

NICK  
NOLTE

CHARLOTTE  
RAMPLING

STELLAN  
SKARSGARD

ALBA  
ROHRWACHER

KALIPHA  
TOURAY

# LAST WORDS

Based on the novel “ Mes derniers Mots ” by **Santiago Amigorena**

Directed by **Jonathan Nossiter**

Written by **Jonathan Nossiter**  
& **Santiago Amigorena**



FESTIVAL DE CANNES  
OFFICIAL SELECTION  
2020

Stemal Entertainment - Rai Cinema  
Paprika Films - Les Films d'Ici - Les Films du Rat  
with Luca Gargano and the participation  
of The Cineteca di Bologna  
and with the support of the Parco Archeologico di  
Paestum



## PITCH

What if the last five people on earth in 2085 found joy and delight ?

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Would humanity survive in some form ?

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A story of astonishing human tenderness and inventivity in the face of ecological catastrophe.

## SYNOPSIS

2085. No more electricity or machines on Earth. The planet is a vast desert. Crops no longer grow; children have not been born for the last ten years.

For the last survivors who have the strength to hear it, a mysterious “Call” rings out: to meet up in Athens.

Kal, our narrator, a 17-year old boy of African origin, will become the last moviemaker, the last witness of the last men on earth.

Across the abandoned roads of Europe leading to Athens, Jo carries with him an enigmatic treasure: multiple reels of film, all bearing the inscription “Cinecitta di Bologna”.

Arriving in Italy, Kal decides to pass through Bologna to solve the mystery of these undecipherable images.





In the ruins of the cinemathèque, he encounters Shakespeare, a wild-looking 124 year old man who has come here to die alone. At first Shakespeare tries to push away the young intruder.

But as they struggle with death -their own and the other's- the magic of cinema gives them a new desire to live. The projection together of the last fragments of films saved before a general breakdown, provides the means by which the old man finds a renewed will to live while the boy discovers for the first time the meaning of shared joy.

Together they're able to reconstruct the last batch of film stock. Shakespeare challenges Kal to invent a camera and put the celluloid to use. The journey to Athens to see if anyone else has heard "the call" now includes the dream of making a camera to allow Kal to film the last moments of humanity.

In the ruins of the Acropolis, they are astounded to see that the final survivors of decades of man-made ecological catastrophes have been able to create a peaceful if somewhat listless community of several hundred souls. Among the survivors they befriend Zyberski, a heroically selfless Polish doctor, an intriguing if disconcerting older woman Batlk, Kahina, a wild young North African girl and Anna, a delicate looking but determined Italian trying to cultivate edible plants as a relief from the cans of powdered food humanity has been reduced to.

Batlk, Anna and Kahina each offer Kal a coming-of-age experience that ranges from the comic to the dramatic to the unexpectedly erotic.

Meanwhile thanks to Kal's discovery of the healing, inspiring joy of cinema, he and Shakespeare create an impromptu Cinema Paradiso, projecting snippets of the films to the increasing delight of everyone. A new energy seems to fill the camp.

The surge of optimism swells as the aged Batlk becomes miraculously pregnant and Anna's garden shows signs of life.

With the camera finally constructed Kal sets about to record everything he sees and feels: especially the powerful expressions of tenderness, decency and even the unconventional desire that emerge between many people.

In the euphoria of the summer of 2085, a final miracle occurs: a baby is born, the first on earth in a decade. Will there be a redemption ?

But Batlk's death in childbirth and the sudden return of a deadly virus that reduces the camp's numbers throughout the fall, creates an ominous





change. By the winter of 2086, there are only 40 people left when Zybersky, the camp's healer and a moral leader, shows the first signs of infection as the baby dies.

Then Kal and Shakespeare awake one night to see as Zyberski slaughtering almost all of the survivors. Only when he arrives before Kal, Shakespeare and Kahina does Zyberski hesitate. Kahina holds up the dead baby and he suddenly turns the hatchet on himself, committing suicide.

Following the massacre, only five people remain: Kal, Kahina, Anna, Shakespeare and the hermaphrodite Dima. According to Shakespeare, Zyberski's lethal frenzy only had one purpose: saving others from the unbearable position of being the last person alive on Earth.

But in a final act of defiance, the last five people create a moment of astonishing harmony, humanity, and joy. This is a month during which every action - eating, drinking, talking, filming, watching, sharing -, finds its most sublime essence.

