

AMKA FILMS PRODUCTIONS presenta

UN FILM DI **MOHAMMED SOUDANI**



**FAUSTO  
SCIARAPPA**



**GIORGIA  
WÜRTH**



**DIEGO  
GAFFURI**

# OROVERDE



**CARLOS  
LEAL**



**IGNAZIO  
OLIVA**



**SIMONA  
BERNASCONI**

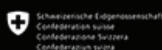


**LEONARDO  
NIGRO**

CON FAUSTO SCIARAPPA-CARLOS LEAL-GIORGIA WÜRTH-LEONARDO NIGRO-IGNAZIO OLIVA-DIEGO GAFFURI-SIMONA BERNASCONI-GAIA PARISI-ROBERTA FOSSILE. SCENEGGIATURA WALTER POZZI-DAVIDE PINAROI-LARA FREMDER. DIRETTORE DELLA FOTOGRAFIA PIETRO ZUERCHER. MONTAGGIO JACOPO QUADRI. MUSICHE ORIGINALI MARIA BONZANIGO. SCENOGRAFIA FABRIZIO NICORA. SUONO CHRISTOPHE GIOVANNONI. MONTAGGIO SUONO MARTIA CORBO-DANIELA BASSANI-STEFANO GROSSO. FONICO DI MIX GIANCARLO RUTIGLIANO. COSTUMI KAY DEVANTHEY. TRUCCO ASSIANTA RANIERI. CASTING CINEDOKKÉ CON CORRIROSSI CASTING. AIUTO REGISTA GIORGIO GARINI. ORGANIZZATORE GENERALE GIANLUCA BARBIERI. DIRETTORE DI PRODUZIONE MICHELA PINI. COPRODOTTO DA GABRIELLA DE GARA PER RSI RADIOTELEVISIONE SVIZZERA. PRODOTTO DA TIZIANA SOUDANI PER AMKA FILMS PRODUCTIONS. SOSTENUTO DA UFFICIO FEDERALE DELLA CULTURA-FONDS DE PRODUCTION TÉLÉVISUELLE-REPUBBLICA E CANTONE TICINO-FILMPLUS DELLA SVIZZERA ITALIANA-SUCCÈS PASSAGE ANTENNE-FONDAZIONE ERNST GOERNER-STADE POUL FOCAL.

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[WWW.OROVERDE-ILFILM.CH](http://WWW.OROVERDE-ILFILM.CH)



# OROVERDE

by **MOHAMMED SOUDANI**

with

**Fausto Sciarappa,  
Giorgia Würth,  
Carlos Leal,  
Leonardo Nigro,  
Ignazio Oliva,  
Diego Gaffuri,  
Simona Bernasconi,  
Gaia Parisi**

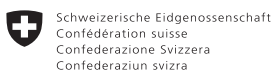
an Amka Films Productions  
in co-production with RSI Radiotelevisione svizzera  
[www.oroverde-ilfilm.ch](http://www.oroverde-ilfilm.ch)  
[www.amka.ch](http://www.amka.ch)

49. SolothurnerFilmtage, Prix du Public

Premiere:

**Saturday 25 January 2014,  
14h00, Konzertsaal**

**Second screening with director and cast:  
Monday 27 January 2014,  
20h30, Landhaus**



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079 423 78 44  
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079 314 34 21  
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PRESSBOOK

## SYNOPSIS

*Liberally inspired by a true story that took place in the Tessin at the beginning of the 2000's*

Mario is an unemployed engineer, a victim of the economic crisis.

Discouraged by the employment offerings, that do not correspond at all with his experience and capabilities, and demoralized by the innumerable financial obligations accumulated in precedence, he decides to organize the robbery of the century.

The police had just stored in a military facility the largest quantity of cannabis ever seized in Switzerland, and it would be burned shortly.

Mario decides to put together a gang to 'substitute' the cannabis with common hay without anybody being the wiser: in short, the physical evidence disappears, the crime also disappears...

Mario searches among those he knows for the possible and trustworthy members of the gang: Ivan, Augusto, Leo, Monica, 'The Professor', each of them more improbable and desperate than the other, they accept Mario's plan, all of them convinced to have in their hands the "oro verde" (green gold) that will change definitively their lives.

Instead ...

## DIRECTOR'S NOTES

Two reasons mainly pushed me to make this film. On one hand the story of a huge quantity of drugs seized at the border between Italy and Switzerland was for me a sign of a malaise and an imposing crisis, also of values, that does not exclude our country. On the other hand, I wanted to take the opportunity to speak about the relationship between the individual and a world ever more empty and unbalanced in its social relations. I saw an occasion to illustrate this crisis that is not an abstract idea, but a reality even in a society like that in Switzerland, a model and reference point for the whole world... What would happen if one day I found myself in the same initial situation as that of the characters? What would happen if I no longer had a job? What would I do? I began with these questions in trying to imagine how to make this film.

I realize that I'm at a turning point in my career. I've had various experiences as a director from documentaries and films of fiction that permitted me to present the fantastic, but also the real world, and that helped me to understand how urgent and relevant it is to confront the problems of today's world. A comedy is perhaps the best way to tell about the experiences of the characters involved in this story. So I said to my self: let's try comedy! A kaleidoscope of characters then took form before me and became Mario, Augusto, Clara, Ivan, Leo, the Professor and Monica ...

A last note regarding the music: It's sometime that I wanted to work with Maria Bonzanigo who creates the music for all of the productions of the Finzi Pasca Company. We proposed it to her, she accepted and in less time than I could imagine, the music I wanted was there, to accompany all of my characters...

