

STRANI FILM
PRESENTA

CINEMA
FESTIVAL
INTERNAZIONALE
DEL FILM DI ROMA
CONCORSO | 2013



FILIPPO TIMI JAOUHER BRAHIMI

I CORPI ESTRANEI

UN FILM DI MIRKO LOCATELLI

GABRIEL E TIJEY DE GLAUDI, DRAGOS TOMA, NAIM CHALBI, EL FAROUK ABD ALLA

UNA PRODUZIONE STRANI FILM IN ASSOCIAZIONE CON OFFICINA FILM E DENEEM SCENEGGIATURA Mirko LOCATELLI, Giuditta TARANTELLI
FOTOGRAFIA Ugo CARLEVARO OPERATORE Daniele VASCELLI SUONO IN PRESA DIRETTA Paolo BENVENUTI, Simone OLIVERO, Daniele SOSIO
MUSICHE BAUSTELLE MONTAGGIO Fabio BOBBIO, Mirko LOCATELLI ORGANIZZAZIONE Matteo SUARDELLI PRODUTTORE ESECUTIVO Andrea CUCCHI
PRODOTTO DA Fabio CAVENAGHI, Paolo CAVENAGHI, Mirko LOCATELLI, Giuditta TARANTELLI IN COLLABORAZIONE CON SAE INSTITUTE MILANO
CON IL SUPPORTO DI FONDAZIONE MAGICA CLEME



DENEEMEDIA

www.stranifilm.it

Our events at the International Rome Film Festival

PRESS SCREENING: Tuesday November 12th, h. 11.00 a.m., Sala Petrassi

PRESS CONFERENCE: Tuesday November 12th, h. 01.00 p.m., Sala Petrassi

OFFICIAL SCREENING: Tuesday November 12th, h. 10.00 p.m., Sala Sinopoli

FURTHER SHOWS: Nov 13th, h. 11.30 a.m., Teatro Studio | Nov 14th, h. 08.30 p.m., Cinema Barberini



STRANI FILM
presents

FOREIGN BODIES

a film by
MIRKO LOCATELLI

starring
FILIPPO TIMI, JAOUHER BRAHIM
GABRIEL e TIJEY DE GLAUDI, DRAGOS TOMA, NAIM CHALBI, EL FAROUK ABD ALLA

produced by
FABIO CAVENAGHI, PAOLO CAVENAGHI, MIRKO LOCATELLI, GIUDITTA TARANTELLI



ITALIA 2013 | col. | DCP | 102 min

All media info available at our web site www.stranifilm.it

Press contact
Gabriele Barcaro
340 5538425
gabriele.barcaro@gmail.com

CREDITI NON CONTRATTUALI



SYNOPSIS

Antonio is alone in Milan with his seriously-ill baby boy, Pietro. They have travelled north in desperate hope of finding a cure.

Jaber, 15, lives in Milan with a group of countrymen. He has recently migrated to Europe, escaping North Africa and the riots of the Arab Spring.

Both men unwittingly find themselves in the same town, at a hospital where Antonio has brought Pietro for therapy and Jaber his friend Youssef.

Disease brings about the meeting of two lonely and frightened souls, two «foreign bodies» dealing with pain.

CAST

Filippo TIMI	Antonio
Jaouher BRAHIM	Jaber
Gabriel e Tijey DE GLAUDI	Pietro
Dragos TOMA	Eugeniu
Naim CHALBI	Rachid
El Farouk ABD ALLA	Youssef

CREDITS

Director	Mirko LOCATELLI
Screenplay	Mirko LOCATELLI, Giuditta TARANTELLI
Director of photography	Ugo CARLEVARO
Sound engineers	Paolo BENVENUTI, Simone OLIVERO, Daniele SOSIO
Editing	Fabio BOBBIO, Mirko LOCATELLI
Soundtrack	BAUSTELLE
Producers	Fabio CAVENAGHI, Paolo CAVENAGHI, Mirko LOCATELLI, Giuditta TARANTELLI
Executive producer	Andrea CUCCHI
Produced by	STRANI FILM
In association with	OFFICINA FILM, DENEK
In cooperation with	SAE INSTITUTE MILANO
With the support of	FONDAZIONE MAGICA CLEME
Country	Italy
Length	102 minutes
Support	DCP

DIRECTOR'S NOTES

*How do I tell the story of a sick child and of his father's sorrow? Through what images? These are the first questions I asked myself in writing *I corpi estranei* [Foreign bodies], as always in collaboration with my wife, Giuditta Tarantelli, co-author and co-producer of all my films.*

Right from the start, we set two key-words for ourselves: dignity and respect.

