

ROSAMONT, RAI CINEMA AND TARANTULA
PRESENT

40
TFF
TORINO FILM FESTIVAL

OFFICIAL
SELECTION

MICHELE PLACIDO
ANGELICA KAZANKOVA FABRIZIO RONGIONE

ORLANDO

A FILM BY
DANIELE VICARI

CREDITS NOT CONTRACTUAL

 VISION
DISTRIBUTION



ROSAMONT RAI CINEMA and TARANTULA

present

ORLANDO

a film by

DANIELE VICARI



Michele Placido

Angelica Kazankova | Fabrizio Rongione | Denis Mpunga | Christelle Cornil
Federico Pacifici | Lola Deleuze | Chiara Scalise | François Neycken | Céline André
with Daniela Giordano

distributed by **EUROPICTURES**

PUNTOeVIRGOLA Press Office: info@studiopuntoevirgola.com www.puntoevirgolamediafarm.com

CAST

Orlando MICHELE PLACIDO

Lyse ANGELICA KAZANKOVA

Michele FABRIZIO RONGIONE

Kalidou DENIS MPUNGA

Severine's Mother (Sarah) CHRISTELLE CORNIL

Lucio FEDERICO PACIFICI

Severine LOLA DELEUZE

Catherine Franciosa CHIARA SCALISE

Serge FRANÇOIS NEYCKEN

Wey CELINÉ ANDRÉ

with

Gabriella DANIELA GIORDANO



CREDITS

Directed by DANIELE VICARI

Story DANIELE VICARI

Screenplay ANDREA CEDROLA
DANIELE VICARI

Casting director LAURA MUCCINO UICD
SARA CASANI UICD

Cinematography GHERARDO GOSSI

Camera Operator EMILIANO CANEVARI INTOPPA

Set Design IGOR GABRIEL
BEATRICE SCARPATO

Costumes FRANCESCA VECCHI
ROBERTA VECCHI

Boom Operator PAUL MAERNOUDT
ALBERTO AMATO (AITS)

Assistant Director CINZIA CASTANIA

Script supervisor MARIA VITTORIA ABBRUGIATI (AIARSE)

Sound Editing GIUSEPPE D'AMATO (AITS)
FRANCESCA GENEVOIS
MARZIA CORDÒ

Music TEHO TEARDO

Editing and sound design BENNI ATRIA

Produced by ROSAMONT

with RAI CINEMA

and TARANTULA

Co-produced by RTBF e PROXIMUS

Produced by MARICA STOCCHI
JOSEPH ROUSCHOP

With the support of WALLONIA-BRUSSELS FEDERATION
CINEMATOGRAPHY AND AUDIOVISUAL CENTRE

In collaboration with VISION DISTRIBUTION

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MEDIA STRAND

Co-produced by SHELTER PROD

With the support of TS.BE and ING
and BELGIAN FEDERAL GOVERNMENT
TAX SHELTER
In collaboration with SKY
With the support of FRIULI VENEZIA GIULIA REGION
AUDIOVISUAL FUND
and LAZIO REGION
CINEMA AND AUDIOVISUAL FUND
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ORLANDO

The story of *Orlando* and Lyse is a contemporary fairy tale where an elder and a child, suspended between modernity and rurality, between choosing to leave or to stay, meet and alter the course of their lives.

Daniele Vicari's new film, shot between Brussels and Italy, stars **Michele Placido** as Orlando and **Angelica Kazankova** as little Lyse. In the cast also **Fabrizio Rongione**, **Federico Pacifici**, **Mpunga Denis**, and **Christelle Cornil**.

The film is the result of an Italy-Belgium co-production between **Rosamont** with **Rai Cinema** and **Tarantula Belgique**, produced by **Marica Stocchi** and **Joseph Rouschop**. Written by director **Daniele Vicari** with **Andrea Cedrola**, cinematography by **Gherardo Gossi**, set design by **Igor Gabriel** and **Beatrice Scarpato**, costume design by **Francesca** and **Roberta Vecchi**, editing by **Benni Atria**, and music by **Teho Teardo**.