MOHAMMED SOUDANI

## CAST

Fausto Sciarappa  
Giorgia Würth  
Carlos Leal  
Leonardo Nigro  
Ignazio Oliva  
Diego Gaffuri  
Simona Bernasconi  
Gaia Parisi  
Roberta Fossile  
David Frizzo  
Yari Copt  
Giuseppe Stanga  
Vito Gravante  
Massimiliano Zampetti  
Enzo Scanzi  
Federico Caprara  
Alessandro Otupacca  
Stefano Barcella  
Davide Gagliardi  
Luca Campanile  
Marco Cassiano  
Julie Arlin

Mario  
Clara  
Augusto  
Ivan  
Leo  
"The Professor"  
Monica  
Scilla  
Ketty  
Luca 1  
Luca 2  
The farmer  
First security guard  
Second security guard  
Dancing policeman  
Bailiff  
Manager at call center  
Employee interim agency  
Employee Funeral parlor  
Michele  
Policeman (interview)  
Journalist

## CREW

### Director

Based on an idea by  
Subject

### Screenplay

### First Assistant Director

2nd Assistant Director  
Script girl

### Cinematographer

Cameraman  
Assistant Cameramen  
D.I.T.

B-cam Operator

### Head Electrician

Gaffer  
Best boy  
Best boy (stage)

### Head Grip

Grip  
Still Photographer

Making of

### Sound Engineer

Perchman

### Production Designer

Prop buyer  
Propman  
Production Designer Assistant (stage)

### Costume Director

Assistant to Costume Director

### Make-Up Artist

Assistant to Make-Up Artist

### Music

Music Recording  
Assistant to musical production

### Editing

Editing Assistant

### Sound Dubbing and Mix

### Colorist

### Titles

### Promotion

Redazione RSI

### Press Office

### Production Manager

Production Co-Ordinator  
Production Assistant  
Production Secretary

### General Organizer

Set Organizer  
Organizer Assistant  
Driver

### Producer

### Co-Producer

### Mohammed Soudani

Enzo Pelli  
Enzo Pelli,  
Mohammed Soudani

**Walter Pozzi,**  
**Davide Pinardi,**

**Lara Fremder**

**Giorgio Garini**

Mladenka Radic  
Francesca Vegezzi

### Pietro Zürcher

Fabrizio Dörig  
Cécile Plais, Esther Mattei  
Nicolò Tettamanti

Richard Mallaby

### Salvatore Piazzitta

Andrea De Stouz

Bruno Keller

Aron Anselmi

### Didier Lebel

Nik Delley  
Gianpaolo Gianini,

Aliosha Merker

Gianluca Simone

### Christophe Giovannoni

Sandro Hess

### Fabrizio Nicora

Paola Genni

Nicola Foletti

Daniele Crimella

### Kay Devanthey

Laura Pennisi

### Assunta Ranieri

Sara Lombardi

### Maria Bonzanigo

Mauro Fiero

Giuseppe Senfett

### Jacopo Quadri

Nicolò Tettamanti

**Daniela Bassani,**

**Marzia Cordò,**

**Stefano Grosso,**

**Giancarlo Rutigliano**

**Jürgen Kupka**

**Yan Hirschbühl**

**Amel Soudani,**

**Mathias Noschis**

Walter Bortolotti

### Tina Boillat

**Michela Pini**

Nicola Bernasconi

Manuela Bieri

Lisa Fano

### Gianluca Barbieri

Massimo Ubaldi

Marco Gil

David Cino

### Tiziana Soudani

**Gabriella De Gara**

**FAUSTO MARIA SCIARAPPA is MARIO  
otherwise known as "the engineer"**

*his motto:*

*God helps those who help themselves*

But how did Mario fall so low? From an engineer with a degree and a manager of a computer company to an employee in a call center, all day long trying to sell silicone breast implants to elderly women... and in addition keeping it from his wife! To regain a bit of dignity, he engineers an ingenious plan that cannot fail. And for this he needs a first class team...

Fausto Maria Sciarappa was born in 1966 in Verona, Italy. After his studies at the Birmingham School of Acting, he has his first role in the Jacques Rivette's film "Va savoir" in 2001. Back in Italy, he plays in "La meglio gioventù" by Marco Tullio Giordana in 2003, in "I giorni dell'abbandono" by Roberto Faenza in 2005 and in "La ragazza del lago" of 2007. He also has a role in the blockbuster by Ron Howard "The Da Vinci Code", with Tom Hanks and Audrey Tautou. He then is in "Scusa ma ti chiamo amore" (2008), "Un giorno perfetto" with Stefania Sandrelli and "L'uomo che ama" with Pierfrancesco Favino and Monica Bellucci.

He then plays Umberto in "Figli delle Stelle" and the following year in "Il Gioiellino" with Toni Servillo and "Sulla strada di casa". Recently, he played in "Oro verde" and in the new film by Carlo Verdone, "Sotto una buona stella", to be released in 2014. For television he plays in "Romanzo criminale", "Fuori classe" with Luciana Littizzetto, "Amanda Knox" and in the successful series by Ivan Cotroneo "Una mamma imperfetta" where he plays the role of the husband of the main protagonist Chiara.

**GIORGIA WÜRTH is CLARA  
or rather, the pain in the neck wife**

*her motto:*

*never trust your husband*

For some time her husband is no longer himself. Clara wants a child at all costs and is willing to do anything to have one, even to take in a foster child. Mario has been fired? She'll maintain the family. But lately Mario has been acting really strange; he even started to smoke again. And so, Clara decides to follow him. And in doing so she will discover a side of her husband that she certainly did not know.

Giorgia Würth was born in Genova, Italy, from Italian mother and Swiss father. After graduating in Communication, she plays in films like "Tagliare le Parti in Grigio" by Vittorio Riformanti (Golden Leopard at the Locarno Film Festival), "Sinestesia" by Erik Bernasconi (for which she is nominated as best main actress at the Swiss Quartz), "Oggetti smarriti" by Giorgio Molteni, but also Italian blockbusters like "Ex" (for which she wins the Nastro d'Argento in 2009) and "Maschi contro Femmine" by Fausto Brizzi. She also takes part in well-known Italian tv series such as "Un Medico in Famiglia", "Moana" and "Le tre rose di Eva".

