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(TITOLO ORIGINALE/ ORIGINAL TITLE:

## **A GLIMPSE INSIDE THE MIND OF CHARLES SWAN III**

TITOLO INTERNAZIONALE / INTERNATIONAL TITLE:

TITOLO ITALIANO / ITALIAN TITLE: )

Paese | Country: **US**

Anno | Year: **2012**

Colore | Colour /BN | BW: **Colour**

Formato | Format (es. 35mm, D-Cinema, HDCAM, 16mm, etc): **DCP**

Durata | Runtime: **86 minutes**

Lingua | Language: **English with Italian subtitles**

Interpreti | Cast:

**Charlie Sheen**  
**Jason Schwartzman**  
**Bill Murray**  
**Katheryn Winnick**  
**Patricia Arquette**  
**Aubrey Plaza**  
**Mary Elizabeth Winstead**

Regia | Director: **Roman Coppola**

Sceneggiatura | Screenplay: **Roman Coppola**

Fotografia | Cinematographer: **Nick Beal**

Montaggio | Editor: **Robert Schafer**

Scenografia | Production Designer: **Elliott Hostetter**

Costumi | Costume Designer: **April Napier**

Musica | Music: **Liam Hayes**

Suono | Sound:

Produzione | Production: **Roman Coppola & Youree Henley (American Zoetrope)**

Co-produzione | Co-Production:

World Sales: **Independent**

Distribuzione italiana | Italian Distribution: **TBC**

## BIOGRAFIA DEL REGISTA/ DIRECTOR'S BIOGRAPHY (max 800 characters Spaces Included):

ITA/ENG:

Roman Coppola grew up in the world of filmmaking, and has developed his directing skills by working in multiple capacities: from sound recordist to cinematographer, to writer, producer and inventor.

He began his directing career with visual effects and second unit direction of Bram Stoker's Dracula, which garnered a BAFTA Award nomination for Visual Effects. His first feature film, C.Q., premiered at the Cannes Film Festival and was well received critically. Roman lent his talents to 2nd Unit Direction on many productions, including: Lost In Translation, Marie Antoinette, and Wes Anderson's The Life Aquatic. He was a producer and co-writer for The Darjeeling Limited and co-wrote the screenplay for Wes' film, Moonrise Kingdom which was released to critical and popular acclaim.

Roman is also the founder and owner of The Directors Bureau, an award winning commercial and music video production company. It is here that Roman has directed his highly acclaimed and influential music videos and commercials, for bands such as The Strokes and Green Day, and for clients such as Coke, Honda and The New Yorker. His work earned him various industry honors including a Grammy nomination and two MTV Music Video Awards. Also, Roman's stream-of-consciousness video for the Phoenix "Funky Squaredance" track was invited into the permanent collection at The Museum of Modern Art.

Roman is a founding partner of the Photobubble Company, which markets a newly patented inflatable film enclosure. More details can be viewed at: [www.photobubblecompany.com](http://www.photobubblecompany.com).

Mr. Coppola is president of the pioneering San Francisco-based film company American Zoetrope. Among his producing credits are Sofia Coppola's Somewhere, which won the top prize, the Golden Lion Award, at the 2010 Venice International Film Festival. He is also producer on Sofia's upcoming film, The Bling Ring and On the Road, the forthcoming film directed by Walter Salles, based on Jack Kerouac's iconic novel.

## FILMOGRAFIA/ FILMOGRAPHY (max 600 characters Spaces Included):

A Glimpse Inside the Mind of Charles Swan III (Director, Writer and Producer)

Moonrise Kingdom (written by)

Somewhere (Producer)

The Darjeeling Limited (Writer and Producer)

CQ (Director and Writer)

## NOTE DI REGIA/ DIRECTOR'S STATEMENT (max 1200 characters Spaces Included):

ITA/ ENG:

I believe that movies are journeys – they are ways to go to real or imagined times you want to explore. I'm learning about my interests through the making of a film. And of course I am inviting an audience along for the ride. I try not to explain too much, I have a lot of respect for their intelligence.