SYNOPSIS

Orlando lives alone in a mountain village in Central Italy. He's always refused to emigrate as many people have done, including his now estranged son, who moved to Brussels 20 years ago, but a call for help from Belgium will give him no choice but to leave his hometown. Once he gets there, he discovers he has a 12-year-old granddaughter, Lyse. Like the past and the future, Orlando and Lyse seem to be as distant as one could imagine, but they soon discover they need each other. He only knows the simple ways of a rural town. She only knows the hectic life of a European metropolis. Despite their differences, they try to make it, to get by.

He's a symbol of the past while she's part of the "Greta Thunberg" generation, made of young Europeans whose job is to build a new world that, for now, can only be roughly outlined.



To Ettore Scola

I was very fond of Ettore Scola, which is why this film is dedicated to him. During the last years of his life, we shared the adventure of the “Gian Maria Volonté” Film School, and we often got engaged in conversations about the past and the future of the Italian cinema, both connected to a present full of potential that we, too, were failing to exploit. The school and our friendship stemmed from that feeling of inadequacy, and so did some of the questions I asked myself to make this film.

Daniele Vicari



QUESTIONS FOR ORLANDO

For the first time, I don't know where to start with my Director's Notes, and I realize I have only questions about Orlando.

I met Orlando in the Italian Apennine Mountains when I was a child, and the town was filled with people like him. Solitary men of few words, who could bring down a mountain even at such age, if need be. Eternal semi-gods, living in a past that's not willing to pass. And there are many still, in our country and around the world, that we, modern people, refuse to acknowledge. Headstrong and stubborn, they give a measure of this madness we call "development" by shouldering it when they would rather stay behind, sweating in their fields and talking to their animals.

They're not particularly pleasant and rarely have their phones on them. They're not "connected." What strikes me is their ability to embrace the hardships of life pragmatically, with no complaint. Surrounded by a society of crybabies looking for an easy way out, the Orlandos of the world do not give up, and they confront us with our shortcomings.

Orlando is like a chestnut tree: he stays where he's at, which makes it difficult for him to relate to affection. When you need him, though, he's there, and you can count on him. He doesn't know how to be a loving father, perhaps because, in his life, he could never be a son and had to fight all the time. I asked myself: what if Orlando, who lives in the "past that does not pass," had a granddaughter who lived "in the future"? How would he take it? Would he be able to be a father now, when he's old? Would he be able to love life until it lasts? And, facing that new world outlined around him, can he understand this Europe with its many languages, nationalities, cultures, and conflicts? The answers to these questions were already inside me, for behind that chestnut bark, all the Orlandos I've ever known love and yearn for life and the future much more than we realize. But if you uproot a chestnut tree and take it somewhere different, will it manage to survive?

The problem is that the future isn't likely to be all sunshine and rainbows. Are we sure Thunberg-generation-Lyse won't have to face the issues her grandfather did when he went through the war and the prejudice? Are we positive she won't need his character to survive? That she won't have to fight, just as Orland did?

These questions are at the core of the script, but they're also the same questions I ask myself every day and that I struggle to answer.

However, in a movie, questions and answers are channeled through the artists. This is why, once I had found the perfect Orlando, the real problem was to find the perfect Lyse. I needed a girl who could "stand up to" a great actor like Michele Placido. When I met Angelica Kazankova, I just knew I had found her.

Now that the film is all wrapped up, the real question is: as a modern man who could be his son, can I love Orlando, this man who lives in the past? And what about Lyse? Can I love this girl who already lives in the future? And what about myself? What time am I living in?