Meanwhile she writes books and songs, she keeps a blog and in 2010 she publishes by Fazi Editore her first novel, "Tutta da Rifare", for which she wins the Afrodite Award and the Falerno Award. Lately she played in "Com'è bello far l'amore", by F. Brizzi, "Una notte agli Studios 3D" by C. Insegno, "The President's Staff" by M. Morini and in "Oro Verde" by Mohamed Soudani.

**CARLOS LEAL is AUGUSTO**  
**also known as "the bumbler"**

*his motto:*

*"I didn't do it on purpose"*

If a table turns over, a bicycle slips and crashes in the street, a pizza falls on the floor, glassware is broken, you can be sure that Augusto must be nearby. Clumsy, clueless, inept and naive, Augusto is however also, for those who know how to appreciate him, a great poet. Mario understands this and, thanks to Augusto, his plan will take on a decisive change.

Carlos Leal was born in Losanne, Switzerland in 1969 from Spanish immigrants. In 1990 he co-founds the successful rap group Sens Unik. After producing some video clips, Carlos takes part in the documentary "Babylon 2" after which he decides to seriously undertake a career as an actor. In 2000 he studies at the Actor Studio Jack Garfein in Paris. In 2006 he is invited as best new Swiss actor in "Shooting Star" at the Berlin Film Festival and he wins the award as best Swiss actor for his performance in "Snow White" by Samir. The same year he works in the blockbuster "Casino Royale", by Martin Campbell with Daniel Craig in his first role as James Bond, where he plays the croupier.

**LEONARDO NIGRO is IVAN**  
**also called "the nerd"**

*his motto:*

*it's easier to control a computer than a family*

If there is someone that Ivan absolutely cannot stand, it is Mario, his ex-boss, who fired him from the computer company where he worked. Stressed out by a neurotic and needy ex-wife and a daughter, Scilla, who he adores but who is, to say the least a bundle of energy he is unable to control, to make ends meet he is forced to work at a gas station. So when one day Mario shows up at his door, his first impulse is to punch him in the nose. But then...

Swiss actor of Italian origins, Leonardo Nigro graduated in 1996 at the European Film Actor School in Zurich. In 2005 he plays Sergio Dini in the box office hit «Grounding, the last days of Swissair». He plays then in "Nachbeben", for which he wins a nomination as best actor at the Solothurn Film Festival in 2007. The same year he wins the Swiss Price in fiction TV as best actor in "Tod in der Lochmatt" by Daniel Helfer.

In 2007 he is in the Spanish series R.I.S. Científica española. In 2009 he plays the main role in Michael Steiner's "Sennentuntschi" and in "Carré Blanc" by Donato Rotunno. In 2009 he works in the series "Boulevard du Palais" and in "Dein Weg" by Emilio Estevez. In Switzerland he is the testimonial of the provider for internet and TV services UPC Cablecom. Besides "Oro Verde", he just completed the shooting of "20 Regeln für Sylvie" by Jacques à Bâle in the main role. He's living for some time in LA with his family.

Among his many films "Happy New Year" by Christoph Schaub, "Tag und Nacht" by Tobias Fueter, "Sennentuntschi" by Michael Steiner, and the multi-awarded short film "Auf der Strecke" by Reto Caffi. In 2009 he plays Igor in "Sinestesia" by Erik Bernasconi, for which he receives countless awards. The same year he works for Silvio Soldini in "Cosa voglio di più" in the role of Vincenzo, opposite Alba Rohrwacher. He was recently in the cast of "Die Schwarzen Brüder" by Oscar winner Xavier Koller.

**IGNAZIO OLIVA is LEO  
better know as "the undertaker"**

*his motto:*

*my clients never complain*

He inherited a funeral home from his father, but he has quite different aspirations. All the same though he has an entrepreneurial spirit and if there's money to be earned... why not? In the end it's not about stealing, but only substituting. And then, there's Monica...

Polyglot (he speaks Italian, English, Spanish, Portuguese, French and many Italian dialects), Ignazio Oliva graduated in Political Science at the Genova University and he then attended a 3-year class at the Teatro Cinque in Milan. He worked for theater and tv ("Tutti pazzi per amore 2", "Paura d'amare 2", "Un cuore matto"). His debut in cinema is in 1993 in "Come due cocodrilli" by G. Campiotti.

He then plays in "Io ballo da sola" by B. Bertolucci, "Il tempo dell'amore" by G. Campiotti, "L'ultima lezione" by F. Rosi, "Passato prossimo" by M.S. Tognazzi, "Scusa ma ti chiamo amore" and "Scusa ma ti voglio sposare" by F. Moccia, "Diaz" by D. Vicari. He lately worked in "Il venditore di medicine" by A. Morabito, "Se chiudo gli occhi non sono più qui", by V. Moroni, and "Oro Verde" by M. Soudani.

**SIMONA BERNASCONI is MONICA  
or rather the "femme fatale"**

*her motto: to seduce is an art*

How wonderful to teach dancing! Monica would really like her work, if it wasn't for certain men dancing way too close... The only one she can't seduce is Leo. She just cannot understand: Is theirs only a special friendship, or is there something more? At any rate her talents as a seductress will help the plan in which he asked her to participate, to succeed...

Simona Bernasconi was born in Lugano in 1975. After attending the Steiner school in Ticino, she studies singing and acting in Italy. She also studies dancing and participates in various TV spots (Bauli, Wind, Mediaset Premium, Vitaldent, ecc.).

She worked recently in different video stories (Gibus, Ikea, ecc.). Since 2010 she is part of Tepsi (teatro popolare della Svizzera italiana). In 2013 she worked in the box-office Ticino hit "La Palmira, ul film" by Alberto Meroni, in "Oro verde" by Mohammed Soudani to be released in 2014, and in "Il Pretore" by Giulio Base.



