

tiff. toronto
international
film festival®
OFFICIAL SELECTION 2014

INDIE SALES AND LUNGTÀ FILMS PRESENT


MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
la Biennale di Venezia 2014
Orizzonti - Competition



PIERFRANCESCO FAVINO

GRETA SCARANO

SENZA PIETÀ

CLAUDIO GIOÈ

A FILM BY MICHELE ALHAIQUE



tiff. toronto
international
film festival
OFFICIAL SELECTION 2014

INDIE SALES AND LUNGTÀ FILMS
PRESENT

71
MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
la Biennale di Venezia 2014
Orizzonti - Competition

SENZA PIETÀ

A FILM BY MICHELE ALHAIQUE

SYNOPSIS

Mimmo much prefers building to breaking bones. He just wants to be a stone- mason, but he also does a little debt collection on the side in the tower blocks in the poorer neighbourhoods on the outskirts of Rome. He works for his uncle, Signor Santili, whom he loves and respects like a father. On the other hand, he cannot stand his spoilt and arrogant cousin, Manuel Santili. The aversion is mutual. «Il Roscio», who would be his best friend - if he ever happened to be anyone's friend - and the company's half dozen employees round out his family. It's a world of clear rules and hierarchies, in which if you don't mess up, you're ensured of enough to get by and a little more. Fair or unfair, it's the only world that Mimmo has ever known.

But everything changes when Tania bursts into his life. She's young and beautiful and has understood very early on that you're on your own in life. She knows that men are willing to spend to have her and she takes full advantage of the fact. Unexpectedly obliged to spend a night and a day together, Mimmo and Tania find themselves united in the need to feel loved and by a desire to flee from a destiny already mapped out.





DIRECTOR'S NOTE

I have always been fascinated by stories of human beings who battle with adversity to redeem their situation in life.

Mimmo is a quiet, tireless worker. He does what he always wanted to do - he's a stonemason. A strong, imposing figure, he can seem quite scary to those who don't know him. He observes the world around him with the curious eyes of a child without really taking part in everyday life, looking at it as if it doesn't really belong to him, without judging it. Tania is the turning point that overwhelms his existence, the spur that wakes Mimmo from the torpor of a life of immobility, to discover that there are other things that are worth living for.

They are two solitary individuals, strangers to each other and to themselves. Yet their meeting gives birth to something unique. Their extraordinary bonding unfolds in a classic «noir» structure, in which he who seeks gives no peace to he who flees. The dark and dingy city shrouds the protagonists in its dusty halo, as they take refuge in the buildings on the outskirts, leaving their traces on the grimy worn-out asphalt. I worked the screenplay (with Andrea Garelo and Emanuele Scaringi) to give the key characters a far-reaching depth with the aim of imbuing the story with quasi-epic tones.

As previously, in my short film *Il Torneo*, whose protagonists were kids of thirteen, I did my utmost to allow the actors total freedom of expression in their movements. To achieve this, I used a hand-held camera, to follow their every gesture.

As of the very initial stages of writing, I thought of Pierfrancesco Favino for the role of Mimmo. I needed an actor who would not only interpret the role, but who would have the courage to give himself totally over to the character in mind and body. Working with Ivan Casalgrandi (Director of Photography and Camera Operator), always attentive to capturing every grain of emotion from the actors with the hand-held camera, gave me a very wide choice during the editing stage with which to develop the unfolding of the characters, scene by scene.

I wanted to recount Mimmo's world through his eyes, as if the camera were feeling the very beating of his heart. I hope that this will draw the viewers into an involvement devoid of filters, leading them towards a complete identification with the protagonists. The concrete jungle in which the characters not only live, but also help to build, becomes even more poignant when Mimmo and Tania escape to the seaside. Space suddenly opens, begins to breathe, the confines collapse, bringing the identities of the characters tumbling down with them. Indeed, the constraints under which they live, this tangle of concrete, is in direct relation to the openness of the space around them. The building

sites, the buildings and the suburban streets represent a mere idea, a perception of the solidity of the material world. In the end, such solidity unexpectedly becomes an element that no longer protects, but which on the contrary, crushes, in contrast to a world of emotions that is opening up.

