



ABRA&CADABRA in collaborazione con



Regione Siciliana
Assessorato Turismo Sport e Spettacolo
Ufficio Speciale per il Cinema e l'Audiovisivo



siciliafilm
commission

sensi
CONTEMPORANEI

LO SCAMBIO

(NAMELESS AUTHORITY)
a film by Salvo Cuccia

produced by Eleonora Cordaro
in collaboration with Gianluca Fernandez

and in collaboration with
Francesco Galvagno ELENKA
BARAERA
Michael Sevholt SHOOT AND POST
Marco Alessi DUGONG

with
FILIPPO LUNA
BARBARA TABITA
PAOLO BRIGUGLIA
MAZIAR FIROUZI
VINCENZO PIRROTTA
TOMMASO CAPORRIMO
SERGIO VESPERTINO
MAURIZIO MAIORANA

with the friendly participation of
ORIO SCADUTO

and with SHAIN FIROUZI ALESSANDRO AGNELLO, ANTONIO
BUSCEMI, FEDERICO CIMO',
GIOVANNI CINTURA, GABRIELE DI CHIARA
93 minutes – Color – 1:2.39 – DCP Dolby 5.1

SHORT SYNOPSIS

Palermo, 1995. A beautiful woman wanders the rooms of a smartly-furnished but barren apartment. In fervent prayer, she clings to the glimmer of hope that a boy kidnapped by the Mafia is still alive. Meanwhile, her husband is obsessed with questioning a young man he suspects conspired with two others killed that morning in the market. It soon becomes evident that his objective is not the pursuit of justice. But on this day the perpetrators of crime will not escape their destiny.

LONG SYNOPSIS

Palermo, 1995. The chief is concerned his wife is not sleeping well. She prays that a boy kidnapped by the Mafia two years earlier will be freed; and imagines his kidnapping has something to do with her inability to bear children. She begs her husband to affirm the boy is still alive. He does so. As he takes off for work, his wife is left brooding – alone in an elegant but barren apartment.

The first task of the day is to pick up a young man the chief suspects of conspiring with two others gunned down that morning in the market. One of the men survived the attack but remains in critical condition when the chief visits the hospital. His driver confers in whispers with the lead physician, as the chief stares out the window at a happy family playing in the garden. Meanwhile, his three brutish associates detain the suspect incommunicado. When the interrogation begins, the young man pleads total ignorance of why he is there.

The driver suggests the suspect might be innocent, but the chief is convinced he is on the right track – that the young man was one of a threesome overheard in a disco in Corleone plotting the murder of the chief's nephew. One of those shot was also the son of a Palermo Mafia member who got out in 1982 and was living in Marseille.

As his mask falls, the chief unleashes his rage in an act of retaliation against the suspect. Its collateral damage spins out of control to engulf his own home.

DIRECTOR'S NOTES

Producing several documentaries for the popular RAI-TV program "We are History," I interviewed judge Alfonso Sabella, who, in the 90s, led a number of successful investigations conducted by the anti-Mafia pool in Palermo that resulted in the arrest of major leaders of the Cosa Nostra. His courage and determination were extremely impressive.

The subject of the film emerged during a number of meetings with Sabella. I resolved to tell the story of three men killed by the Mafia, two of which were

by mistake. Their deaths overturned the commonly held belief that Mafia hits were totally infallible. Those murders and the widely-condemned kidnapping of little Giuseppe Di Matteo backfired against the Mafia, as it had violated its own code of honor - which until then had forbidden the kidnapping or torture of children and reprisals against enemy family members, who were innocent and had never been involved with the Mafia. But their deaths were shrouded in silence and forgotten. My research on those deaths expanded to focus on the case studies and later the emotional lives of their executioners.

We set out to make a film set in the course of a single day, drawing on the facts of character, situation and behavior and going beyond the headlines that appeared at the time. My aim was to probe the depths of hidden nature. I was also interested in shaping a story that develops fissures that, under stress, become cracks that in turn break open to reveal contradictory situations.

Raw criminal records were filled with high drama. My approach was to avoid depicting anything admirable about the lead character, whose public allure was altogether ordinary. As we discover, his demeanor was camouflage for a cold heart; and his life of crime resulted in the most painful unintended consequences, not least of which was his wife's suicide. The man whose case study informed our writing the lead was arrested within a month after the events we depict and is today serving out a life sentence in prison. The Mafia wars of the period shattered domestic life, as immediate family became traitors, many disappeared or escaped, and news reports of suicide appeared regularly.

