

DOMENICO PROCACCI e RAI CINEMA
presentano

Elena COTTA

Federica ROSELLINI



DOVE CADONO LE OMBRE

un film di
VALENTINA PEDICINI



DOMENICO PROCACCI e RAI CINEMA presentano una produzione FANDANGO con RAI CINEMA "DOVE CADONO LE OMBRE" un film di VALENTINA PEDICINI
ELENA COTTA FEDERICA ROSELLINI JOSAFAT VAGNI LUCREZIA GUIDONE
SOGLIETTO E SCENEGGIATURA FRANCESCA MANIERI VALENTINA PEDICINI CASTING ANNA MARIA SAMBUCCO AIUTO REGIA MARCELLA LIBONATI COSTUMI ANDREA CAVALLETTO SCENOGRAFIA CRISTINA DEL ZOTTO MUSICHE ALESSANDRO PAOLINI STEFANO GROSSO MONTAGGIO GIOGIO FRANCHINI FOTOGRAFIA VLADAN RADOVIC
ORGANIZZATORE GENERALE IVAN FIORINI DELEGATO DI PRODUZIONE EMANUELE SCARINGI RESPONSABILE AMMINISTRATIVO CLAUDIO ZAMPETTI PRODUTTORE DELEGATO LAURA PAOLUCCI PRODOTTO DA DOMENICO PROCACCI REGIA DI VALENTINA PEDICINI
FILM RICONOSCIUTO DI INTERESSE CULTURALE CON IL CONTRIBUTO ECONOMICO DEL MINISTERO DEI BENI E DELLE ATTIVITÀ CULTURALI E DEL TURISMO

FANDANGO

DAL 6 SETTEMBRE AL CINEMA

Rai Cinema

DOMENICO PROCACCI and RAI CINEMA

present

WHERE THE SHADOWS FALL

a film by

VALENTINA PEDICINI

with

**ELENA COTTA, FEDERICA ROSELLINI,
JOSAFAT VAGNI and LUCREZIA GUIDONE**

Produced by **Domenico Procacci**

A **Fandango** production with **Rai Cinema**

In cinemas from 6 September

Distribution by **Fandango Distribuzione**

Film recognized as a work of cultural interest, with an economic contribution
Ministero dei beni e delle attività culturali e del turismo Direzione Generale Cinema



Work produced with the support of **Regione Lazio**
Fondo regionale per il cinema e l'audiovisivo



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CREW

DIRECTED BY	VALENTINA PEDICINI
STORY and SCREENPLAY	FRANCESCA MANIERI VALENTINA PEDICINI
DIRECTOR OF PHOTOGRAPHY	VLADAN RADOVIC
EDITING	GIOGIO' FRANCHINI
MUSIC	ALESSANDRO PAOLINI STEFANO GROSSO
PRODUCTION DESIGNER	CRISTINA DEL ZOTTO
FLOOR SOUND ENGINEER	ALESSANDRO ROLLA
PRODUCTION CO-ORDINATOR	IVAN FIORINI
ASSISTANT DIRECTOR	MARCELLA LIBONATI
SOUND EDITING	STEFANO GROSSO
CASTING	ANNA MARIA SAMBUCCO
COSTUME DESIGNER	ANDREA CAVALLETTO
DELEGATE PRODUCER	EMANUELE SCARINGI
ADMINISTRATIVE MANAGER	CLAUDIO ZAMPETTI (As.n.a.c.)
PRODUCTION MANAGER	CHRISTIAN PERITORE

PRODUCTION

PRODUCTION	FANDANGO with RAI CINEMA
PRODUCED BY	DOMENICO PROCACCI
DELEGATE PRODUCER	LAURA PAOLUCCI
WITH A CONTRIBUTION BY	MIBACT
WITH SUPPORT FROM	REGIONE LAZIO
RUNTIME	103'
COUNTRY	ITALIA

CAST ARTISTICO

GERTRUD

ELENA COTTA

ANNA

FEDERICA ROSELLINI

HANS

JOSAFAT VAGNI

FRANSISKA

LUCREZIA GUIDONE

ANNA (CHILD)

DANILA DI SIMIO

FRANSISKA (CHILD)

ELENA DE LUCA

HANS (CHILD)

FEDERICO MARTINI

ILSE

RAFFAELLA PANICHI

MATHIAS

FEDERICO TOCCI

ARTHUR

ALBERTO CRACCO

PAUL

PIETRO BIONDI

THOMAS

UGO INNAMORATI

MARIO

ALESSANDRO BRESSANELLO

ARTHUR

ALBERTO CRACCO

KATARINA

LAURA MAZZI

SYNOPSIS

Anna and Hans, a nurse and her assistant in an old nursing home, have the souls of two "children" trapped in adults' bodies.

Trapped in time and space, they move about the rooms and gardens of what was once an orphanage, as if leading a complete life from childhood to death; as if there were no more welcoming place on earth than the one that imprisoned them in childhood.

From the past, Gertrud reappears – an old woman with a kind manner. Everything seems to precipitate; the ribbon of horror appears to be rewound.

The evil is white, like Gertrud's gown, like the walls of the western wing, the torture area. The facility then loses its current shape and goes back to being what it was: a cruel shelter for Yewish children taken away from their families, the temple of a eugenics project spearheaded by Gertrud herself.

Anna, a slave to that place and to a painful childhood that never ends, forcefully resumes her search for Franziska, her beloved friend from a life she has long ago lost all traces of, and that she searches for everywhere, ceaselessly.

Inspired by a true story – by seven hundred true stories.