Then, Anna and Kahina die the same day, and with them the last hope of reproduction. Dima dies shortly afterwards.

Shakespeare and Kal leave the Acropolis for the island of Patmos, taking with them the camera and the last reels of film. They settle in a cave.

Kal conserves the last filmed testament of humanity in stone sarcophagi. Then, like the inhabitants of the Lascaux Caves, he writes his story and that of Shakespeare on the cave walls: an invocation of hope for the future, an indelible sign of the successes of the past.

For several days, Shakespeare stares at the sea, motionless. One morning, he is overcome by an uncontrollable bout of laughter and dies in Kal's arms.

Alone, the young man prepares for his end. But how will it come about?

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## DIRECTOR'S NOTE

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Except for the most cynical climate change deniers, anyone under 30 has grown up spending a part of their day imagining how the world might end in their own lifetime.

Anyone over 30, especially those with children, has had to learn what now comes naturally to younger people.

And yet everyone carries on with their lives, just as they did on the brink of war in 1939, as if tomorrow will be like today.

How is it possible to make a film in this climate that isn't simultaneously apocalyptic and willfully self-deceiving ?



The best antidote to the menace of catastrophe is the celebration of tenderness and lucidity.

In the face of the potential ecological collapse of the planet and the possible extinction of the species, the only genuinely optimistic response is to face the threat with absolute clarity.

But instead of dramatizing with blood, guts, barbarity and apocalyptic violence, this clarity can lead us to affirm our deepest capacities for compassion and invention.

*Last Words* seeks to balance this unwavering look at species extinction while celebrating what it is, that makes the species worth preserving in the first place, the best of what humans are capable of, how the hand connects to the heart.

Even in the face of the worst. No, especially in the face of the worst.

I grew up in the shadow of World War II, of stories from my parent's generation of resistance and collaboration against totalitarian oppression. I think that those moral decisions that required courage and foresight 75 years ago have become as pressing today.

But the nihilistic menace we now face is different from the fascism of the 30's and 40's. The threats to our liberties and our well-being are more subtle (for the moment). But the endgame that we are creepingly aware of -the extinction of the species- is even more momentous.



In the last ten years, there's been an orgy of apocalyptic visions on film: increasingly pornographic celebrations of violence that I don't think help us come to terms with our fears or inspire us to combat the real threats. They only reinforce, by the saturation of the senses, our inability to react.



While *Last Words* shows a devastated world in 2086, with humanity on the verge of extinction, this is merely the backdrop. In almost every scene my primary concern is to paint a portrait of the tiny gestures that human beings are capable of that allow us to feel even slightly less alone in the world.

“Last Words” is intended as a highly personal and humanist antidote to the flurry of gruesome spectacles of violence that have emerged from this age of increasing fear and increasing reliance on technological responses to all our desires, anxieties, needs.

**JONATHAN NOSSITER**

## CASTING



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### SHAKESPEARE | NICK NOLTE

Hollywood legend for five decades, Oscar nominated, Golden Globe winner for Barbara Streisand's "Prince of Tides », star of "48 Hours" with Eddie Murphy, Terence Malik's "Thin Red Line", Sidney Lumet's "Q&A" and recently co-star with Robert Redford in « A Walk in the Woods ».

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### ANNA | ALBA RORHWACHER

is an Italian actress, winner of the Venice film festival's Golden Lion for best actress for Hungry Hearts (2014) and six time winner of the Globo d'Oro and the Davide di Donatello for numerous films, including «Giovannis' Father».



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**ZYBERSKI |**  
**STELLAN SKARSGARD**

is a Swedish actor, star of numerous Lars Von Trier films including « Breaking the Waves », and also David Fincher's « Girl with the Dragon Tattoo », Gus Van Sant's « Good Will Hunting », « Pirates of the Caribbean », among many others.



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**BATLK |**  
**CHARLOTTE RAMPLING**

is an English actress, nominated for the Academy award in 2016 for « 45 years », siren of Visconti, Woody Allen, Nagisa Oshima, Sidney Lumet and many others.

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**DIMA |**  
**SILVIA CALDERONI**

Silvia is one of Italy's leading avant-garde performance artists, known for her gender bending roles and solo shows.

