

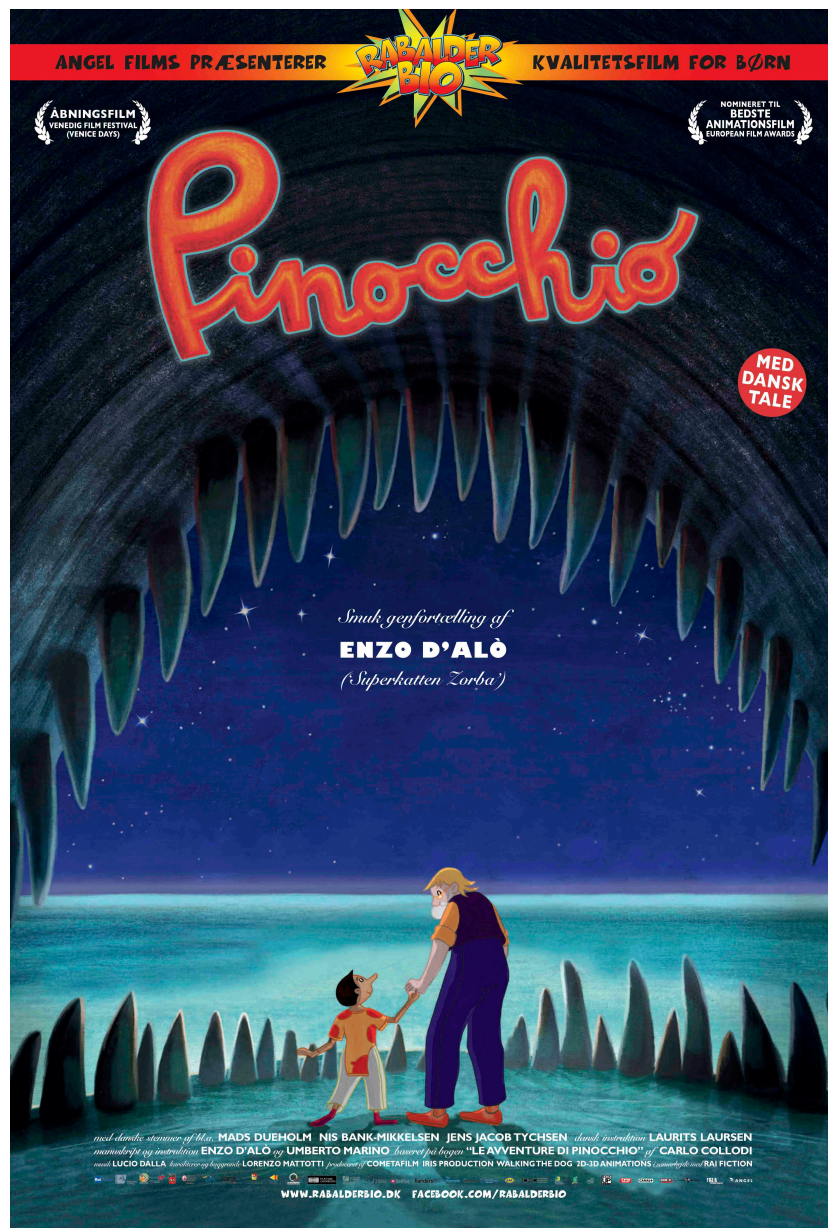
ANGEL FILMS PRÆSENTERER

Pinocchio

En RABALDER BIO film

Instrueret af Enzo D'Alò

Manuskript af Enzo Dalò & Umberto Marino



Kontakt: Peter Sølvsten Thomsen, peter@angelfilms.dk

Dansk synopsis

I Enzo D'Alòs fortolkning af det klassiske eventyr, starter Pinocchio ud som en talende træblok som gamle Gepetto straks snitter til, så den ligner en dreng. Pinocchio er dog svær at styre, og stakkels Geppetto må bl.a. en tur i arresten pga. Pinocchios ulydigheder. Pinocchio laver drengestreger, roder sig ud i problemer, lyver så næsen vokser, og kommer konstant i uføre. Historien beretter om en rejse, hvor Pinocchio skal lære at opføre sig ordentlig, være ærlig, være varsom med at stole på fremmede, og frem for alt være en god søn for Geppetto.

Pinocchio var sidste år nomineret til en European Film Award og vandt en Silver Ribbon for musikken.

Instruktøren Enzo D'Alò vandt desuden en Bianchi Award på Venedig Film Festival.