We wanted to show the dignity of Antonio, an unsung hero who leaves his family behind to protect his child. And the dignity of Jaber, not much older than a child himself, almost always moving in shadows, like a body-guard: he is guarding the still-living body of his friend, Youssef, and those of all the men and women fighting for their own or their loved ones' survival, in hospital wards as well as among the stalls of a night-market.

And respect. We wanted to write and film the story of our characters like a documentary, while respecting the privacy of their bodies, their feelings, their relationships, the way they looked at each other, their times of hate or mutual help, or moments when they just stood there, waiting, hoping that something, somewhere would change.

Mirko Locatelli

MIRKO LOCATELLI

Mirko Locatelli (Milan, 1974) is a film screenwriter, director and producer.

In 2002, he co-founded with Giuditta Tarantelli the production company Officina Film, focusing on documentaries

In 2008, his first feature film, *Il primo giorno d'inverno*, opened in the competing Orizzonti section at the 65th Venice International Film Festival, and was then listed for several other awards.

In 2013, with Strani Film, he made his second feature, *I corpi estranei*, listed for the International Rome Film Festival.

Filmography

- 2013 *I corpi estranei*
- 2012 *Sento l'aria* (documentary)
- 2010 *Una destinazione imprevista* (documentary)
- 2009 *Arimo!* (documentary)
- 2008 *Il primo giorno d'inverno*
- 2005 *Crisalidi* (documentary)
- 2004 *Come prima* (shortfilm)

BEYOND THE WAY WE MOVE

Thoughts by Mirko Locatelli

Reporters often ask me if my condition affects my work as director. Though it seems to attract outsiders' attention so much, it actually is secondary for me and my wife, the co-author and co-producer of all my films. Perhaps it's because I have been a quadriplegic for over twenty years and a director for twelve, so I never wondered how I would go about my work without my physical limitations. For me, the question was rather whether I would have the talent to become a director, period.

Right from the start, I understood that to make my own films I would need not only know-how and passion, but a relentless commitment. In a sense, then, I guess that my every-day efforts to solve my motor deficit, my need to always rely on others, to find and take alternative paths, helped me in my work as well.

Filming a movie from a wheel-chair doesn't put me at a disadvantage as compared to my colleagues. Directors usually follow the scene from a monitor. I tend to stick close to my actors, and resort to the monitor only at a later stage, when I feel they can carry on their own.

On second thought, maybe I hold the advantage. In every-day life, if I feel like a cup of tea, I have to ask someone else to fill the kettle, get the cup, and so forth. I can't do it on my own. This is very similar to the prep work we do with actors. A director needs the cooperation of others, must be able to communicate, to convey his or her vision.

You need actors to embody your characters. You are always relying on them. Your body is not enough. You are «delegating» all the time.

Considering things from this angle, it's obvious that the physical limitations of a director in my condition are secondary. Those limitations pertain to any director, for we must all rely on other bodies to act out a scene: the movements, dialogues, the physical relationship between characters and with surrounding space are always enacted by others. We just provide pointers, suggestions, guidance.

And to do so we need patience, dedication and time. I personally work with actors for a full year before actually getting to the set. I meet every single one of them, get to know them and take them through the process of assimilating their character. I devote an awful lot of «quality time» in preparing them, so when they arrive on set they know how to deal with the scene and with me. This way, I won't need too many gestures to show them what I want, but can convey it all in just a few words.

It's a method, we each have our own, and this is also typical of all directors. We all have to develop a personal method, choose how to tell our stories and find a way to hold up our choices which goes way beyond the way we move, whether we're sitting in a wheel chair or standing, whether someone must push our chair for us to see the set from a different perspective or we can walk, run and skip.