A member of the distinguished theater group Motus, protagonist of The Plot is the Revolution with Living Theater legend Judith Malina, she co-starred with Vincent Gallo in the cult film "Kaspar Hauser"

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**KAL |**  
**KALIPHA TOURAY**

Kalipha left his native Gambia at the age of 16. After crossing the Sahara and waiting in Libya for six months, he made the boat crossing with other refugees to Sicily two years ago. Now 19, he will be appearing in his first film.



## PRODUCTION NOTE

Based on the novel *Mes derniers mots* by Santiago Amigorena, *Last Words* draws on an apocalyptic world, at the end of the 21st century. It's a genre film characterised by the arid aesthetics of landscapes that are devoid of any life form, be it human, plant or animal. It's a one-of-a-kind apocalyptic thriller where the suspense unfolds within a strong message about our world and its challenges. The film deals with a lot of our world's tragedies, ecological catastrophes, migrations, and refugee status. It is typical of great genre films, as we can see from a number of recent movies, to query our times by taking the challenges we face to the extreme. The environment that Jonathan Nossiter rolls out is both original and very absorbing, and with its international and prestigious cast, Nick Nolte, Charlotte Rampling, Alba Rohrwacher, and Stellan Skarsgard, it has the potential to appeal to a wide audience, including younger people and large international festivals.

*Last Words* talks a lot about the cinema and a little about video. The narrator, Kal, will be the last man on Earth. Guided by Shakespeare, an unhoped-for mentor met on a last voyage to join the last community that has gathered together in Athens following the "Call". He in turn will become a filmmaker. An amateur. Or rather a courier. From this frantic desire to capture the last moments of



life on earth, will come a film. In a sort of sweet violence, it will mingle chaos and hope. *Last Words* is an ode to resilience. How can we not see in Kal's narrative on the end of humanity, contempt for the fatal issue that awaits us all? Because from chaos comes the hope of leaving your mark. Thus the choice of cinema is obvious.

*Last Words* is a film d'auteur, a film with a message, a necessary film, essential even, that contains everything we want to produce, our desire to talk about our world without surrendering entertainment, to say things, raise debate and query without fear of stirring things up. The film will be produced in France by Les Films d'Ici and Paprika Films and coproduced in Italy by Donatella Palermo's company, Stemal Entertainment. We have been following Jonathan Nossiter's work for several years: *Sunday, Signs and Wonders* and of course *Mondovino* in 2004, selected in official competition at the Cannes Film Festival and nominated in the "Best Film Category" at the Cesars. Working with Donatella Palermo, a committed producer of films such as the recent *Fuocoammare* by Gianfranco Rosi, Golden Bear in Berlin and nominated at the Cesars and Oscars, as well as the last film by the Taviani brothers, *Una questione privata*, which will be released in France as of June 2018, is both an obvious choice and an asset.

*Last Words* will be an independent and ambitious film that will, if we succeed in financing it, find

its rightful place in cinemas, both in France and internationally, thanks to its attractive genre, that of the post-apocalyptic film. *Last Words* has all it takes to conquer a wide audience of moviegoers, from ecological activists to younger audiences attracted by the anxiety-provoking world of zombie films. It is brought to the big screen by a young, talented, and committed director, as well as both professional and amateur actors. Hence the role of Kal will be proposed to a young African immigrant, whilst for Shakespeare, Jonathan Nossiter is thinking of an exceptional actor: Nick Nolte. By their sides, the director has already received green lights from Alba Rohrwacher for the role of Anna, Stellan Skarsgard for that of Zyberski, as well as Charlotte Rampling.

**LAURENT BAUJARD & SERGE LALOU**

## DIRECTOR & CO-SCREENWRITER

### JONATHAN NOSSITER

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Prize winning film director Jonathan Nossiter has directed six feature films, including the Sundance fiction grand prize winner *Sunday* and Palme d'Or nominated *Mondovino*, which is one of only three documentaries nominated in the history of Cannes.

An American-Brazilian dual national born in Washington, he grew up in France, England, Italy, Greece and India. Fluent in six languages, he now lives in Rome. He studied painting at the Beaux Arts in Paris and the San Francisco Art Institute and Ancient Greek at Dartmouth College and was assistant to director Adrian Lyne on *Fatal Attraction*.