My first film, *CQ*, had a central character that was quite reserved. An observer. After making that film, I wanted to make a film about a more outgoing character. So a kernel of an idea of a movie began to bloom about a character who was an outlandish narcissist, a flamboyant lover of women, a bit of a bad boy.

I also knew that I was interested in portraying the unique world of graphic design and particularly, album cover art designers. There was a golden age in the 70s in which a group of bold, dynamic artists

created a volume of unforgettable and arresting album covers. Charles White III, Dave Willardson, and Peter Palombi are the greats of this movement. Charles White III inspired the name for my character.

There was another artist that these guys all looked up to, Robert Miles Runyon, who was known to have a Ferrari and a very slick office with old gas pumps in it. These guys were rediscovering old Coca-Cola imagery, Petroleana and Disney imagery from the 30s and 40s. There was a wonderfully rich and colorful aesthetic bubbling up in this time and place I wanted to tap into as a setting and visual framework for my film.

I felt that this cheery, bold, sexy design world, coupled with the sunny surface-oriented clichés of LA would work well in contrast to a character going through a dark depression and the trauma of a break-up. It reminded me of The Great Depression of the 1930s and how in the face of crisis, the pop imagery, music, and movies were so optimistic and vibrant. Take the Fred and Ginger films, take a song like, “Pennies From Heaven,” all that super-cheerfulness was America’s way of fighting a public depression. This juxtaposition of these opposites became a key element in telling this story.

I also knew I wanted to make a film about men and women, and particularly a male perspective on lost love. In my own life, I experienced a break-up and went through the universal experience of trying to understand what went wrong, what went right. Did I love this person? Did I hate them? Did I like them even? And while those kinds of questions were very much on my mind, I knew I wanted to make a film that was really sparkling, playful, eccentric, and funny, like a children’s film with an adult subject matter.

The writing took me a few years. I didn’t want to set absolute rules, so it was difficult to find a shape for the story. Charlie Sheen is an old friend. He said to me once, “We have to do a movie together. Our dad’s worked together. We have to do something together.” I thought that was generous of him. At a certain point I realized he’d be perfect for this role -- a charismatic man who uses his charm to deal with his problems, but those problems aren’t solved---just deferred. I approached him at a time when he had a lot of distractions with his television show and the personal stuff. When he said yes it obviously meant a great deal to me.

I had a great group of people who helped me realize the film --- and many favors were called upon from friends, relatives, and co-workers. I used a lot of things from my personal life, for example, my home is the house featured, many of Charlie’s clothes are my clothes. Many of the people that appear in the film, whether it’s Jason, who’s a relative, or other friends like Dermot Mulroney or Stephan Dorff came on board to lend a hand and help out. For me that is a great token of the movie that it has this kind of spirit. It was made as a labor of love.

I’m hoping that people will appreciate the film’s playfulness. It’s meant to be a lark, a fun ride, but at the core it is about a subject that means a great deal to me --- and I believe others will relate to. I’m interested in that combination of playfulness and personal insight and I really hope it comes across.

SINOSSI/ SYNOPSIS (max 700 characters Spaces Included):

ITA / ENG:

Charles Swan III (Charlie Sheen) has it all. He’s an eccentric and highly successful graphic designer whose fame, money and devilish charm have provided him with a seemingly perfect life. But when his true love, a perplexing beauty named Ivana, suddenly ends their relationship, Charles is left heartbroken. With the support of his loyal intimates— Kirby (Jason Schwartzman), Saul (Bill Murray), and his sister, Izzy (Patricia Arquette) – he begins a delirious journey of self-reflection to try and come to terms with a life without Ivana.

**"A Glimpse Inside the Mind of Charles Swan III" is a unique relationship film told in a playful and unconventional style.**