



GIANLUCA ARCOPINTO

C.O.R.E.
e **KOMART**
present



directed by
DAVIDE MARENGO

written by
Teresa De Sio, Davide Marengo, Paola Papa

with
Teresa De Sio (Bimbascione)
Giovanni Lindo Ferretti (Floridippo)
Uccio Aloisi (himself)
Matteo Salvatore (himself)
Antonio Piccininno (himself)
Antonio Maccarone (himself)

distribution
PABLO

Press agency
Studio PUNTOeVIRGOLA



Produced by Gianluca Arcopinto
In collaboration with C.O.R.E. e KOMART

Direction Davide Marengo

Subject and screenplay Teresa De Sio
Davide Marengo
Paola Papa

Photography Vittorio Omodei Zorini

Editing Dario Baldi e Davide Marengo
in collaboration with Thomas Torelli

Cast Teresa De Sio (Bimbascione)
Giovanni Lindo Ferretti (Floridippo)
Uccio Aloisi (himself)
Matteo Salvatore (himself)
Antonio Piccininno (himself)
Antonio Maccarone (himself)

Original Format Mini DV, 16 mm, Super 8

Final format 35 mm

Length 81'

Nationality Italian

Distribution Pablo

Press Agency Studio PUNTOeVIRGOLA
ph. +39.06.39388909
info@studiopuntoevirgola@iol.com



SINOPSIS

The film is inspired to the musical play CRAJ which follow the same pattern of the play, written and directed by Teresa De Sio with the collaboration of Giovanni Lindo Ferretti. The film tell the journey of Prince Floridippo and his servant Bimbascione, through the region of Puglia.

The story is beginning with a bizarre dream made by Prince. In the dream the Prince is meeting a huge spider who forces him to go in the direction of South.

The journey from Gargano to Salento is very long. The two protagonist, together with the horse called Toledo, have three stops to rest: the first one in the village of Carpino where they have a lunch with the "Cantori" (musicians), the second one in the town of Foggia where they meet Matteo Salvatore and the third one in the village of Cutrofiano where they have some dancing with Uccio Aloisi. Every stop is a cultural and musical discovery for Prince Floridippo and Bimbascione: the Cantori of Carpino, Matteo Salvatore and Uccio Aloisi are the most important master of the Pugliese traditional music. They are still keeping alive the ancient popular tradition and folk music.

The journey of Floridippo and Bimbascione ends up in the Salento, the land of "Taranta" (the kind of spider dreamt by Prince Floridippo). The legend tell that who is bitten by the "Taranta" is forced to dance for many days.

CRAJ is a modern journey into Memory and is an amazing, unforgettable popular feast.



DIRECTOR'S NOTES

In the 2004 summer I set out on long journey into Puglia and I was affected by the multitude of diverse traditions.

I was searching, for some time, how to give shape to my feelings.

One day, while I was reading the newspaper, I find out that Teresa De Sio and Giovanni Lindo Ferretti were touring around Italy with a very promising musical play called "CRAJ" (which means tomorrow) based on the several musical tradition of Puglia.

Immediately, thanks to my friendship with Teresa De Sio, I realised the idea to transfer on film the musical play CRAJ. With the support and the enthusiasm of all the protagonist of the play-concert, I finally succeed in my goal.

The film "CRAJ-tomorrow" is so structured: we have three narrative levels, the first one is the journey in the land of Puglia made by Teresa/Bimbascione and Giovanni Lindo/Floridippo shot in Super 16 mm film, the second one is the live concert shot with Dv Camera and Super 8 film, the third one is the interview to the four Master of popular folk music shot in Dv Camera and Super 16 mm film.

The film blends the musical side, the fairy tale side and the factual sources.

Davide Marengo



ECOLOGICAL MUSIC

THAT IS THE MUSIC THAT DOES NOT POLLUTE

by TERESA DE SIO

We inhabit a very furnished world. Full load of objects, to use and consume frenetically, often uselessly. The video recorder, the cellular phone, the refrigerator, but also the jacket, the frozen foods, and newspaper appear to be like instruments we can't do without for the good resolution of our lives, an enthusiastic confirmations of our presence in this world. We must possess and consume whatever is produced under the sun!

What a hard work! And what a waste of time, since nothing can ever be consumed till the end. The broken television set, the old fashioned jacket, yesterday's newspaper, are still there after that we have finished using them, physically and melancholically moved from the condition of splendid fetish of our times, to that of polluting waste.

SITTING BULL, the great head of the Sioux, said and foretold that the white man would die and be buried under his own rubbish. However we're happily setting off into the third millennium dragging with us the weight of millions of broken, un sold things, bottles, jewellery used in too much of a hurry.

Not only the objects endure this fate, but ideas also, the thought, arts and music are amongst them. Every activity of human talent should always be "useful" for something (even answering the eternal question of Beauty and Pleasure) and to consume entirely one's essence in the arc of the "servile" cycle for which it is produced. **Without residuals, without the scum** of society.

This is Popular Music. It exists because **it is used**, it always has a function and a means. It is music that dances in the festivities, in the rituals, that "cures" the spirits tightened by the "negative of the existence" and frees it. Therefore it is the only music that is truly consumable till the end and that, therefore, does not leave slags nor does it pollute. Hence **ecological music**.

Music mostly played "acoustic". Compatible with the necessities that the violent and degraded "social sound" in which we live, demands.