His first feature, which he wrote, produced and directed, *Resident Alien*, is a comedy mixing documentary and fiction (Premiere Berlin Panorama 1991).

*Sunday* (1997), a black comedy he produced, co-wrote and directed, won the Sundance Film Festival's Grand Jury Prize for Best Film and Best Screenplay and the Deauville Film Festival's Grand Prize for Best Film and their International Critics' Prize. It was also shown in Un Certain Regard at Cannes.

He co-wrote and directed *Signs & Wonders* (2000), a psychological thriller set in Greece, produced by MK2 and Nick Wechsler, with Charlotte Rampling and Stellan Skarsgard. It was nominated for the Golden Bear at the 2000 Berlin Film festival.

In 2004 he directed *Mondovino* which he adapts in 2006 in a series of 10 episodes of 1 hour each.

In 2010, he directed *Rio Sex Comedy* with Charlotte Rampling, Bill Pullman and Irène Jacob. The movie was projected at the Toronto Film Festival Gala and released in France by Ocean and in the US by Film Buff.

His book *Goût & Pouvoir* won the World Gourmand Award for Best Book of Wine Literature in 2008 (France-Grasset, US-FSG, Italy-Einaudi). His second book *Cultural Insurrection* was published by Stock in France in 2015, Derive Approdi in Italy 2016 and in the US by Other Press 2017-18.





## CO-SCREENWRITER

### SANTIAGO AMIGORENA

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Born in Buenos Aires, Santiago Amigorena came to France in 1973. He has worked as a scriptwriter on more than 30 feature films with directors such as Cédric Klapisch (*Le péril jeune*, *Peut-être*, *Ni pour ni contre bien au contraire*, *Ce qui nous lie*), Laurence Ferreira Barbosa (*Les gens normaux n'ont rien d'exceptionnel*), Brigitte Rouan (*Post Coïtum Animal Triste*), Jean-Pierre Limosin (*Tokyo Eyes*), Agnès Merlet (*Le fils du requin*) or Idrissa Ouedraogo (*Samba Traore*, *Kini et Adams*).

He also wrote nine novels (*Une enfance laconique*, *Une jeunesse aphone*, *Une adolescence taciturne*, *Le premier amour*, 1978, *La première défaite*, *Des jours que je n'ai pas oubliés*, *Mes derniers mots* and *Les premières fois*) published by P.O.L.

His first film as a director, *A Few Days in September*, starring Juliette Binoche, Nick Nolte and John Turturro was part of the Official Selection of the Venice Film Festival and the Toronto Film Festival, and distributed in more than 20 countries. His second film, *Another Silence*, starring Marie-José Croze, was also at the Venice Film Festival, in 2011 (Venice Days). His third film, *Les Enfants Rouges*, was projected in Rio and Beirut.

# PAPRIKA FILMS

Features films, short movies, fictions, documentary, series or unitary, Paprika Films doesn't limit its field. In a modernity where the schema of diffusion and production explode and multiply, every story has its own format and potential of diffusion. Paprika Films wants to be at the crossroads.

Animated by Pierre-Emmanuel Fleurantin and Laurent Baujard, Paprika Films ambitions to generate the meeting between talents and broadcast medium, individual and collective expression, creating bonds between television and cinema.

## FILMOGRAPHY

### FEATURE FILMS

#### 2020 / *TWO OF US*

*Directed by Filippo Meneghetti*

*Coproducers: Tarantula, Artemis Productions*

*International Sales: Doc & Film International*

TIFF 2019, BFI 2019, Cinémed 2019, Thessaloniki IFF 2019, Rome Film Festival 2019, Chéries-Chéris 2019, Les Arcs Film Festival 2019, Macao 2019, Angers European First Film Festival 2020, International Film Festival Rotterdam 2020

#### 2017 / *MARCH OF THE PENGUIN II*

In coproduction with Bonne Pioche (FR)

In association with Wild Touch (FR) & Disney (US)

Internationale sales : Wild Bunch, Sales U.S.A : CAA

#### 2016 / *TIERRA YERMA*

Directed by Miriam Heard

In coproduction with Forastero (CH),

Echo Art Films & Altiplano (UK)

#### 2015 / *FRENZY - ABLUKA : SUSPICIONS*

In coproduction with Liman Films (TR),

Internationale Sales : Match Factory,

Venice 2015 - Special Jury Prize - Asia Pacific Screen Awards 2015 Grand Jury Prize Adana Golden Ball Film Festival 2015, Best Film, Best Editing, Best artistic direction, Most promising actor, Audience Award