FILIPPO TIMI

Filmography

- 2013 I CORPI ESTRANEI by Mirko Locatelli
UN CASTELLO IN ITALIA by Valeria Bruni Tedeschi
- 2012 COME IL VENTO by Marco Simon Puccioni
- 2011 COM'È BELLO FAR L'AMORE by Fausto Brizzi
ASTERIX & OBELIX AL SERVIZIO DI SUA MAESTÀ by Laurent Tirard
ITALIAN MOVIES by Matteo Pellegrini
MISSIONE DI PACE by Francesco Lagi
PIAZZA GARIBALDI by Davide Ferrario
- 2010 RUGGINE by Daniele Gaglianone
QUANDO LA NOTTE by Cristina Comencini
VALLANZASCA – GLI ANGELI DEL MALE by Michele Placido
- 2009 THE AMERICAN by Anton Corbijn
- 2008 LA DOPPIA ORA by Giuseppe Capotondi
Recipient of the Pasinetti Award for Best Male Lead at Venice Film Festival
VINCERE by Marco Bellocchio
Chicago International Film Festival: Best Male Performance
Best Actor nominee at David di Donatello
Best actor nominee at EFA
Best actor nominee at Nastri d'Argento
COME DIO COMANDA di Gabriele Salvatores
Best actor nominee at Nastri d'Argento
- 2007 SIGNORINA EFFE by Wilma Labate
I DEMONI DI SAN PIETROBURGO by Giuliano Montaldo
SATURNO CONTRO by Ferzan Ozpetek
- 2006 IN MEMORIA DI ME by Saverio Costanzo
Best actor nominee at Nastri d'Argento
ONDE by Francesco Fei
- 2005 TRANSE by Teresa Villaverde
- 2004 MARLENE DE SOUSA by Tonino De Bernardi
- 2002 LA STRADA NEL BOSCO by Tonino De Bernardi
- 2001 FARE LA VITA by Tonino De Bernardi
500 by Giovanni Robbiano, Lorenzo Vignolo e Matteo Zingirian
- 2000 ROSATIGRE by Tonino De Bernardi
APRIMI IL CUORE by Giada Colagrande
- 1999 APPASSIONATE by Tonino De Bernardi
IN PRINCIPIO ERANO LE MUTANDE by Anna Negri



JAOUHER BRAHIM

Jaouher Brahim was born in Tunisia in 1996, and has been living in Italy with his family for fourteen years. *I Corpi Estranei* is his debut on screen.

For our co-protagonist, Jaber, we were looking for a sixteen-year old of North African descent. We searched everywhere: in schools, at associations teaching Italian for foreigners, in the streets. Then, one day, a friend and documentary-maker told us of a theatre workshop for teen-agers. I went to see some rehearsals, noticed Jaouher, and followed all his performances right up to the actual show, based on *Clowns* by Fellini. At the end of the show, the cast returned to the stage to thank the audience. They were all smiling, some were crying. Jaouher stood under the spotlights with tears in his eyes, but doing his best to hold them back, and finally succeeding.

Giuditta and I exchanged a look. That was the very same way we expected our character, Jaber, to cry. We'd found our actor. We worked with Jaouher for a full year, beginning July 2012. We rehearsed in Arab, with the rest of the cast, delving into feelings, pain, relationships, connections, hate, love and fear.

At the end of 2012, we set up a meeting for Jaouher and Filippo, looked for a way for them to relate, and gradually found it. We started off from trust, tried the way of fear, discovered the unpredictability of gestures. Filippo was quick to understand his character, Filippo, a man alone with his child. Jaouher knew right away that Jaber couldn't trust Antonio, and learned to rely on himself first and foremost. At the beginning, on set, he was scared, afraid to make mistakes, but then he understood that in «playing», an actor is also allowed to experiment, surprise his counterpart, turn the tables around, throw out different lines that would force Filippo to repeat a word, a sentence.

They both got to that magical place where they actually felt the love and hate they were showing, a place where they stopped acting and pretending, but really lived.

Mirko Locatelli