“THE LITTLE SWISS GENOCIDE”

An unknown story which took place not far away and not so long ago. In Switzerland, in the period from 1926 to 1986, a philanthropic association, the Pro Juventute (similar to the Red Cross) took away 2000 children from Yenish families (the third largest nomadic population after the Romani and the Sinti) in order to eradicate the phenomenon of nomadism. The children were locked away in psychiatric hospitals, orphanages and prisons. They were subjected to scientific experiments and violent medical practices, such as sterilisation, in order to cancel their identity and transform them into “honest Swiss citizens”. Many were never heard of again. A “little genocide” which has never been spoken of, and which continued right up to modern times.

One survivor, Mariella Mehr, a child taken away from her mother, a woman and mother who in turn was violated, found salvation in poetry and literature. Her novels (*The trilogy of violence: Daskind [The child], Brandzauber [Magic Fire], Angeklagt [Accused]*) and her poetry have made her famous throughout Europe. Mariella has also become an important witness of the persecution suffered by the Yenish; her long battle for public accusation against the Pro Juventute began in 1972, when Mehr brought together Yenish families who had suffered the same fate, creating a protest association and publicly fighting via the press. Invited by media organisations throughout Europe to participate in radio and television transmissions to speak about her writing, which many compare to Paul Celan or Nelly Sachs, making her one of the most intense authors of the twentieth century, she uses the greatness of her poetry to denounce one of the darkest moments in twentieth-century Swiss history.

VALENTINA PEDICINI

Short film

2016 - Era Ieri

Documentary

2013 - Dal Profondo

2011 - My Marlboro City

2010 - Mio Sovversivo amore

2009 - Pater Noster

FEDERICA ROSELLINI

Cinema

2015 - Il manoscritto di A. Rondalli

Television

2017 - Non uccidere 2 di C. Noce

2015 - Grand Hotel di L. Ribuoli

2014 - 1992 di G Gagliardi

ELENA COTTA

Cinema

2016 - Il Camionista di L.Gaudino

2013 - Via Castellana Bandiera di E. Dante

2000 - Terza Generazione di K.Wood

1970 - Le tue mani sul mio corpo di B. Rondi

1959 - Arriva la banda di T. Boccia

1952 - La leggende del Piave di R. Freda

Television

1970 - Diversamente dagli altri di L. Perelli

1959 - Giulietta e Romeo di F. Enriquez

1957 - Tessa la Ninfa Fedele di M. Ferrero

1951 - Le due verità di G. Fina

JOSAFAT VAGNI

Cinema

- 2017/2016 - Una questione privata di P. e V. Taviani
- 2015 - Pecore in erba di A. Caviglia
- 2015/2014 - Maraviglioso Boccaccio di P. e V. Taviani
- 2013 - Arance e martello di D. Bianchi
- 2012 - Come non detto di I. Silvestrini
- 2012 - Acab di S. Sollima

Television

- 2016 - Matrimoni e altre follie di L. Muscardin
- 2013 - The Borgias 3 di M. Huseiyn
- 2010 - Romanzo Criminale 2 - La serie - di S. Sollima
- 2010 - Ho sposato uno sbirro di A. Barzini
- 2009 - Boris III Serie di D. Marengo
- 2009 - Preferisco il paradiso di G. Campiotti
- 2009 - Rex III Serie di M. Serafini

THE TRILOGY OF VIOLENCE

Mariella Mehr

Mariella Mehr has written numerous novels, four collections of poetry (in 2014 Einaudi published an anthology of poetry by Mariella Mehr entitled *Ognuno incatenato alla sua ora* [*Everyone chained to their hour*], curated and translated by Anna Ruchat) as well as various theatrical works.

Fandango Libri has purchased the Italian rights to the novels which make up the “trilogy of violence”, and they intend to publish the books, starting in 2018. The publication will be curated by Anna Ruchat, who also handled the first publication of the works in Italy for the publishing house Effigie.

Das kind

If there is a trace of autobiography in this novel, it is not so much in the story that is told, but rather in the way that the characters interact, and in particular in the primary relationship between the child and the world: “The child has no name.” Without a name or a voice, the child adopted in a village, which is also nameless, is the hard core, the stone nucleus of this novel. We are in a situation of repeated abuse, where physical and psychological violence is the only dynamic element capable of provoking occasional contact between victims and torturers. The roles are exchanged and at times it almost seems as if the child, with her bitter and resistant presence, is able to bring back to the surface a trace of tenderness in a number of those cancelled individuals, and to return to them the movement they have lost. But oppression prevails, the mass sanctimoniousness of the village reabsorbs all attempts to escape from the group, and responds by reinforcing that empty circularity which rejects anything which does not adapt.

Brandzauber

Anna Kreuz is an orderly in a Swiss hotel-nursing home. She has an unhealthy relationship with plants and insects. She is meticulous in her work. The arrival of a new patient which reminds her of a past friendship leads Anna to relive the loving relationship which bound her to a school companion. Little by little we see the emergence of the imaginary or real past story of the tormented bond between the two girls, a Nomad and a Jew, united by their common condition of outcasts. The story is revealed to us through illuminations and sudden images which provide suggestions of what happened, or more precisely of that which the narrator feels to be the truth in a story in which reality and imagination, or nightmare, intertwine, evoked with a crude and fragmented language.

Angeklagt

Accused of murder and arson, Kari Selb battles with the court psychologist to prove, though an unrelenting monologue, the full possession of her faculties, her past and her life. In the heated speech, which brings out both herself and her alter-ego Malik - her other self, the one that acts - Kari Selb gradually develops the fantasies of a serial killer. Without ever falling into the categories of justice and guilt, Kari-Malik plays out the crimes on the stage of her mutilated and eroded mind, thus finding confirmation of herself, in the moment in which all other identity is denied her.

Fandango Libri press office

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