Danske stemmer

Pinocchio

Geppetto

Ræv

Kat

Ildslugeren

Alidoro

Den smukke pige med det blå hår

Øvrige medvirkende

Mads Dueholm

Nis Bank-Mikkelsen

Rikke Bilde

Peter Røschke

Jens Jacob Tychsen

Søren Sætter-Lassen

Caroline Lindeneg

Marie Søderberg

Pauline Rehné

Josef Årskov

Teit Samsø

Martin Brükcker

Susanne Roslev

Liva Stehr Nielsen

Elias Strube

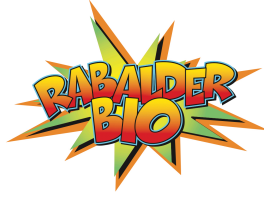
Mia Aunbirk

Mathias Niclasen

Hans Henrik Bærentsen

Joachim Jørgensen

Kontakt: Peter Sølvsten Thomsen, peter@angelfilms.dk



ANGEL FILMS OG THE ANIMATION WORKSHOP

PRÆSENTERER

The Odd Sound Out

Forfilmen til Pinocchio er *The Odd Sound Out*. Det er et bachelorprojekt fra The Animation Workshop i Viborg. Filmen handler om det lille orange elefant-lignende væsen, Trrotpout, der trutter på de forkerte tidspunkter og på de forkerte toner i en gennemmusikalsk verden.

Historien tager sin begyndelse i en park, hvor et stævnemøde skal finde sted. Tre små blå væsener nyrer en romantisk harmoni, som Trrotpout med begejstring, men helt uden gehør, spiller med på. Den bliver bedt om at gå væk og prøver herefter på forskellig vis at finde det rette sted og tidspunkt at trutte den rette melodi, men forgæves - Er der da slet ingen der vil lytte til hans sære lyd?

The Odd Sound Out er en historie om at føle sig udenfor, om at tilpasse sig, og om finde sig selv i en verden af lutter harmoni.



Instruktører: Pernille Sihm & Ida Maria Andreasen, **Animation:** Ditte Brons-Frandsen, Aimall Sharifi, Ida Maria Andreasen, **Musik:** Pablo Pico

Cometafilm
Iris Productions
Walking the Dog
2D-3D Animation
present



Pinocchio

an animation feature
by Enzo d'Alò

based on "The Adventures of Pinocchio"
by Collodi

story & screenplay
Enzo d'Alò, Umberto Marino

characters and settings
Lorenzo Mattotti

original music
Lucio Dalla

director
Enzo d'Alò



“The wood carved into the puppet is humanity itself,” as Benedetto Croce once wrote. And Pinocchio enters life like a child who, through ups and downs, wants to experiment the fable of human existence, made of good and evil, mistakes and redemption, recklessness and carefulness, egotism and generosity, trust and reticence.

The naivety of this different alien-child allows us to make a smiling yet precise analysis of a small but colourful world wherein we end up entering and walking without often knowing where to go. A world where the journey has the same importance of the arrival line.

Telling children (but adults, as well!) the story of Pinocchio in a new style today, perhaps means trying to reveal Collodi’s original mood, making universality and actuality emerge. Our puppet, a child in a world for adults only, runs through the entire story searching for food or escaping the danger of being eaten. Sometimes the road is uphill, sometimes downhill (just like the pretty Tuscan hills), encounters are both positive and negative, animals act as a metaphor as human beings, mistakes are there to not be committed again, and the puppet becomes a child (just as child becomes a man) passing through a traumatic and conflictual path.

In a Rossini crescendo, beyond this primordial educational route, Pinocchio ends up looking into the mirror and asking himself what his true nature really is.





The sole cause of man's unhappiness is that he does not know how to stay quietly in his room.
(Pascal)

A firewood log becomes Geppetto's hidden desire, a puppet he wants to keep by his side as a child. His name, Pinocchio.

Imagine the surprise when magically the puppet starts moving and actually existing! Besides this, the newborn Pinocchio certainly doesn't have a remissive personality and right away tries to impose his naïve love for life and repressed energy on his "daddy".

The Talking Cricket, who has been living in Geppetto's house for years, decides to commit to the puppet's education but loses luck...

Pinocchio, in fact, immediately starts pulling all kind of pranks: he's disobedient and bad mannered. Although Geppetto and the Cricket try to understand and help him, Pinocchio prefers running away to see Stromboli's puppet show instead of going to school. Here he meets Harlequin, Brighella, Punchinello and other puppets like himself. He's captured by Stromboli and his assistants - the Cat and the Fox - and risks being burnt on the fire as wood.