#### 2012 / *JUST THE WIND*

Directed by Bence Fliegau,

In coproduction with Inforg Studio (HU), The Post Republic (DE)

Hungarian feature film - OSCARS 2012, Berlinale 2012 - Silver Bear (Grand Jury Prize), Paris Cinéma 2012 - Grand Jury Prize, Amnesty Prize - Peace Prize, Finalist for the LUX Prize 2012

## DOCUMENTARIES

- 2017 /** WORLD WAR ZIKA  
written and directed by Malcolm Clark,  
In coproduction with Seriously TV (UK)  
Broadcasting : ARTE
- 2017 /** Antarctica !  
IN THE FOOTSTEPS OF THE EMPEROR  
directed by Jérôme Bouvier  
ANTARCTICA, LIVING IN directed by Jérôme  
Bouvier & Marianne Cramer  
In coproduction with Wild-Touch (FR),  
Broadcasting : ARTE,  
Internationale Sales: Terranoa - Winner Best  
Ecosystem Film - Jackson Hole Wildlife Film  
Festival 2017
- 2015 /** THE AGE OF THE NEW MAN  
directed Dimitri Grimblat,  
In coproduction with Wild-Touch (FR),  
in association with Planète+,  
Broadcasting : Planète+ et TV5 Monde,  
Internationales Sales : Terranoa  
Winner Deauville Green Award 2016
- 2010 /** DETROIT WILD CITY  
directed by Florent Tillon,  
In corproduction with Ego Productions (FR)  
Sélections 2011 : Copenhague DOX,  
Montréal RIDM, Karlovy Vary BAFICI, San  
Francisco IFF, Indie Lisboa.

## COURTS-MÉTRAGES

- 2016 /** LA FEMME D'AFFAIRES (THE BUSINESS WOMAN)  
directed by Damien Gault
- 2015 /** LE MONDE QUI NOUS PERD (THE WORLD THAT LOSES US)  
directed by Alexandra Badea
- 2014 /** ZÉRO M2 Réalisé par Matthieu Landour  
Soutien de la Ville de Paris - Achat Canal+  
Rock Award : Asian Short Film Festival 2015, Corée du Sud  
Prix du public et Prix du meilleur acteur :  
Festival Catacumba 2015, Espagne  
Prix de la mise en scène : Festival Eurydice 2015, France  
Principales sélections officielles : Palm Sping Festival 2015, Brussel  
short film festival 2015, Festival des films du monde Montréal 2015,  
Chicago Film Festival 2015
- 2014 /** LEFTOVER directed by Tibor Banozcki & Sarolta Szabo,  
Broadcasting : Canal+  
Distribution : Premium Films  
Selected for the Césars 2016 in «Best animated short films»,  
Festival Anim'est 2015 - Best short film Festival international du  
court-métrage de Clermont Ferrand 2015 - ACSE Prize,  
Main selections : Festival de Leipzig (DOK), Festival d'Abitibi-Temiscamingue,  
Festival Européen de Brest, Festival Cinanima, Festival d'animation de  
Stuttgart (Trickfilm), Festival Nimègue (Go Short), Festival de Tampere,  
Festival de Bruxelles (Anima), Festival d'animation de Krok, Festival du  
court métrage de Lille, Festival de Chicoutimi, Festival Slamdance.

# LES FILMS D'ICI

We are often asked. Ici with or without a capital I? And we always answer. Ici with a capital I. Ici, is a country, not too far, not there, not somewhere else. Ici, is a territory that's borders are being expanded each year, with meetings, directors and films.

Since 1984 we have produced more than 800 films. some long, some short, some series, some collections, some broadcasted on television, some released in cinemas, some awarded in festivals, some distributed abroad, Ici... and there.

