



Beppe Caschetto in collaboration with **Donatella Botti**
presents

an ITC Movie production

in coproduction with

Bianca Film and **Ventura Film**

in collaboration with

RAI CINEMA – RTSI Televisione Svizzera and **RTI**

and with the support of the Italian Ministry of Cultural Properties and Activities
(Cinema)

FALLEN HEROES

(italian title NESSUNA QUALITÀ AGLI EROI)

a film by Paolo Franchi

Selected for the 64th Venice International FilmFestival
World preview

a BIM distribution

TECHNICAL CREDITS

director	Paolo Franchi
screenplay	Paolo Franchi, Daniela Ceselli, with the collaboration of Michele Pellegrini
cinematography	Cesare Accetta
sound recording	Alessandro Zanon
editing	Alessio Doglione
music	Martin Wheeler
art direction	Gianmaria Cau
costumes	Grazia Colombini
artistic collaboration	Paola Randi
casting	Stefania De Santis
produced by	Beppe Caschetto and Anastasia Michelagnoli (ITC Movie)
a co-production	Italo-Swiss
coproducers	Donatella Botti (Bianca Film), Elda Guidinetti Andres Pfaeffli (Ventura Film)
in collaboration with	RAI CINEMA, RTSI Televisione Svizzera and RTI
with the support of	Italian Ministry of Cultural Properties and Activities (Cinema)
and with the backing of	Film Commission Torino Piemonte
distribution, national	BIM
international sales	Wild Bunch
length	102'

CAST

Bruno	Bruno Todeschini
Luca	Elio Germano
Anne	Irène Jacob
Cécile	Maria DeMedeiros
Giorgio Neri	Paolo Graziosi
Elisa	Mimosa Campironi
Bruno's mother	Alexandra Stewart
Exhibition lecturer	Rinaldo Rocco

Seen as he is now, seated in front of the doctor, the forty-year-old Bruno Ledoux epitomizes the idea of a man who is no longer young and not yet old. The firm line of his lips conveys composure and reserve. His expression, on the other hand, suggests an elusive sense of unease: the diagnosis is clear and leaves no room for doubt. Bruno will never be able to father children.

Forced to accept that he will never be anything other than a son, Bruno starts to see life gradually closing in on him, a fog confining him within a doorless cage. He says nothing of the diagnosis to his beloved wife Anne. He doesn't tell her either of the huge debt he owes to Giorgio Neri, a loan shark who hides behind the reassuring role of bank manager.

It would be easy to describe Bruno as having no qualities, no talent. A mediocre man with wounded pride.

Anne is now his whole life. An Italian life that has taken him far from his Swiss past. A past that was devoid of affection and empty of memories, in a family in thrall to the father, a world-famous artist. A selfish and manipulative father whom Bruno hated. And whom he may have killed.

But in his memory the pain and passion of the past now seems to be assuaged. Like a river that flows smoothly and gives no sign of the turbulent currents deep down. But sometimes the currents sweep up to the surface. Unpredictably. Overwhelmingly. The person responsible in this case is Luca. He is a strange boy, his expression a combination of ingenuousness and pain, determination and madness. He has nothing in common with Bruno yet something seems slowly to be bringing these two perfect strangers together.

Luca conceals many things about himself and seems to know everything about Bruno, even the carefully hidden secret of his debt. The simple truth is that Luca is none other than the son of Giorgio Neri, the money-lender, who now mysteriously disappears...

Bruno recoils from Luca, as if he senses danger, but at the same time he cannot but be moved by the throbbing, desperate, familiar pain that grips the boy and leads him to attempt suicide, before Bruno's very eyes.

The fog around Bruno seems to be thickening and enveloping him closer. As if it were impossible to find a road, a way out. Perhaps no-one can help him now. Maybe not even Anne...

Bruno seems no longer to be afraid either. Not even of the fact that he now understands clearly that the defenceless, desperate Luca has killed his father, Giorgio Neri, the man to whom Bruno is so heavily in debt...

But Bruno decides to take the matter in hand with a drastic, terrible solution ...

DIRECTOR'S NOTE

This *film noir existential* is suffused (above all for me, and I hope for audiences too) by a profound sense of *pietas* for the characters. Characters who are troubled, never content with their existence, anxious travellers, open to encounter and thrown off balance by what ensues from the encounter, suspended in their attempt to find a sense to attribute to their lives but also solitary survivors of a secret, unspoken past and surprised by the truth that overtakes them casually and inevitably ...