Yet, his gift of the gab and his ability in lying (although each lie makes his nose grow longer!) give him the possibility to be freed. And even more: Stromboli offers him four golden coins. But the Cat and the Fox follow him and do everything possible to steal the money, taking advantage of his credulity and naivety. The poor puppet realizes the dramatic situation when it's too late and even though he tries to run away, he's caught and hung on a tree.

Blue Fairy, a 12 year-old child who lives in the woods, in a house together with strange animals and playmates at her service, takes care of him, convincing him to attend school with other children. Pinocchio falls in love with her.

When he goes to school, however, he has to face the arrogance and mocking of his school mates, headed by Arturo. Blue Fairy defends him. May it be, as Pinocchio starts thinking full of joy, that his love is mutual?

However Pinocchio's adventures aren't over: he once again meets the Cat and the Fox who finally succeed in stealing his golden coins. He ends up in jail, and escapes under a lucky circumstance but once at Blue Fairy's house, he finds everything abandoned and deserted, just like in the house of Geppetto, who has meanwhile set off in search of his puppet but has drowned at sea after a storm struck his little boat.

Sad and lonely, Pinocchio goes back to school but meets his school mates who convince him to play truant causing him to be chased by the school's Director. Once he understands his "friends" are making fun of him, Pinocchio reacts beating up one of them, Arturo, who hits his head on a rock and gets badly hurt.



Out of fear, Pinocchio runs away: he's afraid he might have killed the boy and be sent back to jail. He runs away on a pigeon to a faraway port where he meets Lucignolo, older than him, and together they take off to Pleasure Island, a gigantic amusement park where studying is prohibited.

But there's no place in the world where fun is the only measure, and Pinocchio bitterly finds out that behind the enchanted world of Pleasure Island, children are actually being transformed into donkeys and work as slaves for the island. He, too, is transformed into a donkey and forced to entertain in the circus of the park. Under the circus tent, among the audience, he sees Blue Fairy who is crying for his sad destiny. So finally Pinocchio gathers his courage and interrupts his performance, trying to attract the Fairy's attention with his braying.

As soon as he starts, two big men grab him, put him in a big sack and throw him into the sea but Pinocchio survives again, freeing himself from the sack. Suddenly, though, he's swallowed by a gigantic shark.

Yet, in the monster's stomach, he finally meets Geppetto again who lives there, completely resigned in becoming food for the shark, sooner or later.

The encounter between them is a strongly emotional moment: their joy brings light onto the horrible situation they are facing. Geppetto takes Pinocchio into his arms and tells him, as in a fairy tale, about his misadventures at sea.

Pinocchio decides they have to escape the shark's belly and helps Geppetto who doesn't know how to swim. They reach the shore (where Pinocchio faints) and their home. The puppet is finally redeemed of his disobedient behaviour.

When Pinocchio wakes up in his little bed, he discovers that he's been transformed into a real child.





Memory is a space in which a thing happens for a second time.
(Paul Auster)

Since year 2000, as soon as I completed the fourth draft of the script, I've been slogging to find which could be the best and most original way to re-recount the story of Pinocchio.

Abandoned. Resumed. Abandoned then resumed then abandoned.

For what reason could Collodi have written such a moralist story for children – he who really didn't seem to be a moralist? And why a story for children? What was the point of view of the story? Pinocchio or Geppetto, the Blue Fairy or the Cricket?

I was missing the many metaphors implicit in the text and most of all the initial motivation of the author.

Then my father passed away, on a November night of year 2004.

I tried to look in-depth into a dialogue that had so often been superficial. I needed to understand and justify my behaviour as a “non obedient” child. But I also needed to understand what had created his expectations in my regards, that so often I unattended...

My father's memory, his way of hiding in lost and far-away certainties, looking at a war photograph, seeking in his children and in me the possibility of living what he had lived and (most of all?) of what he hadn't lived, of what he had lost - looking into my eyes, through my eyes, while I, his small golem of fat, was ruthless in my systematic rebellion to his aspirations, gifted of my own will, practically a father to myself.

So I read Collodi's novel under this new light.

While Geppetto carves Pinocchio, he sees himself in his own face. He imagines what Pinocchio sees when he looks at him. He realizes he's becoming a father to himself. In the child-puppet he sees his past and his lost expectations, as well. He becomes emotional and nostalgic for the choices he never made.

Perhaps Geppetto carves Pinocchio hoping to never end the carving? His objective is the path, his interior fantasy that creates the creation process: it's his point of view of a lost child to imagine to entire story.

Regret, memory, future and expectations become Pinocchio.

Enzo d'Alò



Enzo d'Alò

director, screenwriter and musician

Enzo d'Alò was born in Naples in 1953.