## SELECTIVE FILMOGRAPHY

### FEATURE FILMS (FICTION & ANIMATION)

- 2018** / FUNAN, LE PEUPLE NOUVEAU by Denis Do  
(animation / in production / Distr : Bac Films)
- 2017** / PAR INSTINCT by Nathalie Marchak  
with Alexandra Lamy, Brontis Jodorowsky, Bruno Todeschini (in post-production - At the end of 2016 - VO Condor - Other Angle Pictures)
- 2016** / ORPHELINE by Arnaud des Pallières  
with Adèle Haenel, Adèle Exarchopoulos, copro with Les Films Hatari, 2015 - Le Pacte)
- 2015** / 3000 NUITS by Maï Masri
- 2013** / GARE DU NORD by Claire Simon - with Nicole Garcia, Reda Kateb, François Damians
- 2013** / MICHAEL KOHLHAAS by Arnaud des Pallières - with Mads Mikkelsen, David Bennent, Paul Bartel, Bruno Ganz  
Official selection competition cannes 2013  
L'ŒIL DE L'ASTRONOME by Stan Neumann
- 2008** / VALSE AVEC BACHIR by Ari Folman - César Best Film Etranger 2008, Official selection competition Cannes 2008
- 2008** / PARC by Arnaud des Pallières - with Jean-Marc Barr, Sergi Lopez, Nathalie Richard
- 2008** / LES BUREAUX DE DIEU by Claire Simon - 2008 - with Anne Alvaro, Nathalie Baye, Michel Boujenah

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## FEATURE-LENGTH DOCUMENTARIES

**2017 /** BUÑUEL, LA TRANSGRESSION DES RÊVES  
by Pierre-Henri Gibert- with Carole Bouquet  
and Diego Buñuel

**2016 /** FUOCOAMMARE  
by Gianfranco Rossi – Ours d’Or, Prize  
Ecumenial Jury, Amnesty Intl Film Prize, Berliner  
Morgenpost Readers’ Award à la Berlinale 2016  
European Film Awards for Best Documentary,  
Oscar Nomination for Best Documentary  
(February 2017), César Nomination for Best  
Documentary (February 2017)

**2016 /** ENTRE LES FRONTIÈRES  
by Avi Mograbi

**2014 /** UN AMOUR  
by Richard Copans

**2012 /** LA MAISON DE LA RADIO  
by Nicolas Philibert

**2012 /** DANS UN JARDIN JE SUIS ENTRÉ  
by Avi Mograbi

**2012 /** EL IMPENETRABLE  
by Daniele Incalcaterra and Fausta Quattrini  
official selection out of competition Mostra de  
Venise 2012

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## ONE OFF DOCUMENTARIES

MORTS À CRÉDIT  
by Frédéric Castaignede (90’, Arte, 2017)

QUAND JEAN DEVINT RENOIR  
by Alexandre Moix (52’, Arte, 2017)

RAWA RUSKA LE CAMP DES ÉVADÉS  
by Chochana Boukhobza (62’, France 3, 2015)

CHACUN SA BONNE  
by Maher Abi Samra – (67’, France Télévisions, 2016)

CAPTURER L’IMPOSSIBLE  
by Yonatan Nir & Dani Menkin ( 43’-52’, France 5, 2016)

120 ANS D’INVENTIONS AU CINÉMA  
by Stan Neumann (54’, Arte, 2016)

ZONE ROUGE  
by Laetitia Moreau & Olivier Dubuquoy (52’, France 3, 2016)

NOIRE EST LA COULEUR  
by Jacques Goldstein (52’, Arte, 2016)

LÉON BLUM, Haï et Adoré  
by Julia Bracher & Hugo Hayat (58’, France 3, 2015)

POÉTIQUE DU CERVEAU  
by Nurith Aviv (66’, KTO, 2015)

LE MYSTÈRE MÉROU  
by Gil Kebaili (90’, Arte, 2015)

# DONATELLA PALERMO

## STEMAL ENTERTAINMENT

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**1996 /** APPUNTI PER UN FILM SU TANO,  
film cortometraggio di Roberta Torre,  
presentato al Festival Cinematografico di  
Venezia.

**1997 /** TANO DA MORIRE, film lungometraggio  
di Roberta Torre, con interpreti presi dalla vita.  
Il film è stato presentato alla settimana della  
Critica nell'ambito del Festival di Venezia 1997  
e al Festival di Berlino 1998. Ha vinto 3 Nastri  
d'Argento 1998 ed ha vinto il "Premio dello  
Spettatore" della BNL SCCT, il premio SIAE per  
le musiche. Ha inoltre vinto 2 David di Donatello  
e 3 Ciak d'oro.