**DIEGO GAFFURI is THE PROFESSOR**  
**better known as "the professor"**

*his motto:*

*a lock is like the heart of a woman*

He is the only professional in the midst of a gang of amateurs. It's true, he is retired, but he hasn't lost his magic touch. After all, in his prime, he was the fifth greatest safe cracker of all time.

Diego Gaffuri started his career at the Teatro Stabile in Como. After some works in cinema and TV in Italy, he then collaborated mainly with RSI Radiotelevisione svizzera, for which he played in many TV series and in dubbing. Diego Gaffuri was one of the protagonists of the six seasons of the TV series "Affari di famiglia" produced by RSI. Also known as radio actor, he is often part of Radiodramas produced by RSI. For the Teatro della Svizzera Italiana he played Vito Tümpel in "La brocca rotta" di Heinrich von Kleist by Sandro Bertossa. In theater, he was directed by Sergio Maspoli in "Vintmila in crüscà" (1981), "Ramina" (1983), ol comisari, "Ol belée da Cüragnèla" (1984), ol sindigh). He then worked with Vittorio Barino at the Teatro Cittadella in Lugano.

## GLI ALTRI PERSONAGGI

**GAIA PARISI** was born July 10th 2005 in Verona and lives in a small town a short ways from Lake Garda. Likable, friendly, sunny, even when she was little if someone didn't greet her, she would stand in front of them not moving until they would respond with a "ciao". She adores the films of Gianni Morandi, which she knows by heart. At three years old she knew nearly all the lines and songs. At three and a half, having seen the publicity on a TV programme with children, "Chi ha incastrato Peter Pan?" by Paolo Bonolis, Gaia asked her mother to write down the telephone number and she called it all by herself and left a message on the answering machine. She was called for casting at Mestre, where they were amazed at her loquacity. Unfortunately the minimum age to participate was 4 years old and so nothing came of it. An agency then contacted her for a casting in Switzerland. It was the casting for ORO VERDE. Right away Gaia 'fell in love' with her character Scilla. It didn't seem true that she could have a tantrum without being yelled at and to be able to play with the Nintendo without a "time limit". She remembers with glee the scenes filmed among the coffins and she told her grandparents: "I even laid down inside one!"

Luca & Luca, the two employees at the call-center were played respectively by **DAVIDE FRIZZO** and by **YARI COPT**. Davide Frizzo was born in 1982 and is originally from San Vittore (GR). He graduated as a graphic artist at the CSIA in Lugano in 2001. After three years of study in Florence as an illustrator and after having lived for a period in Chile he returned to Switzerland. With his works he participated in exhibitions. Lastly he finished his studies at the SUPSI in Trevano receiving a degree in visual communications. Currently he is working as an independent professional involved in making photographic reportage, video, murals and collaborating on various regional visual projects.

Yari Copt was born in 1979 in Lugano. A versatile artist he began skate boarding in 1989. In 2000 he became a member of the Swiss Vans team and in 2010 became the team manager. In 2002 he opened a skateboarding shop in Lugano and the following year he planned and built the skatepark in Lugano. In 2005 he founded the school of skateboarding, "Joker school". From a musical point of view, he sang in his first album "reeb" with the punk rock band "Protoval" which remains a cult disk in Ticino and in the nearby peninsula. In 2003 he joined a rock band "THOSE FURIOUS FLAMES" with whom he produced 4 albums. Since 2011 he began to act, first in "Tutti giù" by Niccolò Castelli and then in "Oro verde".

**GIUSEPPE STANGA** (alias Gepe) interprets the farmer. Born in Roveredo (GR) in 1934, he trained as a painter-upholsterer and worked for the FFS in Bienne. Since 1975 he collaborates with diverse theatrical works in dialect. In 1996 he was asked by Vittorio Barino to participate in TV comedies and melodramas for the RSI. Since 2000 he works with Yor Milano in comedies in dialect for the TEPSI (Teatro popolare Svizzera Italiana).

## MOHAMMED SOUDANI

Director

After his studies at IDHEC (Institut des Hautes Ecoles Cinématographiques) in Paris, Algerian-Swiss director Mohammed Soudani worked as director of photography and later as director in Switzerland. He made many documentaries for the last ten years. In 1998 he won the Award for Best Swiss Fiction Film for "Walo Fendo"; his documentary "Guerre sans images" (90') was selected at the Critics' Week at the Locarno Film Festival 2002 and won different awards worldwide. He is also teaching at SUPSI (Ecole Universitaire supérieure de la Suisse Italienne).

## Director long-feature fiction and documentaries:

### ORO VERDE

(90' – 2013)

### UNBELGIOCARE

(90' – 2011)

Daniele Finzi Pasca told by Mohammed Soudani, DCP/HD (documentario), Amka Films / RSI production.  
Release in Ticino: 15 November 2011

### LIONEL

(86' – 2010)

DCP/HD (fiction), Amka Films / RSI / Nikady's Production (distributed in Switzerland, Spain, Argentina and Germany) Fifem 2011 – International Children's Film Festival Montréal – Compétition internationale

- 10th International Film Festival Nueva Mirada for Children and Youth, Buenos Aires 2011 (Special Mention of the Official Fiction Jury)
- Chicago International Children's Film Festival, October 2011
- Tel Aviv International Children's Film Festival, October 2011 (Official Competition)
- German dubbing – January 2012
- Solothurner Filmtage 2012
- Festival of Films and Books for Children, Romania (June 2012)
- Funf Seen Film Festival Deutschland (July 2012)
- Children Film Festival, Iran (October 2012)

### TAXHIPHONE

(94' – 2010)

35mm (fiction) Amka Films / Maghreb Film Production (distributed in Switzerland, France, Spain, Slovenia)

