far West. However, Tedeum’s family, led by the grumpy but compassionate Stinky Manore (the famous American character actor Lionel Standler) soon realizes that the mine isn’t depleted at all. Drawing together his strengths, he tries to get his hands on the deed engaging in a battle no holds barred to get the mine away from Tedeum and his new partners.

The film, full of action, brilliant scenes, fistfights and brawling acrobatics in Hill/Spencer style, entertains with verve without indulging in crude and groundless violence, but rather uses stratagems in creating a light and enjoyable comedy western.

Enzo G. Castellari (director of *The Inglorious Bastards*, the film that inspired Quentin Tarantino for his version of *The Inglourious Basterds*) directs the film with vivacity and technical virtuosity, navigating between zoom and slow motion in the epic fistfights, transforming them into superb choreographies.

The musical score was created by the brothers Guido and Maurizio De Angelis, composers and arrangers of the most noted films of Corbucci, Steno and Castellari of the 70’s and 80’s.

**GENRE:**

Action
Comedy
Western

DIRECTOR:

Enzo G. Castellari

SCREENPLAY:

Tito Carpi
Giovanni Simonelli
Enzo G. Castellari

PRODUCED BY:

Virgilio de Blasi
F. P. Cinematografica

CAST:

Jack Palance
Giancarlo Prete
Lionel Standler
Francesca Romana Coluzzi

YEAR:

1972

ALSO KNOWN AS:

Tedeum
Jeder Hieb ein Prankenschlag
Germany
Tedeum
Um Homem Mais Duro que Trinity
Brazil
Father Jackleg USA

LENGHT:

99 mins

LOCATION:

Camposecco, Camerata Nuova, Rome
Studi Incir De Paolis, Rome

WOMAN FROM THE TORRID LAND

In a country in Latin America, a young native woman (Laura Gemser) and a mature American engineer (Stuart Whitman, co-star in many westerns with John Wayne) while hitchhiking, find themselves inside the back of a horse trailer and exchange memories, telling each other about their recent amorous misadventures through a series of flashbacks. Talking is cathartic and not only are they able to understand why they have found themselves in that situation, but that they also have a lot in common, in spite of their age difference and origins.

José María Forqué (Orso d'argento in Berlin) gives this film an intimate touch of suffused eroticism, touching lightly on the existential drama of the characters.

The musical score is by Carlo Savina, one of the most important arrangers of Italian music and director of compositions by Ennio Moricone, Armando Trovajoli and Nino Rota for films like *Amarcord*, *The Godfather* and *Roma*.



GENRE:
Adventure
Drama

DIRECTOR:
José María Forqué

SCREENPLAY:
José María Forqué
Adriano Bolzoni
Hermógenes Sáinz

PRODUCED BY:
Alexandra Cinematografica
Orfeo Producciones Cinematográficas

CAST:
Laura Gemser
Stuart Whitman
Gabriele Tinti

YEAR:
1978

ALSO KNOWN AS:
La mujer de la tierra caliente, Spagna
Die Frau vom heißen Fluss, Germania
Le tropique du désir, Francia
Woman from the Torrid Land, USA

