



**NINA FILM**

presents

# **PATRIA**

## **(My country)**

A film by  
**FELICE FARINA**

Starring  
**Francesco Pannofino Roberto Citran Carlo Giuseppe Gabardini**

Inspired by the book with the same title by  
**Enrico Deaglio**

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***PATRIA (My country)* – CREDITS**

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<b>Director</b>	<b>FELICE FARINA</b>
<b>Inspired by the book with the same title by</b>	<b>ENRICO DEAGLIO, published by Il Saggiatore, 2008-2010</b>
<b>screenplay</b>	<b>BEBA SLIJEPCEVICH, LUCA D'ASCANIO, FELICE FARINA, DINO GIARRUSSO</b>
<b>director of photography</b>	<b>ROBERTO CIMATTI</b>
<b>editor</b>	<b>ESMERALDA CALABRIA</b>
<b>sound</b>	<b>MARICETTA LOMBARDO</b>
<b>production designer</b>	<b>NINO FORMICA</b>
<b>music</b>	<b>VALERIO C. FAGGIONI</b>
<b>casting</b>	<b>COSTA&amp;LORETI (U.I.C.D.) - LORELLA CHIAPATTI</b>
<b>animations</b>	<b>GIUSEPPE RAGAZZINI</b>
<b>executive producer</b>	<b>EDUARDO RUMOLO</b>
<b>produced by</b>	<b>FELICE FARINA</b>
<b>a production</b>	<b>NINA FILM</b>
<b>Italian distribution</b>	<b>ISTITUTO LUCE-CINECITTÀ</b>

**THE CAST**

<b>Salvo</b>	<b>FRANCESCO PANNOFINO</b>
<b>Giorgio</b>	<b>ROBERTO CITRAN</b>
<b>Luca</b>	<b>CARLO GIUSEPPE GABARDINI</b>

**2014, Italy**  
**Runtime: 87'**

The factory is being shut down and workers are being fired, the umpteenth in the Turin area. Jobs are gone, the identity is gone, certainties are gone. Salvatore Brogna, a worker climbs up the factory tower out of protest or maybe only out of blind rage, threatening to throw himself down. Giorgio, a worker and shop steward whose nature and political beliefs are opposite those of Salvatore, get there to save him from falling. The third one, who is visually impaired and autistic, is a keeper who has been hired as member of a category enjoying special protections and he joins the other two heroically climbing the tower to keep them company.

During the night, abandoned by everybody, desperately waiting for some journalists to arrive, these so different points of view on the world review the last thirty years of life of the Country, the years which led them to climb that dangerous tower. Years of wasted occasions, of betrayed hopes, of crimes and massacres, of sudden reversal of majority in Parliament and power games. We, too, watch those years through the editing of archive footage and, as an opposite to this kind of wicked dance of events, almost to highlight how absurd they are, there is the simple common sense of three people with no power at all, hanging on top of a tower, waiting for somebody, anybody, while they are building a friendship without realizing it.

*I bought the book which gave rise to the idea for the movie immediately after it was published, since it had been mentioned during the umpteenth evening of discussions about the political anomaly of Berlusconi. The doubts were becoming universal as was the feeling of a change which had become irretrievable; many people expressed their opinions as to what had happened. The need to somehow describe the Country instinctively focused on the emotions caused by reading the book, in the accounts of thirty years of turbulent changes which try to answer the question that the two protagonists ask at the beginning of the film: "how did we end up like this?". A time span so rich in important events cannot be told over the length of a movie; this was the hindrance to overcome. I betrayed the form of documentary-making with an experiment, by chasing the memories of a movie I loved: Resnais' Hiroshima mon amour: that way of connecting the repertoire fragments to the unfolding of a present narration, that merging them, by synchronizing the emotions of History with those of the fictionalized events. The outcome is indefinite as is the ocean of lights and shadows of memory. During the editing we chose to increasingly rely on this movement, avoiding to assign memories or recollections to the characters and, rather, looking for the likely emotions so that they would be the ones to reveal the narration.*

**Felice Farina**

I feel honored by this movie, in particular because I wrote the book it is based on. I wrote "Patria" over one year, shut up at home with millions of cigarettes and the support of Andrea Gentile who wrote the notes, found the sources and gave the essential hints. The title was grand and provocative – Homeland – and had the ambition of talking of what had happened to Italy in the last thirty years.