- Innsbruck Int. Film Festival, 2010 – Compétition internationale
- Montréal Film Festival, 2010 – World Cinéma
- Isola Film Festival, 2010 (Prix du public)
- Mostra de Cine Africa Barcelona (2010)
- Tallinblack Night Film Festival, 2010
- Dubai Film Festival, 2010
- Festival des Films Arabes, Oran 2010
- Solothurner Filmtage 2011
- Festival International du Film Panafricain, Cannes 2011
- Cinéma Arabe 2011
- Soapiff – Southern Appalachian International Film Festival, USA, 2011
- Fifog, 2012

### ROULETTE

(94' – 2007)

Beta Digital, 16:9 (fiction) Amka Films / TSI production (distributed in Switzerland and Spain)

- FIPA, Biarritz, France, 2007 – Compétition Internationale
- Solothurner Film Festival, Suisse, 2007 – Compétition prix du public
- Innsbruck Film Festival, 2008 – Compétition

## **GUERRE SANS IMAGES (Algérie, je sais que tu sais)**

(90' – 2002)

35 mm, (documentary) Swiss/French production (with the support of CNC)

- Festival International du Film de Locarno, Svizzera 2002 (Semaine de la Critique/Compétition)
- Festival Int. du Film de Namur, Belgium, 2002 (compétition Documentaire)
- Festival Int. du Film d'Amiens, France, 2002
- Festival International Filmmaker, Milano, Italy, 2002 (Compétition)
- Festival d'Automne, Paris, France 2002 (selezione « Les Cahiers du Cinéma »)
- Festival de Göteborg, 2003
- Festival du Cinéma du Sud, Marseilles, 2002
- Marché Fipa Biarritz, 2003
- Film Festival Göteborg, 2003
- Festival de Milan, 2003
- Film Festival Las Palmas, 2003
- Festival Black Movie, Genève, 2003
- Festival du Prix Méditerranéen Syracuse, 2003
- Festival Vues d'Afriques, Montréal, 2003
- Centre Méditerranéen de la Photographie, Bastia, 2003
- Freiburg Film Festival, 2003
- Film Festival Innsbruck, 2003
- Karlovy Vary Film Festival, 2003 (Compétition)
- Biennale des Cinémas Arabes 2004 (Institut du Monde Arabe) – Compétition
- Festival du Film au Liban 2004 – Compétition
- Amsterdam, via Ambassade Suisse, Noorderlicht Photofestival
- Frankfurt am Main, Deutsches-Filmmuseum
- Barcelone, Film Festival del Cine Africa e Mediterraneo
- Innsbruck, International Film festival
- Algérie, 50ième anniversaire de la révolution algérienne à Alger
- Palermo (Italia) Doc Festival "Sole e Luna"
- Mar del Plata, semaine du cinéma africain"
- Fèz 2006 – Coups de coeur de la Biennale du Cinéma Arabe
- Atlanta et Washington – Cultural circuit of the Ministry of Foreign Affaires, Switzerland)

## **LED DISEURS D'HISTOIRE**

(97' -1998)

Betacam Digital, (documentaire) – a Swiss/Italian co-production

- Festival Int. du Film de Locarno, Switzerland, 1998 (Cinéastes du Présent / Cinéma-Cinémas)

## **WAALO FENDO (Là où la terre gèle)**

(70' – 1997)

16mm, 1997 (docu-fiction)

- Award for Best Swiss Film 1998
- Award first film 8. Festival de Milano, Italy
- 1998 - Prix de qualité 1998; Office fédéral de la Culture, Switzerland
- Nomination Festival International Des Droits de l'Homme, Göteborg
- Prix des Nations Unies al Festival Panafricain, FESPACO 1999

## PIETRO ZUERCHER

Cinematographer

### Best Cinematography awards:

- 2013 Nomination Swiss Academy Awards
- 2012 British independent
- 2012 Baff
- 2010 Cinespana
- 2008 Saiff
- 2007 Cinema tout ecran
- 2003 American society of cinematographers, special mention
- 2003 Huston World fest

### Biography

Pietro was born in 1976, in the Italian speaking part of Switzerland.

During 1997 he moved to the USA to attend a film program at the Maine Film and TV Workshop in Rockport, Maine. In 1998 he started his professional experience as camera assistant, he trained on steadicam and he started shooting shorts films.

In 2000 Pietro is accepted at the American Film Institute in Los Angeles where he earned his Master Degree in Cinematography in 2002. Since then Pietro has been shooting features, commercials, shorts, documentaries, music videos, on all formats available and at the 4 corners of the world, from the States, to Europe, to India, all this experiences gave Pietro a wide vision of all tho-

## JACOPO QUADRI

Montatore

Nato il 17 novembre 1964. Ha lavorato a più di 50 lungometraggi e documentari, in Italia, Francia, Gran Bretagna, Argentina e Cina. E' il montatore degli ultimi film di Bernardo Bertolucci e di tutti i film di Mario Martone. Ha collaborato, tra gli altri, con Marco Bechis, Paolo Virzì, Zhang Yuan, Apichatpong Weerasethakul, Gianfranco Rosi, Francesca Archibugi. Tra i premi vinti il David di Donatello miglior montatore nel 1999 per Teatro di guerra di Mario Martone.

### Tra i film montati:

- Sacro GRA** di Gianfranco Rosi, 2013
- Venice 70: Future Reloaded**, Registi diversi, 2013
- Ammore**, di Paolo Sassanelli, 2013
- Pandemia**, di Lucio Fiorentino, 2012
- Tanti futuri possibili**.  
Con Renato Nicolini Gianfranco Rosi, 2012
- Acciaio** di Stefano Mondini, 2012
- Io e te** di Bernardo Bertolucci, 2012
- Le Modigliani** di Giovanni Donfrancesco, 2011
- Noi credevamo** di Mario Martone, 2010
- El Sicario** di Gianfranco Rosi, 2010
- Gangor** di Italo Spinelli, 2010
- Housing** di Federica Di Giacomo, 2009

se different cultures and ways of making movies, he got use to many ways of working that enable him to adapt very easily to all directors, situations and problems.