MICHELE PLACIDO - BIOGRAPHY

Michele Placido was born in Ascoli Satriano, Italy. After a brief experience as a policeman in Rome, he decided to take up acting and joined the Silvio D'Amico National Academy of Dramatic Art. He made his stage debut in 1970 in Luca Ronconi's adaptation of the Italian epic poem by Ludovico Ariosto, *Orlando Furioso*. In 1974, he appeared on the big screen for the first time in a film directed by Mario Monicelli, *Come Home and Meet My Wife*, followed by Luigi Comencini's *Till Marriage Do Us Part*, Marco Bellocchio's *Victory March*, Damiano Damiani's *A Man on His Knees*, and Francesco Rosi's *Three Brothers*. His career took off in the 80s when he played Police Chief Corrado Cattani in the TV series *The Octopus*. Another notable role came shortly after when he played the juvenile prison teacher in *Forever Mary* by Marco Risi.

In the 1990s, he played many important roles. He was *Giovanni Falcone* in the film by Giuseppe Ferrara and starred in *Lamerica* by Gianni Amelio, *Father and Son* by Pasquale Pozzessere, *La lupa* by Gabriele Lavia, *Un uomo perbene* by Maurizio Zaccaro, and *Liberate i pesci* by Cristina Comencini. Other and more recent films include *The Scent of Blood* by Mario Martone, *The Goodbye Kiss* by Michele Soavi, *The Roses of the Desert* by Mario Monicelli, *The Unknown Woman* by Giuseppe Tornatore, *The Caiman* by Nanni Moretti, *Piano Solo* by Riccardo Milani, *2061 - Un anno eccezionale* by Carlo Vanzina, *SoloMetro* by Marco Cucurnia, *Blood of the Losers* by Soavi, *Baaria* by Tornatore, *Parents and Children: Shake Well Before Using*, and *The Ages of Love*, both by Giovanni Veronesi.



He played leading roles in *Long Live Italy!* by Massimiliano Bruno, *The Mongrel* by Alessandro Gassmann, and *Io che amo solo te* by Marco Ponti. He also co-starred in *La cena di Natale*, by the same director. In 2019, he worked in *I Hate Summer* by Massimo Venier and *Caliber 9* by Toni D'Angelo. We recently saw him in *Notes from a Women Salesman* by F. Resinaro and *Running To You* by R. Milani. In 2021, he was cast in *Falla girare* by G. Morelli, *Orlando* by D. Vicari, and *Burning Hearts* by P. Mezzapesa.

Michele Placido is also a prolific director. In 1990, he made his debut at the Cannes Festival with *Tomato*, a film about the exploitation of migrant workers. After that, he directed *Close Friends*, *Ordinary Hero*, *Del perduto amore*, *A Journey Called Love*, *Another Life*, *Kings of Crime*—based on the fictional recount of the events surrounding the infamous Banda della Magliana by Giancarlo De Cataldo,— *The Big Dream*—a partially autobiographic film on the 1968 movement in Italy, which was screened at the Venice Film Festival,— *Angel of Evil - Vallanzasca*—about the true story of criminal Renato Vallanzasca,—*The Lookout*, *The Choice*, and *7 minutes*. In 2017, he directed the first two episodes of *Suburra: Blood on Rome*, the first Italian Netflix production. In 2019, he directed and starred in the international film *Caravaggio's Shadow*, produced by Goldenart Production with Rai Cinema, featuring a star-studded cast that included Isabelle Huppert, Louis Garrel, Riccardo Scamarcio, Micaela Ramazzotti, and Lolita Chammah.

We're soon going to see him on TV as the protagonist in RAI docu-fiction *Arnoldo Mondadori*, directed by F. Miccichè, as well as in *Vincenzo Malinconico* by A. Angelini.

Michele Placido is also a famous stage actor and director. Among others, he directed *Piccoli crimini coniugali* in 2019. Other stage works as *Lionardo*, *Serata Romantica*, *Amor y tango*, *Serata d'onore*, *Tour "La parola"* with G. Caccamo, *In viaggio con Dante* co-directed with D. Cavuti, *La bottega del caffè* by P. Valerio, all met with a great success. In 2022, he starred in *"Death of a Salesman"*, directed by L. Muscato.