The text was a collection of news, facts, speeches, statistics with the trick of using the present tense as it is the case in movies. "A guy enters a bar.. A young person enters a crowded station with a bag in his hand....A banker sees two strange people enter his hotel room in London and then he does not remember anything else ... A judge in Palermo talks about his love for his city in his last public speech before being blown up ....". Italy (the homeland, the most beautiful country in the world, or 'this fucking place we live in and which will never change', according to the moods)) has been all of this and I thought of warning the reader: "it is like a paper film", but it is not like those American movies where there is a bit of kiss kiss and a bit of bang bang. Here there is too much bang bang, too much violence, too much desperation. And this is also a bit the echo of Primo Levi's words, "we will tell the stories but they won't believe us".

I did not, however, have the faintest idea of how all of this could become a movie. It is like to make a movie based on a dictionary or a phonebook. Otherwise one should have huge resources and actors, locations, costumes, extras, unlimited budgets and turn the whole of Italy in a theater, bring back to life Aldo Moro and the young people who killed him, the masses of workers fired by Fiat, the thousands of people killed in Palermo. How can one do it? It would be like in that Borges' short-story where the art of cartography is so developed that the map of a region covers a province; it would be like in the other Borges's short-story where a man with a phenomenal memory takes a whole day to reconstruct the previous one....

I just confined myself to provide the general atmosphere of what had happened in Italy and I had taken this from another desperate book: Malcolm Lowry's "Under the Volcano" where the protagonist enters a garden where there are tools which look sinister to him, leaning against the wall together with a notice: "Le gusta este jardin? Que es sujo? Evite que sus hijos lo destruyan". And then the writer had written: "simple words, simple and terrible words... words which however did not cause any other emotion but a cold and dull feeling, a white agony, a freezing agony..."

Felice Farina did a wonderful work on Italian desperation – he made an "Italian popular film", which had not been made for a long period of time. Another important merit of his: he did it with little money.

I like that frightful and monumental tower, with my town underneath. Climbing up high to look, as those wanting to commit suicide do; it is like the last vision of the hanged persons.

I like the screenplay very much, as well as the dialogues and the faces of the actors. I like that the script has been written by a young Serbian woman. The editing by Esmeralda Calabria is stunning. Why "stunning"? Because it broke the barrier between fiction and repertoire, turning reality into a dream and the real events like those images which in real dreams look like object popping up to the surface and then going back down like in the whirlpools without completely disclosing themselves, or just for a limited time, without words, in silence. The movie is dream-like, images fluctuate repeating the experience the whole world had: sitting days, weeks, months in front of a TV set watching the plane crashing into the tower and then the second one, and then the cloud of dirt, and then men and women falling from the windows, and then the plane again, in a continuous, soundless, hypnotizing loop; the movie is the dream of our History seen from above. It conveys dizziness.

Luckily for our street, life, factory mates, they do not die at the end.

Felice Farina was born and lives in Rome. He has been involved in animation, special effects, multivision and continues to be passionate about image processing which he personally performs on digital bases.

He started his activity as director by making some short-movies and industrial documentaries; between 1980 and 1990 made and was in charge of some broadcasts for RaiDue and RaiTre. He recently went back to documentaries with an independent production company, NinaFilm, with which he made many documentaries and some works on art and architecture for Geo&Geo (RaiTre) among them "Machine builders" on kinetic artists, and "Mounds of mud" on Paolo Soleri and his utopian architecture.

He made his first feature-film *Sembra morto... ma è solo svenuto* in 1986. Lead actors were Sergio Castellitto and Marina Confalone and it was presented at the "Settimana della Critica" in Venice. In 1987 followed *Sposi* (prod. Duea/distr. Medusa), and episode movie with P. Avati and others, and *Affetti Speciali* (prod. Tip/distr. Mikado) with I Gemelli Ruggeri and Sabina Guzzanti. In 1990 he shot *Condominio* (prod./ distr. IIF) starring Ottavia Piccolo, Ciccio Ingrassia, Roberto Citran and others; in '92 *Ultimo Respiro* (prod. Clemi/distr. CDI) and in '96 *Bidoni* (prod. Compact/distr. Luce) starring Angela Finocchiaro and Daniele Liotti. In 2008 he made *La Fisica dell'acqua* starring Paola Cortellesi, Stefano Dionisi and Claudio Amendola.

Moreover, he also made some TV movies and series: *Felipe ha gli occhi azzurri* (1992, Raiuno) starring Silvio Orlando, *Il caso Bozano* (1997, Raiuno) starring Giorgio Tirabassi and Lorenza Indovina, *Oscar per due* (1998, Raiuno) starring Claudio Bisio and Amanda Sandrelli, the series *Nebbia in Valpadana* (2000, Raiuno) starring Cochi e Renato.