LENGHT:
79 mins

LOCATION:
Spain

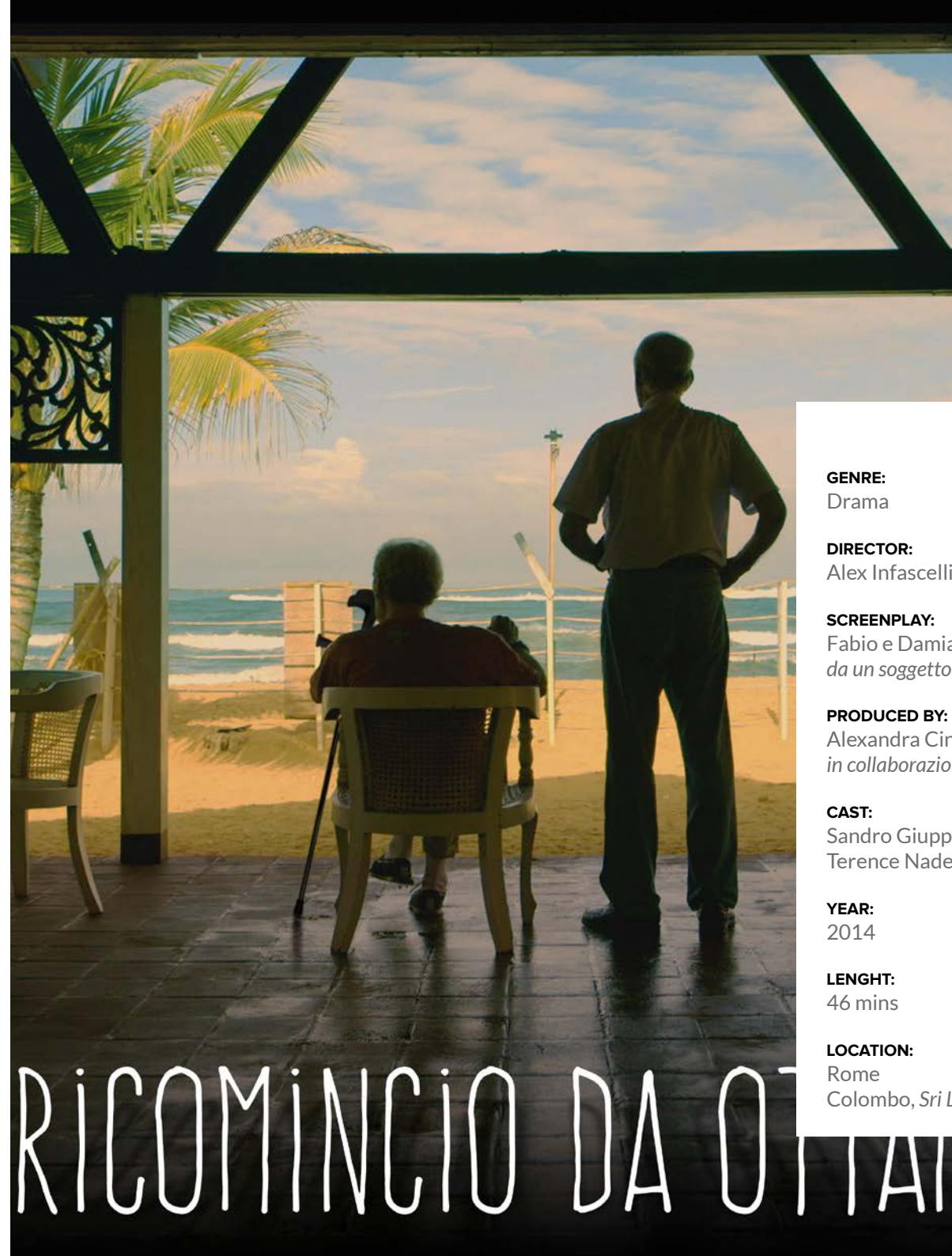
RIFORMINICIO DA OTTANTA

Arturo (Alessandro Giupponi, director and playwright) elderly architect and Riad (Terence Nadesan in *I Gladiatori* and *Il colore dell'odio* directed by Pasquale Squitieri and *Pensavo fosse amore* invece era un calesse

 by Massimo Troisi), a white-haired Singha- lese man live together in Rome. Riad is Arturo's caregiver who has suffered a stroke and is forced to walk with crutches. Riad, who left Sri Lanka many years ago, has a wife, children and a big family back home. The architect, however, is essentially alone in the world, with no friends and a brother who lives faraway. Soon his apartment will be sold by the court (he has had a financially misfortunate past) and is in danger of becoming homeless. His only chance is to leave Rome and go stay with his brother in Verona, but Arturo is a proud Roman who loves and supports the Roman soccer team and has no desire to leave the capital.

His loneliness is slightly relieved when he realizes that he, in fact, has a friend: Riad, who is like him in age and desire to sustain vigor in the face of social stereotypes that want to "put them out to pasture". Meanwhile, the caregiver describes the splendors of his country, like in a storybook. "Do you wanna come?", the Singha- lese suddenly asks. Arturo thinks hard about it, sleeps on it, thinks some more, sleeps on it again and finally answers: "Yes!".

Alex Infascelli (David di Donatella, Ciak d'oro and Nastro d'Argento), director of the film, describes the friendship between the two characters as an encounter based on important similarities, such as "age, which enables us to talk about a diversity that isn't morphological, but about spirit. Something like a certain moment in time that helps you discover brotherhood even while belonging to completely different realities. The lightness of the story" continues Infascelli "doesn't intend to placate — or soothe — the important sense of loneliness or feeling far from home, but to open an emotional passage that allows closeness and a welcoming to a reality that can often appear in our lives".



GENRE:
Drama

DIRECTOR:
Alex Infascelli

SCREENPLAY:
Fabio e Damiano D'Innocenzo
da un soggetto di Gianluca Greco

PRODUCED BY:
Alexandra Cinematografica
in collaborazione con Rai Cinema

CAST:
Sandro Giupponi
Terence Nadesan

YEAR:
2014

LENGHT:
46 mins

LOCATION:
Rome
Colombo, Sri Lanka

RIFORMINICIO DA OTTANTA



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