DANIELE VICARI - BIOGRAPHY

Daniele Vicari is an Italian director and writer. He graduated in Cinema History and Criticism with a final dissertation on the theoretical works by S.M. Éjzenštejn. In addition to his long-lasting collaboration with cinema magazines *Cinema Nuovo* and *Cinema 60*, he has 15-year experience in school teaching, from which stemmed his 2004 award-winning book *L'alfabeto dello sguardo. Capire il linguaggio audiovisivo (Understanding the audiovisual language)*.

Vicari made his directorial debut with two short films: *Il nuovo*, 1991 and *Mari del sud*, 1996. In 1998, he won the Sacher award with his documentary *Uomini e Lupi*. In the same year, he started a collaboration with Guido Chiesa, Davide Ferrario, Antonio Leotti, and Marco Puccioni to make *Partisans*, a documentary about WWII Italian resistance. The following year, he made another documentary with Davide Ferrario, *Comunisti*.



In 1999, he made his first feature documentary with Guido Chiesa, *Non Mi Basta Mai*, and won the Cipputi award at the Turin Film Festival. His first feature film, *Maximum Velocity (V-Max)*, in 2002, was selected at the Venice Film Festival and won several awards, including the Pasinetti award, Best Director at the Seville European Film Festival, the Gran Prix at Annecy, and a David di Donatello as Best Debut Film. His second feature film, *L'orizzonte Degli Eventi*, participated in the Semaine de la Critique de Cannes in 2005. In

2006, his documentary *Il Mio Paese* won the Pasinetti award at the Venice Film Festival and a David di Donatello for Best Director. In 2008, *The Past Is a Foreign Land*, based on Gianrico Carofiglio's novel, won the Miami International F. F. for Best Film and Best Leading Actor (Michele Riondino).

In 2012, *Diaz – Don't Clean Up This Blood*, was screened at the Berlin Festival. The film analyzed the dramatic events of the 2001 G8 summit in Genoa and won the audience award, got thirteen nominations and four awards at the David di Donatello, three Silver Ribbons, and several awards from international film festivals. The film was distributed worldwide by Universal International. 2012 was also the year of *La nave dolce*, which featured in the official selection at the Venice Film festival and won yet another Pasinetti award. During the same year, Vicari earned a Sergio Leone Award for Best Director of the Year at Annecy.

With his *Sole Cuore Amore*, in 2016, he got a Giuseppe De Santis Award and a Silver Ribbon. In 2018, his TV movie *Prima che la notte* also won a Silver Ribbon. In 2019/20, he directed the TV series *Alligatore*, based on the series of novels by Massimo Carlotto.

During the 2020 Covid lockdown, he made the first film ever shot remotely. *Il Giorno e la Notte* was meant as a creative reaction to the fear and confinement that the pandemic had brought. Together with Andrea Porporati and Francesca Zanza, he founded the production company Kon-Tiki.

Vicari won a Ravesi Award and a Megamark Award for his book *Emanuele Nella Battaglia*, published in 2019.

In 2022, he wrote the non-fiction book *Il cinema, l'Immortale*.

In the same year, he shot his latest feature film, *Orlando*.

He founded the *Art School Film Gian Maria Volonté*, where he works as artistic director.

ROSAMONT

Rosamont is a film production company founded in 2018 by Marica Stocchi and Giuseppe Battiston.

In 2020, Rosamont released *The Macaluso Sisters* directed by Emma Dante and co-produced by Rai Cinema and Minimum Fax Media. The film was selected at the 77th Venice Film Festival and won five Silver Ribbons for Best Film, Best Director, Best Production, Best Sound, and Best Editing. *Here we are* by Nir Bergman featured in the Official Selection at the Cannes Festival in 2020, and *Honeymoon* by Talya Lavie featured in the Official Selection at Tribeca in the same year. The films were both co-produced with Spiro Films. *Ordinary Failures* is Cristina Grosan's debut psychological drama, co-produced with Czech company Xova Film. It was selected for the Giornate degli Autori at the 79th Venice Film Festival and won the Valentina Pedicini Award for Best Director Under 40.

Directed by Daniele Vicari and starring Michele Placido, *Orlando* is a co-production with Tarantula Belgique and Rai Cinema.