## **Cinema**

*Sembra morto... ma è solo svenuto* (85', 1986)

*Affetti Speciali* (89', 1987)

*Sposi* (95', 1988)

*Condominio* (100', 1990)

*Ultimo Respiro* (105', 1992)

*Bidoni* (95', 1995)

*La fisica dell'acqua* (76', 2009)

## **TV Fiction:**

*Felipe ha gli occhi azzurri* (3x90', 1991)

*Il caso Bozano* (90', 1996)

*Oscar per due* (85', 1998)

*Nebbia in Val Padana* (12x50', 2000)

## **Documentaries:**

*Mounds of mud* (52', 2002)

*Monicelli. La versione di Mario* (83', 2012), by Mario Canale, Felice Farina, Mario Gianni, Wilma Labate, Annarosa Morri

## **FRANCESCO PANNOFINO**

He was born in Liguria from parents coming from Puglia, during his teen-age years he discovered his comic vein working as an entertainer in parties and during the same years he started working on stage with small companies of non professional actors. He was barely twenty when he moved to Rome to attend university and accidentally, on March 16 1978, he was walking along Via Mario Fani while Aldo Moro was being kidnapped, becoming, unwillingly, one of the eye-witnesses of the massacre. He approached radio and dubbing, lending his voice to action-movie heroes, from Damon Wayans to JeanClaude Van Damme. Early '90s he dubbed Tom Hanks in *Forrest Gump* and Denzel Washington in *Philadelphia*, becoming one of the most famous Italian dubbers and giving his voice to George Clooney, Kevin Spacey and Antonio Banderas. It is precisely mid '90s that both cinema and television noticed him. In 1995 Luciano De Crescenzo called him to play a small role in *Croce e delizia*, while three years later he was on the set of *Così è la vita*. He acted in some of the most followed TV series such as *Carabinieri* and *La squadra*. In 2000s his face started to be known to a bigger audience: he played 'Ricetto' in *Fatti della banda della Magliana* by Daniele Costantini, Garofano, the police detective obsessed by his wife's phone calls, in *Notturmo bus* by Davide Marengo, and the Cat in the TV fiction *Pinocchio* produced by Lux Vide. The real success, however, came with the role of the filmmaker René Ferretti in the three Seasons of the sitcom *Boris*, which in 2010 was made into a movie for the big screen.

## **ROBERTO CITRAN**

He started his artistic career in 1979 as a comedian and participated in many TV shows. His film career is linked to Carlo Mazzacurati with whom he made seven movies. He worked with Ricky Tognazzi, Francesco Rosi, Francesca Archibugi, Giacomo Campiotti, Renato De Maria, Davide Marengo, Marco Pontecorvo, Andrea Segre and many others. In 1994 he gained the Coppa Volpi as best supporting actor for *Il Toro* directed by Carlo Mazzacurati. He was in the cast of *Captain Corelli's Mandolin*, directed by J. Madden, *The Moab story*, and *The Tulse Luper suitcases* directed by Peter Greenaway, *Hotel Rwanda*, directed by Terry George. In theater he worked with Brachetti, Paolo Virzì, Daniele Luchetti. He played many monologues, among which *Sentieri sotto la neve* by Mario Rigoni Stern, *Nel nome del Padre* by Claudio Fava and *Ciao Nudo*, childhood stories based on the book published by Gallucci edizioni. As a film-maker he has made the documentaries *Stranieri in patria*, which won the Libero Bizzarri Award in 2007, and *Viaggio nel bullismo*, presented at the Rome Festival in 2011.

## **CARLO GIUSEPPE GABARDINI**

Carlo Giuseppe Gabardini is an actor and a writer and has been writing and acting in theater, cinema, television and radio. He wrote shows for Paolo Rossi, Sabina Guzzanti, Maurizio Crozza, Enrico Bertolino, Walter Leonardi. He is the screenwriter of the short-movie *In tram* which won the New York NICE Festival, and of the short-movie *1937*, in competition at the Venice Film Festival in 2008. He is one of the founders of MilanoFilmFestival. He is actor and writer of *Camera Café*, *Piloti*, *Divano Football Club*; he played in *Polpettone* by Elena Vandoni, *L'uomo della carità* by Alessandro di Robilant, *Si può fare* by Giulio Manfredonia, *Il pretore* by Giulio Base. On Saturday and Sunday mornings he is on Radio24. After writing a public letter to the newspaper *La Repubblica* *Non sentiamoci in colpa, si può essere gay e felici*, published on October 31 2013, he made the video *La marmellata e la Nutella: ci si innamora di chi ci si innamora*, opening his youtube channel where he continues his fight to defend the rights of homosexuals.