MUSIC OF "PURITY"

In the last decades some musicians, such as myself, have worked to build a contaminated sound, mixer of traditional languages and new tendencies. Many beautiful things have been done in this direction. In the course of these unbridled and regenerating stylistic unions, from a certain point onward, however, the **"original sign"** began to disappear. I believe that our cultural future must instead be constructed on parallel tracks, on one hand, the continuous innovation and on the other the conservation of the matrices.



There still are "pure" musicians who have crossed the decades with their southern proudness, not accepting flatteries of the official culture, and without mixing themselves with that was not similar to them. **I CANTORI DI CARPINO, MATTEO SALVATORE, UCCIO ALOISI, ENZO DEL RE** are part of true history. But also the most convincing possible movement towards "tomorrow". This being the south, in its most powerful form and light.

The "rodianelle", the "viestesane", the lullabies, the "pizziche" tell a singular but universally comprehensive history. A mythological-musical horizon where to rebuild and re-found a strong feeling of PURITY and AUTHENTICITY. An important biodiversity to assert.

On these considerations the idea of "**CRAJ**" was born, that in Pugliese or in Neapolitan means, exactly, **tomorrow**.

CRAJ play's web site: www.craj.net



THE PROTAGONISTS

UCCIO ALOISI

Uccio Aloisi is one of the most emblematic figures of music and popular culture of the Salento. He proposes an immense repertoire of songs and music fishing directly from the heart of an oral traditional culture: folk songs, lullabies, songs to the stisa, pizziche, songs of job. Uccio was born 76 years ago in Cutrofiano, a small town of the lower Salento. Antonio, his true name, has a history of a son of the earth, in the real sense of the term, his unique and very particular voice has always been a faithful companion.

I CANTORI DI CARPINO

I Cantori di Carpino are the maximum representatives of the musicality of the Gargano area. Masters in the art of singing "alla carpinese", "alla montanara" and "alla rodiana", play a very catching and passionate tarantella. Maccarone and Piccininno are the great interpreters of a vocality that does not have equals "style" wise. Their execution catches the attention of the listeners for its extemporaneous character, showing that these songs get natural birth from the country life, nourishing itself from its rituality.

TERESA DE SIO

Teresa De Sio is known, loved and appreciated as one of the purest voices of the Italian song of author but also one of the undisputed protagonists of the Neapolitan musical scene. Her origins are strongly tied to popular music, even though the experiences that she accomplishes in her long career, vary from one another (from Brian Eno to Fabrizio De André). True paladin of what she loves to call "ecological music", music that does not pollute, in last the two years Teresa has realized a project that was born from her meeting with the solitary navigator and friend Giovanni Soldini, entitled "From Naples to Bahia", that saw a final concert in Salerno' harbor bringing together international artists such as Lenine, Mariana De Moraes, Ondina Santos.

GIOVANNI LINDO FERRETTI

Giovanni Lindo Ferretti. Born in mountains of Cerreto Alpi (RE), Giovanni Lindo Ferretti has moved as child to Reggio Emilia, where she still lives. Founder, voice and charismatic leader of the CCCP - Faithful to the line - the rock band that shook the musical quietness of the Italian eighties -, giving life to the CSI, in 1992. Together with Zamboni they create the label " I dischi del Mulo ", that will then become " Consorzio Produttori Indipendenti" supporting alternative music. Splitting up with Zamboni, Ferretti recently has recorded his first solo album. He even acted as artistic director for the musical event "Bologna 2000".



MATTEO SALVATORE

Matteo Salvatore has lived his youth in misery and illiteracy, redeeming himself then with the sweetness of his guitar and the poetical force of his lyrics. A redemption accompanied by thousands madness, since he escapes from every rule and law, witty and unforeseeable like every young boy, brilliant and without rules, a real artist. Born in 1925 in Apricena, a town on the border between Gargano and Tavoliere, he does not refer explicitly to any tradition: inventing a new style, anticipating the generation of the great Italian singer songwriters, that recognize, in this historical singer from Puglia their master.



BIOFILMOGRAPHY OF THE DIRECTOR

Davide Marengo (www.davidemarengo.it), born in Naples 32 years ago, lives in Rome from 1977. He directed many shortfilms winning several prizes around international festival, music videos and advertisement. He realised TV's work as author and director.

"**Craij**" is his first feature film.

On february 2005 he received a fond from the Italian Ministero per i Beni Culturali to realise the project "**Notturmo bus**", a feature film based on the novel of Gianpiero Rigosi (Einaudi), produced by Sandro Silvestri.

Short films

"**La stretta di mano**", with Alessandro Benvenuti, won several prizes: Cinemaster 2002 by Studio Universal, the award "Cinema Avvenire" for best italian film at Siena International Short Film Festival in 2002 and the nomination at the "Nastri d'argento" in 2002.

"**Dead train - Aringhe sottotreno**", with Antonio Albanese, was selected in many international festivals and was screened in Italy together with Woody Allen's film "Deconstructing Harry"

"**Shit!**", with Isa Gallinelli, was selected for the first edition of Nanni Moretti's "Sacher Festival" and won the "Golden cane" at Vevey International Festival in 1997.

Music Videos

He realised many music videos including Carmen Consoli's "**Fiori d'arancio**" and "**L'ultimo bacio**" (winner of the Italian Music Award in 2001), he worked with Biagio Antonacci, Edoardo Bennato, Carlo Fava, La Crus with Patty Pravo e Manuel Agnelli.