He has experience on all formats from Alexa, 5 or 7D, Red, 16mm, 35mm, hdv,... He has some aerial and some underwater photography experience.

In his young career Pietro's got few Awards (Bests Cinematography at cinespana in Toulouse, two Kodak Awards, one Award for Best Cinematography at the Saiff in NY, one Award for Best Cinematography at the Hollywood Student Film Festival, a nomination for Best Cinematography at the Int. American Film Festival, a nomination at the Dv Hollywood Film festival and a special mention from the American Society of Cinematographers for Outstanding Student Cinematography for his theses at the AFI), the films and documentaries he shot got a World wide success in over 100 Film Festivals winning Awards all over the globe (Australia, Europe, Asia, South America and North America).

In 2011 Pietro got proposed to become a member of the SCS (Swiss Cinematographer's Society).

Now he's based in Los Angeles and the French part of Switzerland and he still works in different countries all over the world.

- Taxiphone** di Mohammed Soudani, 2009
- Below sea level** di Gianfranco Rosi, 2008
- Birdwatcher** di Marco Bechis, 2008
- Sleeping Around** di Marco Carniti, 2007
- Lezioni di volo** di Francesca Archibugi, 2007
- La guerra dei fiori rossi** di Zhang Yuan, 2007
- Feltrinelli** di Alessandro Rossetto, 2007
- L'orchestra di Piazza Vittorio** di Agostino Ferrente, 2006
- Histoire d'eau** di Bernardo Bertolucci, 2006
- Mare nero** di Roberta Torre, 2006
- Acqua** di Veronica Chen, 2006
- Grido** di Pippo Delbono, 2005
- Amatemi** di Renato De Maria, 2005
- L'odore del sangue** di Mario Martone, 2005
- Whisky Romeo Zulu** di Enrique Pineyro, 2004
- The dreamers** di Bernardo Bertolucci, 2003
- Guerre sans images** di Mohammed Soudani, 2003
- Paz** di Renato De Maria, 2002
- My name is Tanino** di Paolo Virzì, 2002

## MARIA BONZANIGO

### Music

She begins studying composition with Paul Glass in 1977. In 1984, she meets Daniele Finzi Pasca. An intense and long-lasting artistic collaboration commences. For years, they join their efforts in their own company, Teatro Sunil. Between 1984 and 2003, with Teatro Sunil, she participates as an actress, dancer, musical score composer, choreographer or director in more than 30 creations. In 2002 and 2003, she composes the musical score for *Nomade – At Night*, *the Sky is Endless*, and *Rain – comme une pluie dans tes yeux*, produced by Montreal's Cirque Éloize. Between 2004 and 2005, she writes parts of the score for *Corteo*, by Cirque du Soleil, and is also involved in training the artists for the show. In 2006, she is part of the group of stage directors creating the closing ceremony of the Turin Winter Olympics, to which she contributes some choreographies and original music. In 2007, she creates choreographies and music for *Nebbia* (a co-production of Cirque Éloize and Teatro Sunil), which earns her the Gascon-Roux Award for Best Original Score from Montreal's Théâtre du Nouveau Monde in October 2009. In 2009 and 2010, she co-creates the choreographies, composes the music and produces the sound design of *Donka*, a production of Company Finzi Pasca and the Chekhov International Theater Festival in coproduction with Vidy-Lausanne Theater, a show created as part of the celebrations marking the 150th

anniversary of playwright Anton Chekhov. She goes on in 2011 to direct the choreographies of the opera *Pagliacci*, by Leoncavallo, presented at Teatro San Carlo in Naples. In 2011, she founds Company Finzi Pasca, along with Antonio Vergamini, Daniele Finzi Pasca, Hugo Gargiulo and Julie Hamelin (in alphabetical order), a structure uniting the paths of Teatro Sunil and Inleventas. In January 2012, Company Finzi Pasca and Teatro Sociale (hailing from Maria's hometown of Bellinzona), co-produce a concert centred on her music for the stage, in recognition of her 25 years of composing musical scores. In 2012 still, she composes the music of *La Verità*, a production in which she also provides sound design and co-creates the choreographies along with director Daniele Finzi Pasca. Apart from musical scores for the theatre, Maria Bonzanigo also wrote chamber, choir and orchestral music. Her works have been published by Jecklin Edition (Zurich), Teatro Sunil, Cirque Éloize, Cirque du Soleil, De Agostini Editore and Company Finzi Pasca.

## «Non sono io l'organizzatore del furto»

Augusto Arcellaschi ribadisce la sua posizione: colpevole sì, ma non di tutto

*I was not the one who organized the theft. Augusto Arcellaschi reconfirms his position: guilty yes, but not for everything.*

**Dopo un giro di telefonate, Arcellaschi, Franchi e Rossi – che così viene coinvolto anche lui nella faccenda – decidono di prendere a nolo dei furgoni sui quali caricare la canapa. E con questo siamo alla vigilia del primo tentativo di furto. Tentativo che fallisce miseramente la notte di domenica 19 ottobre: le cinque porte di acciaio zincato rinforzate del deposito militare di Arbedo non cedono di certo ai rudimentali arnesi da scasso – una trancia, un piede di porco ed alcuni cacciaviti – che i malviventi hanno portato con loro.**

*(...) After a series of telephone calls, Arcellaschi, Franchi and Rossi, who also became involved, decided to rent a van in which to load the cannabis. And with that we are on the eve of the first robbery attempt. An attempt that failed miserably Sunday night October 19th: the five reinforced galvanized-steel doors of the military depository in Arbedo were certainly impregnable to the rudimentary break-in tools - a bolt cutter, a crowbar and some screwdrivers - that the crooks brought with them*

## IL PROFILO DELL'IMPUTATO

*The profile of the accused.*

«Signora giudice, ormai il contrabbando di sigarette non rende più. Sì, ho venduto ancora qualche partita, ma sono più i dispiaceri che i guadagni. In un anno ho fatto a malapena 100 mila franchi». Pantaloni blu scuri, camicia