Since 1980 he has been the author of several films and videos, in animation and not, and of TV series, thanks to which he gained numerous and prestigious domestic and international awards at film festivals.

His films have also obtained great audience and critics approval worldwide.

His first success is dated 1996, when he shot *La Freccia Azzurra* (“**The Blue Arrow**”, David di Donatello for Best Music composed by Paolo Conte; two Silver Ribbons, 1997 Oscar Home Video).

For Christmas 1998, he directed *La Gabbianella e il Gatto* (“**Lucky and Zorba**”), music by David Rhodes, Real Word by Peter Gabriel, obtaining an incredible success in movie theaters: 1,500,000 tickets sold, 20 billion liras at the box-office (Silver Ribbon 1999, Audience Award at the Montreal Festival 1999).

Distributed worldwide, it conquered the American and Asian world, as well

His third animation feature film, *Momo alla conquista del tempo* (“**Momo**”, December 2001) was appreciated by critics even more than the previous (Silver Ribbon for Best Song, “Aria” by Gianna Nannini, singer of the soundtrack. Audience Award at the 2003 Montreal Festival, AGIS school award “Films Coming”).

In 2003 his picture *Opopomoz* was released. This animation pic is about Naples and the magic of the tradition of Christmas mangers, with a soundtrack signed by Pino Daniele. This film, just as the others, was sold and distributed worldwide.



Lorenzo Mattotti

Lorenzo Mattotti lives and works in Paris.

He made his debut at the end of the 70's as a comic book illustrator and at the beginning of the 80's, with other illustrators, founded the Valvoline group.

In 1984 he realized "Fuochi" greeted as a major event in the world of comics and winner of many prestigious International awards.

With "Incidenti" , "Signor Spartaco", "Doctor Nefasto" "L'uomo alla finestra" and many other books all the way to "Stigmatè" published in Italy by Einaudi, Mattotti's work evolved with constant coherence and always in the most assorted style, always proving himself innovative.

Today his books are translated worldwide. He publishes illustrations on newspapers and magazines all over the world, such as The New Yorker, Le Monde, Das Magazin, Suddeutsche Zeitung, Nouvel Observateur, Corriere della Sera and Repubblica.

For the world of fashion, he interpreted some of the models of the most famous stylists on the magazine Vanity. For children, he illustrated several books, such as "Pinocchio" and "Eugenio", winner of a Grand Prix in Bratislav in 1993, one of the utmost awards in children publishing.

Among his many personal exhibits, an anthology of his work at the Palazzo delle Esposizioni of Roma, at the FransHals Museum of Haarlem, and at the Museum of Porta Romana. Among his latest publications, "Il rumore della brina" "Jekyll & Hyde" for Einaudi and "Angkor - Carnet de voyage" and "I Manifesti di Mattotti" publisher Nuages. He has also created posters, front pages, advertising campaigns. The posters for the 2000 Cannes Film Fest and for the Roman Summer are his. He recently collaborated with "Eros" by Wong Kar way, Soderbergh and Antonioni, working on the presentations of each film segment.



Lucio Dalla

Lucio Dalla was born in Bologna on March 4, 1943. In 1962 he entered the Flippers band as a clarinet player. Between 1965 and 1970 he worked on two fronts: experimenting, that at the time was close to the “beat” movement, and composing, while using lyrics by authors such as Sergio Bardotti, Gianfranco Baldazzi and Paola Pallottino. His first success arrived in 1970: Gianni Morandi recorded his song “Occhi di ragazza” reaching the top of the hit parade.

His unrestrainable ascent began in 1971: at the Sanremo Musical Festival he presented “4/3/1943”, by everyone called “Baby Jesus”. Then came “Piazza Grande”, “Il gigante e la bambina” and “Itaca”, all songs that became part of his immense repertoire. From 1974 to 1977 he collaborated with poet Roberto Roversi, from Bologna. Their fellowship is witnessed by the release of three historical records: “Il giorno aveva cinque teste”, “Anidride solforosa” and “Automobili”. These works eventually led to theatrical shows.

In 1977, with the record “Come è profondo il mare”, Dalla made his debut as a lyric writer as well, opening his season as a singer-songwriter. The unconditional triumph and popular consent had arrived, confirmed by the following “Lucio Dalla” (1978) and “Banana Republic” followed by a tour-event (and live record) in 1979, sided by Francesco De Gregori. Then came: “Dalla” (1980); “Lucio Dalla Q-disc” (1981); “1983” (1983); “Viaggi organizzati” (1984); “Bugie” (1986) e “Dallamericaruso” (1986), a double live album with his masterpiece song “Caruso”, unanimously recognized as one of the most magnificent songs ever written in contemporary music, and sold in nine million copies worldwide in dozens of versions. Luciano Pavarotti’s version confirmed its endless greatness.