**1998 /** VIOL@, film lungometraggio  
di Donatella Maiorca, con Stefania Rocca come protagonista. Il film,  
distribuito da Medusa, è stato presentato al Festival di Venezia 1998.  
Produttore associato con Dania Film e Produttore esecutivo.

**1999 /** APPASIONATE, per la regia di Tonino De Bernardi, con Anna Bonaiuto, Iaia  
Forte e Carlo Cecchi. Partecipa in concorso alla 56° Mostra d'Arte  
Cinematografica di Venezia.

**2001 /** FURTI, cortometraggio di Stefano Soli,  
Nel 2002 vince il GLOBO D'ORO della stampa estera  
LETTERE AL VENTO, Film lungometraggio soggetto, sceneggiatura e regia  
di Edmund Budina. Il film è stato presentato al London Film Festival e al  
Festival di Taormina.

**2001-2002 /** RAGING HEART (CUORE SCATENATO), Film lungometraggio regia  
di Gianluca Sodaro, con Francesco Sframeli e Gigio Alberti. Commedia  
sulla gelosia, ambientata nell'entroterra siciliano  
QUASI QUASI, film lungometraggio di Gianluca Fumagalli, Produttore  
associato con Meta Film e Medusa, Produttore esecutivo.

**2002-2003 /** I CINHIALI DI PORTICI, film lungometraggio soggetto,  
sceneggiatura e regia di Diego Olivares. Il film, è stato presentato in  
concorso al Festival Internazionale di Torino.

**2006 /** NOTTURNO BUS, film lungometraggio di Davide Marengo,  
Con Giovanna Mezzogiorno e Valerio Mastandrea.

LETTERE DAL SARAH, di Vittorio De Seta. Partecipa fuori concorso  
nella sezione "Eventi speciali" alla 63° Mostra D'Arte Cinematografica di  
Venezia ottenendo il Premio Città di Roma ed il Premio Qualità da parte  
del Ministero per i Beni Culturali.

LISCIO, di Claudio Antonini, con Laura Morante e Antonio Catania.  
Partecipa al Festival di Roma vincendo la sezione "Alice nella città".

**2008 /** LE OMBRE ROSSE, di Citto Maselli  
con Roberto Herlitzka e Ennio Fantastichini  
Partecipa alla Mostra del Cinema di Venezia  
2009. Produttore esecutivo per 13 Dicembre e  
Cattleya

**2009 /** POETI, di Toni D'Angelo presentato alla Mostra  
del Cinema di Venezia 2009

**2010 /** PASSANNANTE  
per la regia di Sergio Colabona con Fabio  
Troiano Ulderico Pesce e i Tetes de Bois

LA SCOMPARSA DI PATO, per la regia di  
Rocco Mortelliti tratto dall'omonimo romanzo  
di Andrea Camilleri con Neri Marcorè Nino  
Frassica Maurizio Casagrande Presentato al  
Festival Del Cinema di Roma

**2011 /** BREVE STORIA DI LUNGI TRADIMENTI,  
di Davide Marengo con Carolina Crescentini e  
Guido Caprino

**2011-2012 /** CESARE DEVE MORIRE  
di Paolo e Vittorio Taviani Vincitore Orso d'Oro  
a Berlino, David di Donatello, Nastri d'Argento,  
Premio Kineo Diamanti

COME NON DETTO di Ivan Silvestrini con  
Monica Guerritore Josafat Vagni Valeria Bilello  
Victoria Cabello

L'INNOCENZA DI CLARA, di Toni D'Angelo con Chiara Conti Alberto  
Gimignani Luca Lionello. Il film è stato presentato al Festival des Films  
du monde de Montreal 2012

L'ISOLA DELL'ANGELO CADUTO di Carlo Lucarelli con Giampaolo Morelli

**2013 /** BANANA, di Andrea Jublin

**2014 /** MARAVIGLIOSO BOCCACCIO  
di Paolo e Vittorio Taviani con Lello Arena, Paola Cortellesi, Carolina  
Crescentini, Flavio Parenti, Vittoria Puccini, Michele Riondino, Kim Rossi  
Stuart, Riccardo Scamarcio, Kasia Smutniak, Jasmine Trinca, Josafat  
Vagni.  
Produttore in associazione con Cinemaundici e produttore esecutivo

**2015 /** FUOCOAMMARE  
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