*"Your honor, for sometime now the smuggling of cigarettes is no longer profitable. Sure I still sold some lots, but there are more problems than profits. In a year I made only 100,000 francs." (...)*

Corriere del Ticino, 25 August 2004

DURANTE IL SECONDO GIORNO DI DEBATTIMENTO LA CORTE HA MESSO A FUOCO I SINGOLI NUCLEI DEI NINE IMPUTATI

### «Che confusione! Era come al circo»

Il «palo» Alin Moldovan ricorda in aula la disorganizzazione della banda

#### **What a mess! It was like a circus!**

*The 'look-out' Alin Moldovan remembers in court the disorganization of the gang.*

Dai racconti dei vari imputati sui preparativi e sui due tentativi andati in fumo, appare sempre più chiara l'improvvisazione con cui è stato preparato il colpo.

*From the testimony of the various accused about the preparations and the two previous failed attempts, it became ever more clear just how improvised the preparations for the theft were.*



all'interno della banda. Durante il primo tentativo, ad esempio, gli scassinatori si rendono ben presto conto che con i cacciaviti ed il piede di porco non sarebbero andati lontano. Durante il secondo tentativo non riescono nemmeno ad accendere la fiamma ossidrica: fanno solo un gran baccano. I bagliori dell'acciarino, poi, rischiano di attirare l'attenzione di qualche automobilista che transita lungo la vicina autostrada A 13. Quando il colpo finalmente riesce, uno dei furgoni fora una gomma e viene soccorso da una pattuglia del TCS. «Che gran confusione. Era come al circo» ha esclamato Alin Moldovan.

*(...) During the first attempt, for example, right away the robbers realized that they would not be getting very far with their screwdrivers and crowbar. During the second attempt they weren't even able to ignite their blowtorch. They only made a huge racket. The sparks from their attempts to light the torch also risked catching the attention of cars passing by on the nearby A13 highway. When the theft finally succeeds, one of the vans gets a flat tire and has to resort to calling a TCS rescue vehicle. (...)*

TRA MILE DIFFICOLTÀ È PROIBITA IERI LA RICOSSIONE DEL MAXI FURTO DI CANOVA DALL'EX FUGATIFERA DI ARBEDO

## Bugie, mezze verità e ritrattazioni

La giudice Roggero-Will agli imputati: «Siate seri, siamo in tribunale»

### **Lies, half-truths and retractions**

Judge Roggero-Will to the accused: "Be serious, we're in a court of law!"

■ «Franchi, la smetta! Lei è un uomo di più di cinquant'anni e dovrebbe sapere che quando dichiara qualcosa alla procuratrice pubblica non è come se parlasse al bar. Chi è il suo avvoca-

(...) Franchi, stop it! You are a man older than fifty and should know that when you declare something to the public prosecutor it's not like saying something in a bar. (...)

andato in fumo. E i nuovi particolari emersi ieri, come quello dell'acquisto della trancia per far saltare i lucchetti del deposito di Arbedo (vedi articolo sotto), mostrano una volta ancora la quasi totale improvvisazione della banda di ladri. Un'improvvisazione che spinge Albinì e Moldovan a gettare la spugna dopo il secondo tentativo fallito.

(...) And the new details that emerged yesterday, such as that of the purchase of the bolt cutter to cut the padlocks at the depository in Arbedo (see the article below) show once again the nearly total improvisation of the band of crooks. An improvisation that pushed Albinì and Moldovan to throw in the sponge after the second failed attempt.

## 'La canapa da noi rubata era più di quella trovata'

**The Cannabis that we stole was more than what was found**

*Colpo di scena ieri, quarta giornata del processo per il furto della canapa ad Arbedo. Il 33enne Giuseppe Calà si è presentato in aula a Bellinzona sostenendo che la marijuana rubata alla Polveriera era molto più dei 1'660 chili trovati dalla polizia. Un parere confortato anche dai ricordi di Marco Signaroldi*

*secondo il quale il cunicolo era ben più stipato di quanto si veda sulle fotografie scattate il giorno del ritrovamento. A smentirli ci sono però Alessandro Brusinelli, Augusto Arcellaschi e le ricostruzioni della PolTi. Ma il dubbio che qualche centinaio di chili di canapa sia sparito resta*

A dramatic turn of events yesterday, fourth day of the trial for the theft of Cannabis at Arbedo. Thirty-three year old Giuseppe Calà presented himself in court in Bellinzona claiming that the marijuana stolen from the arsenal was much more than the 1,660 kilos found by the police. An opinion sustained also by what Marco Signaroldi remembered according to whom the arsenal was packed with much more than what you could see in the photographs taken on the day of the discovery. (...)

## Per un giorno hanno davvero pensato di averla fatta franca

***For a day they really thought that they had gotten away with it.***

**propri domicili. In quelle ore nulla li faceva dubitare di poter essere scoperti. Tant'è che il trio Arcellaschi-Franchi-Rossi in mattinata si ritrova per riportare al noleggio i due**

**furgoni (il terzo era stato riportato già durante la notte dallo stesso Rossi). Prima di raggiungere le loro destinazioni percorrono diverse decine di chilometri sull'A2 a bordo dei veicoli che non hanno nemmeno lavato e dai quali si sprigiona un intensissimo odore di canapa. Una puzza che sarà la loro condanna. Po-**

*(...) In those hours nothing led them to believe that they could be discovered. So much so that on that morning the trio Arcellaschi-Franchi-Rossi met to return the two rental vans. (the third one was already returned during the night by the same Rossi). Before reaching their destination they drove for several kilometers on the A2 aboard the same vehicles that had not even been washed and which reeked with an intense odor of cannabis, an odor that will lead to their conviction. (...)*