For Bruno and Luca, hatred and the consequent sense of guilt are both the starting and the finishing point of their tragic personal rebellion. Luca, the defeated son. Bruno, the father manqué, destined never to be more than a son ...

And then there is Anne, Bruno's wife, a powerless witness of the vortex of depression sucking down her husband despite her determination to look at life, and at Bruno, with disarming tenderness and maternal protectiveness and an utterly feminine impulse to achieve unattainable happiness.

They are all looking for reliable answers. But looking doesn't necessarily lead to finding.

It is very difficult to say who in this film really manages to reach safety. To save themselves from themselves, from their solitude, from their memories, which are often stabbingly painful wounds.

Also in my debut film, *The spectator*, which took the different standpoint of viewing depression from a female perspective, I tried faithfully to adopt the same approach. To ask questions, not to presume to give answers. To handle the pain of my characters, who for me are above all people, with humility and sensitivity. To respect their inadequacies by standing beside them. And, most important of all, never judging them...

Paolo Franchi

Paolo FRANCHI

Paolo Franchi graduated in Modern Literature, specializing in the Psychoanalytical Criticism of Art. In 1996 he graduated as a Director from the **Experimental Centre of Cinematography** at the **National Cinema School** in Rome, with a study of the writer Goliarda Sapienza, entitled **Frammenti di Sapienza**, selected to be shown at the Venice Film Festival. The medium-length film won numerous prizes and international awards and was shown at many international festivals.

His film debut was **The Spectator**, selected as the only Italian representative at *Robert De Niro's TriBeCa Film Festival*.

It was later shown at many international festivals and won many prizes and awards: **Montréal World Film Festival, Chicago International Film Festival, Annecy Italian Film Festival, Bergamo Film Meeting, Villerupt Italian Film Festival, Stockholm Film Festival, Los Angeles Film Festival ...**

The film received unanimously enthusiastic notices from Italian and international critics and was distributed in various foreign countries, including France, Spain, Belgium, Australia ...

In Italy too the film was much appreciated: the **Golden Globe for the Best Debut Film**, awarded by the foreign press, the **Golden Graal for the Best Debut Film**, the **FAC AGIS** prize for the best European art film; it was also a candidate for the **Silver Riband** and **David di Donatello** prizes for the Best Director of a Debut Film.

Bruno TODESCHINI

A popular face in French films and television, Bruno Todeschini has appeared in over eighty films and has worked with great directors such as Patrice Chéreau in *Hotel de France* (1987); *Queen Margot* (1994), *Those who love me take the train* (1998) and *His brother* (2002); Jacques Doillon in *L'amoureuse* (1987); Jacques Rivette in *Up, down, fragile* (1995) and *Who knows?* (2001); André Téchiné in *My favourite season* (1993); Michael Haneke in *Stories* (2000); Arnaud Desplechin *The sentinel* (1992); Michel Such in *Arance amare* (1996); Gerardo Herrero in *Comanche territory* (1997); Vincent Perez in *Pelle d'Angelo* (2002); Frédéric Schoendoerffer in *Secret agents* (2004); Karin Albou in *Little Jerusalem* (2005) to mention but a few.

Elio GERMANO

Winner this year of the CIAK D'ORO for best leading actor; of the DAVID DI DONATELLO for best leading actor; of the GOLDEN GRAAL and the GOLDEN GLOBE for the revelation of the year, Germano has starred in many successful films, including *Respiro: Grazia's Island* directed by Emanuele Crialesi (2001); *Break free* by Gianluca Tavarelli (2002); *What will happen to us?* by Giovanni Veronesi (2003); *Sangue* by Libero Di Rienzo (2004); *Crime novel* by Michele Placido (2005); *Melissa P.* by Luca Guadagnino (2005); *Quo vadis, baby?* by Gabriele Salvatores (2005); *N* by Paolo Virzì (2006); *My brother is an only child* by Daniele Luchetti (2007). He has also appeared in several films made for television, including *Un medico in famiglia 2*; *Via Zanardi 33*; *Soffiantini*; *Ferrari*; *Ti piace Hitchcock*. His theatre work includes *Ground & Groung*, again directed by Elio Germano and *I racconti dell'Illiade* directed by Alessandro Baricco.