1988 - 1989 were entirely dedicated to the Dalla-Morandi project: the record and tour were greatly successful. In 1990 the song “Attenti al lupo”, in the album “Cambio”, sold 1,400,000 copies, becoming an Italian hit record. Then came the tour, documented in the live album “Amen” and “Henna” in 1994. 1996 was another milestone for Dalla: his record “Canzoni” sold 1,300,000 copies, becoming the most sold of the decade in Italy. Besides being the author and singer of songs of absolute value, Dalla has proven in many occasions to be just as witty and genial in other fields, committing to parallel careers, such as composing film soundtracks for directors as Monicelli, Antonioni, Giannarelli, Verdone, Campiotti, Placido and more. Not to mention his adventures in the world of television that led him to conceive successful programs as “Taxi” (Raitre), “Te voglio bene assaje” (Raiuno), “Mezzanotte: angeli in piazza” (Raiuno), all the way to “La Bella e la Bestia” (Raiuno, 2002) with Sabrina Ferilli.

In 1999 another album was released, “Ciao”, followed the year after by a tour that was sold-out all over. In 2001 he released “Luna Matàna”, an album that took him back to a more classical dimension, leading to masterpieces as “Kamikaze” and “Siciliano”.

In 2001 Einaudi publisher dedicated to Lucio Dalla a collection gathering all his lyrics and a video, “Parole e canzoni”, edited by Vincenzo Mollica. At the end of 2001, almost a continuation of his album “Luna Matàna”, his first short stories were published by Rizzoli, “Bella Lavita”. It was an extraordinary success. His 2002 anthology “Caro amico ti scrivo” – including 16 major successes over thirty years – and the DVD “Retrospective” (videoclip, live videos, TV footage, photogallery, musical sheets, and lyrics) was released for his 60th birthday in March 2003. In 2002-2003 he was a Professor at the University of Urbino for “Advertising Techniques and Languages” and in 2003 he composed an opera, “Tosca. Amore disperato” (www.toscamoredisperato.it), inspired by Puccini’s “Tosca”. One of the most important theatrical stagings ever made, the “Tosca” made its great debut

at the Gran Teatro of Rome on October 23, after a crowded debut at Castel Sant'Angelo, the "crime scene" of the opera, during a White Night in Rome, on September 27.

Dalla's extraordinary creativity didn't end there. At the end of 2003, in fact, his latest album "Lucio" was released, recalling the titles of his former famous "Dalla" and "Lucio Dalla". The album offered a series of new songs, future milestones, such as "Prima dammi un bacio", soundtrack song of the homonymous picture by director Ambrogio Lo Giudice, "Le stelle nel sacco" and "Yesterday o Lady Jane?", including the two songs for "Tosca", "Per Te" and "Amore disperato" sung in duo with Mina, as well as "Ho trovato una rosa", the Italian version with a new text of "Bachata Rosa" by Dominican songwriter Juan Luis Guerra. Among the many surprises how not recall his instrumental version of "Over the Rainbow", everlasting theme of "The Wizard of Oz"?

In the last 2 years, this songwriter and singer from Bologna has presented his classics in all major Italian theaters and venues in a jazz version, with a series of concerts accompanied by an extraordinary band of great Jazz musicians (Stefano Di Battista, Dedè Ceccarelli, Julian Mazzariello, Rosario Bonaccorso): a sold-out show all over.

He recently played the role of Sancho Panza in the movie *Quijote* directed by Mimmo Palladino: the picture was presented at the Section Horizons of the Venice Film Fest on September 9. He also staged an opera by Ferruccio Busoni, "Arlecchino" on March 30 2007, at the Rossini Theater of Lugo in Romagna, within the Lugo Opera Festival that then toured to the Teatro Comunale of Bologna.

On October 6, Sony/Bmg edited a triple CD entitled "12,000 lune", containing more than 50 of his greatest successes and 3 unpublished songs.



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Direzione Generale per il Cinema



il film è stato realizzato anche grazie all'utilizzo del credito di imposta
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questa produzione è parte del programma
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con il sostegno della Regione Poitou-Charentes
e del département de la Charente, in associazione con il CNC



Technical Info

Length: 78 minutes

Format: DCP -35mm – also available in a stereoscopic version

Sound: Dolby Digital 5.1

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