## Perde gli occhiali, trova la vera Continuano le gag di Aldo Rossi

**He loses his glasses, finds his wedding ring. The Aldo Rossi comedy continues**

Se non è, come si definisce, l'«imbacillo» del gruppo, Aldo Rossi deve essere un attore di spessore. Ma è poco probabile che sia dotato di qualcuna delle qualità dei protagonisti de "La leggenda degli uomini straordinari". Il film che il 60enne di Chiasso stava guardando nel cinema di Como, mentre il resto della combriccola aveva cominciato a svuotare la Polveriera. Una pellicola che è una beffa per una gang che di straordinario non ha nulla. E a dimostrarlo è sempre Aldo Rossi che anche ieri è stato protagonista del racconto di svariate gag di fronte alle quali è stato impossibile trattenere le risate. Memorabile la comica sulla perdita di un paio di occhiali. Aldo Rossi era convinto di averli smarriti sul ciglio dell'autostrada. Si roca sul luogo, guarda per terra. Ma gli occhiali non ci sono (in realtà erano a casa sua). Trova invece una fede. «Mi sono detto guarda un po' quel pirla che ha perso l'anello nuziale - ha raccontato -. Poi mi sono guardato la mano e quel pirla ero io. La vera era la mia e non sapevo di averla persa. Li mi son detto: è proprio un giorno fortunato». Fortunatissimo. Poche ore dopo lo arrestano. Prima però ha avuto modo di divertirsi a sua volta quando il pp Antonio Perugini davanti alle telecamere si diceva convinto che il furto alla Polveriera fosse opera di una banda ben organizzata. «Mi sono messo le mani nei capelli. Ma quale banda ben organizzata?».

*If he's not the imbecile of the group, as he defines himself, Aldo Rossi must be a talented actor. But it is improbable that he is gifted with the same qualities of the actors of "the League of Extraordinary Gentlemen", the film the 60 year old from Chiasso was watching at a cinema in Como, while the rest of the gang began to empty the arsenal. The film was a mockery for a gang that had absolutely nothing 'extraordinary'; and again it was Aldo Rossi demonstrating this, who was the protagonist of several episodes that when they were retold yesterday made it impossible for those hearing them not to laugh. Memorable, the comical episode of the loss of a pair of glasses. Aldo Rossi was convinced that he had lost them on the edge of the highway. He returned to the spot, looked around but the glasses were not there (in fact they were at his house). Instead he found a wedding ring. 'I said to myself what kind of a jerk could lose his wedding ring.' he recounted. 'Then I looked at my hand, and that jerk was me. The wedding ring was mine and I hadn't even noticed that I had lost it. At that point I said to myself it's really a lucky day'; Very lucky. A few hours later he was arrested. (...)*

IL QUINTO GIORNO DI DIMISSIONI SI CHIUDE CON IL RACCONTO DELL'INCROSTA - L'INCHIESTA SPAZZA ALLA PUBBLICA ACCUSA

## «La fonte» del furto resta anonima

Nessuna traccia di colui che informò i ladri del «tesoro verde» di Arbedo

***The instigator of the theft remains anonymous. No trace of who informed the thieves about the 'green gold' of Arbedo.***

le ricerche non portano a grandi risultati. Poi, un agente scopre che una persona ha noleggiato un furgone il sabato precedente e l'ha riconsegnato domenica notte. Sul ponte di carico gli investigatori scoprono delle tracce di canapa. Il secondo furgone preso a nolo dalla stessa persona è nel frattempo già stato consegnato ad un altro cliente. La polizia lo recupera poco dopo e anche in questo caso scopre dell'«erba» sul ponte di carico.

*(...) An agent discovered that a person rented a van the preceding Saturday and returned it Sunday night. In the loading bay the investigators found traces of cannabis. The second van rented by the same person had in the meantime already been rented to another client. The police recovered it shortly thereafter and also in this case marijuana was discovered in the loading bay.*

«ARCELLASCHI È COLPEVOLE SOLO DI FURTO: LA PENA MASSIMA DEVE ESSERE DI 30 MESI CON LA CONDIZIONALE»

## «Hanno rubato solo una balla di fieno»

Per l'avvocato Filippo Ferrari la canapa non era sostanza stupefacente

***They only stole a bale of hay.  
For the defense attorney the cannabis was  
not a narcotic substance.***

Una balla di fieno. È solo questo il bottino su cui la notte tra il 26 ed il 27 ottobre 2003 Augusto Arcellaschi e soci hanno messo le mani. Lo ha sostenuto ieri l'avvocato Filippo Ferrari, patrocinatore del «Rosso di Albiolo», concludendo l'ultima delle nove arringhe difensive pronunciate tra lunedì e ieri nel processo per quello che tutti finora hanno definito come il maxi furto di canapa dal deposito militare di Arbedo. Nell'incarto penale, ha sostenuto l'avvocato Ferrari, non vi è traccia del fatto che la canapa contenuta nel deposito militare di Arbedo fosse effettivamente della sostanza stupefacente: nessuna analisi allegata agli atti lo comprova. Mancano anche i verbali che la polizia è tenuta a compilare quando un magistrato ordina il sequestro di un bene. Non si sa nemmeno quale sia l'esatto quantitativo di canapa che era stoccata nell'ex polveriera d'Arbedo. Parecchie mancanze, quelle evidenziate dall'avvocato difensore di Arcellaschi che si è addirittura chiesto se lo

*A bale of hay. This was the only 'loot' that was taken by Augusto Arcellaschi and his companions on the night of October 26th and 27th of 2003, So said the defense lawyer for 'Albiolo Red', Filippo Ferrari in conclusion of the last of the nine arguments for the defense presented between Monday and yesterday for the trial which up until now has been defined as the great cannabis Robbery from the Arbedo military deposit. The defense lawyer Ferrari sustained that in the prosecution's criminal charges, there is no proof that the cannabis contained in the Military depository of Arbedo was in effect of the narcotic variety: There was no analysis attached to the evidence proving it. (...)*