Irène JACOB

A well-known face in the international cinema and theatre, Irène Jacob has appeared in many films, including: *The double life of Véronique* (1991) and *Three colours: red* (1994) by Krzysztof Kieslowski; *Goodbye children* by Louis Malle (1985); *The gang of four* by Jacques Rivette (1988); *The secret garden* by Agnieszka Holland (1993), *Beyond the clouds* by Michelangelo Antonioni and Wim Wenders (1995); *Othello* by Oliver Parker (1995); *Victory* by Mark Peploe (1995); *Runaways* by Nadine Trintignant (1996); *Incognito* by John Badhan (1997); *U.S. Marshals* by Stuart Baird (1998); *My life so far* by Hugh Hudson (1999); *Londinium* by Mike Binder (2000); *Landlords* by Remi Waterhouse (2002).

Maria DE MEDEIROS

An internationally famous Portuguese actress with a following on both sides of the Atlantic, Maria De Medeiros has appeared in many films, including: *Henry & June* by Philip Kaufman (1990); *Golden balls* by Bigas Luna (1993); *Two brothers, my sisters* by Teresa Villaverde, for which she won the Volpi Cup for the best actress at the Venice Film Festival in 1994; *Pulp Fiction* by Quentin Tarantino (1994); *Honolulu baby* by Maurizio Nichetti (2000); *Water and salt* by Teresa Villaverde (2001); *Il resto di niente* di Antonietta De Lillo (2003); *Shelter* by Marco Puccioni (2007).

In 2001 she also directed *Captains of April*, also starring in the film with Stefano Accorsi.

Paolo GRAZIOSI

Paolo Graziosi works in both films and the theatre, where he both acts and produces. He made his film debut in the 1960s with *The archangels* by Enzo Battaglia (1962). Since then he has appeared in a score of films, including: *Chine is near* by Marco Bellocchio (1967); *Galileo* by Liliana Cavani (1968); *Mother's heart* by Salvatore Samperi (1968); *Illustrious corpses* by Francesco Rosi (1976); *Merry Christmas ... Happy New Year* by Luigi Comencini (1989); *The Conviction* by Marco Bellocchio (1990); *A simple story* by Emidio Greco (1991); *Ambrogio* by Wilma Labate (1992); *The long silence* by Margarethe Von Trotta (1993); *Il divo* by Paolo Sorrentino (2007); Franco Zeffirelli gave him his opening in the theatre in the role of Mercutio in *Romeo and Juliet* in 1964. He has so far appeared in over seventy productions. He won the 2005 Oscar del Teatro for best supporting actor in *Six characters in search of an author* (ETI 2005 prize).

Mimosa CAMPIRONI

Having graduated from the Experimental Centre of Cinematography in 2006, *Fallen Heroes* is Mimosa Campironi's second film after *Sfiorarsi* directed by Angelo Orlando (2005).

She is also working in *Incantesimo* for television.

Alexandra STEWART

An internationally famous Canadian actress, Alexandra Stewart has worked with directors of the calibre of Roger Vadim in *Dangerous Liaisons* (1959); Eduard Molinaro in *Chi ha ucciso Bella Sherman* (1960); Otto Preminger in *Exodus* (1960); Jean-Luc Godard in *Let's have a brainwash* (1963); Louis Malle in *Will o' the wisp* (1963); Thomas Miller in *Full hearts and empty pockets* (1964); Marco Ferreri in *Wedding march* (1965); François Truffaut in *The bride wore black* (1967) and in *Day for night* (1973); John Huston in *Phobia* (1979); Pupi Avati in *Help me dream* (1981); Claude Lelouch in *Bolero* (1981); Luigi Comenici in *Looking for Jesus* (1982), Claude Chabrol in *The blood of the others* (1984); Roman Polanski in *Frantic* (1988); François Ozon in *Under the sand* (2000).

Rinaldo ROCCO

Before *Fallen Heroes*, Rinaldo Rocco worked in *Kim Novak is on the telephone* by Enrico Roseo (1993); *The peacocks* by Luciano Manuzzi (1994); *After the storm* by the Frazzi brothers (1995); *An impossible crime* by Antonello Grimaldi (2000); *La precisione del caso* by Cesare Cicardini (2001); *Il Buma* by Giovanni Massa (2002).