I have been preparing this film for over three years now, or perhaps my whole life long. I have striven to really involve my collaborators, the actors and producers, so that they would genuinely grasp the essence of what I wanted to recount in *Senza nessuna pietà* (Pitiless). And thanks to the work of everyone, it's as if my imagination had grown. Because in the end, cinema is nothing other than the single expression of a group of people working together to tell a story.

Michele Alhaique





INTERVIEW WITH PIER FRANCESCO FAVINO

What convinced you to accept this role?

I was fascinated by the story and the strength of the characters. I immediately felt the need to recount it. It's a "crime story" in which action and love overlap without any value judgements whatsoever. It's set in a criminal milieu that is rooted in everyday life.

Compared to the traditional Roman Mafioso figure we are used to seeing in the movies, what is special about Mimmo's character?

Mimmo is part of a clan that takes care of debt collection from building site workers. They use him to punish those who don't respect the rules. And he obeys their orders, until the day he's asked to lean on a girl, meeting whom will change his destiny. Mimmo is not just at the centre of a story about the criminal milieu, he is also the protagonist of a human tale about people who have little time to make decisions and the events that suddenly change their whole lives.

What persuaded you to work with Michele Alhaique?

Cinema is always in need of different voices and new talents. In Michele - who is also a wonderful actor with whom I've already had the opportunity to work - I knew I would find a true professional who has a lot to say. And that has proved to be the case.

What kind of a director is Michele Alhaique and how, in your view, can he find his place in the Italian genre tradition?

Michele's experience as an actor gives him an insight that only few directors have. On top of that, he shows great confidence in his camera movements and has developed a very interesting style.

Why did you also choose to coproduce the film?

This film tells a story that deserves to be made into a movie, a story that movie-goers need. I felt it was really important to make my contribution to this project so that a wonderful screenplay didn't just remain a wonderful screenplay.

What do you think of the film's soundtrack?

We worked with two composers on the soundtrack, one French, Pierre Alexandre Busson aka Yuksek, and the other Italian, Luca Novelli. Pierre is a well-known and highly respected electronic music artist and producer and Luca is a promising new talent. We are very happy to have worked with both of them.





CAST

Pierfrancesco Favino (*Romanzo Criminale*, *A.C.A.B*, *World War Z*)

Adriano Giannini (*The Consequences of Love*)

Greta Scarano (*Romanzo Criminale* the TV series)

Claudio Gioè

CREW

Directed by Michele Alhaique
(winner of NASTRO D'ARGENTO award for his short *Il Torneo*)

Screenplay Andrea Garello
Emanuele Scaringi
Michele Alhaique

Costume designer Mariano Tufano (winner David di Donatello for *The Golden Door*,
The Passion of The Christ)

Editors Tommaso Gallone (*The Great Beauty*, *Il Divo*, *This Must Be The Place*)
Carlotta Cristiani (*Bread And Tulips*, *Days And Clouds*)

Set designer Sonia Peng (*Basilicata Coast To Coast*)

Original score Luca Novelli (*A.C.A.B. All Cops are Bastards*)

Pierre Alexandre Busson (*YUKSEK*)

Producers Alexandra Rossi and Maurizio Piazza for Lungta Film

Rai Cinema

Distributor Bim Distribuzione



INTERNATIONAL SALES / CO-FOUNDER

NICOLAS ESCHBACH
neschbach@indiesales.eu
M + 33 6 62 93 51 62

INTERNATIONAL SALES

NAOMI DENAMUR
ndenamur@indiesales.eu
M + 33 6 86 83 03 85

PARIS OFFICE

32 rue Washington
75008 Paris
T +33 1 44 83 02 27
info@indiesales.eu

FESTIVALS

MARTIN GONDRE
festival@indiesales.eu

MARKETING

AGATHE DELCOURT
adelcourt@indiesales.com

INTERNATIONAL PRESS

PREMIER
JONATHAN RUTTER
T +44 207 292 6446
M +44 7802 252 591
Jonathan.Rutter@premiercomms.com





INDIE | SALES

INDIE SALES COMPANY
INFO@INDIESALES.EU

32, RUE WASHINGTON 75008 PARIS, FRANCE
TEL + 33 1 44 83 02 27 FAX + 33 1 44 83 04 14