During the interrogation sequences, we made direct reference to a Palermo Mafia member who fled to Marseille in 1982 during the Second Mafia War, under the scourge of the Corleonesi coalition, which had murdered hundreds of enemy Mafiosi and their relatives. The chief considered them all mortal enemies. In the 90s, a split emerged in the Mafia between those whose industry was violence and perpetrated deadly attacks against the state; and those who preferred to engage in ostensibly legitimate business deals and build up investment portfolios. The chief was in the Corleone faction that held to the use of bombs and weapons. But over time the other faction prevailed, and since then the Sicilian Mafia has been involved mainly in business affairs.

I collaborated on a treatment with writer Marco Alessi and then we wrote the screenplay with Alfonso Sabella and my daughter Federica Cuccia. The dialogue includes local dialect that will be sub-titled for Italian audiences.

We filmed in a style that was clean cut, graphic, and emotionally analytical. Overturning the cliché of sunny Sicily, our characters were filmed under cold northern light. No one in the film calls anyone by name - a device that magnifies the Mafia's extreme code of silence. We kept dialogue and gesture to a minimum to reflect the deep places of solitude people were living in, as well as to suggest that evil resides deep inside their souls.

ABOUT THE DIRECTOR

Salvo Cuccia (Palermo, 14 July 1960) film director and visual artist, applies his eclectic experimentation to video art, performance, and new forms of fiction and documentary. As prolific author, he has created works in all media. He directed documentaries for the RAI program "We are History" and "Store Einstein." His works have been screened at numerous international festivals, including Locarno, Festival dei Popoli, Turin and Mumbai. In 2005, Martin Scorsese presented his documentary "Détour De Seta" at the Tribeca Festival and the Full Frame Documentary Festival. In 2013, his documentary film "Summer 82 When Zappa Came to Sicily" premiered at Venice. "Nameless Authority" is his first feature. His research is now reaching out to new frontiers in augmented reality and narrative film.

ABOUT THE CAST

Filippo Luna graduated in 1992 from the Academy of Ancient Drama at the National School of Classical Theater. On stage, he has appeared under the direction of T. Salmon, S. Sequi, R. Guicciardini, F. Crivelli, V. Pirrotta, P. Carriglio, F. Scaldati, Gebbia/Roccaforte, M. Cuticchio, and C. Collovà. In 2010 he won the National Theater Critics acting prize for the monologue "A Thousand Blue Bubbles" by Salvatore Rizzo, which was also his first directing effort. His feature film debut was in Emanuele Crialese's 2006 "Golden Door." He went back on stage to be directed by Andrea Cardinale, Ficarra e Picone, Donatella Maiorca and Pasquale Scimeca. In 2013 he starred, and was also dialogue coach, in Piazza and Grassadonia's "Salvo," which won an award in the Critics' Week at Cannes. He portrayed Massimo Ciancimino in S. Guzzanti's "La Trattativa," which was premiered at the 2014 Venice Film Festival.

Barbara Tabita is a Sicilian actress who trained at the Umberto Spadaro Drama School of the Teatro Stabile of Catania. After several acting internships in Europe, she made her film debut in 2001. She has played many comic roles in feature films, TV movies, major TV series and mainstream Italian comedy hits, brought to the big screen by the most important directors, such as Pieraccioni, Ficarra and Picone, De Sica, Boldi, Abatantuono and Salemme. Through her career, she has always worked in high-end theater - from classical prose to poetry, from theater songs to experimental works (Living Theater, Albertazzi, Maccarinelli, Corsini, Pugliese, etc.). As a versatile actress with a thousand faces and a thousand souls, she likes switching from drama to comedy to song.

Paolo Briguglia was born in Palermo in 1974 and he graduated from the National Academy of Dramatic Arts Silvio D'Amico. He has played leading roles in some of the most important Italian films in recent years: Enzo Monteleone's "El Alamein – The Line of Fire," for which he won a Golden

Globe for Debut Performance, Marco Tullio Giordana's "One Hundred Steps," Marco Bellocchio's "Good Morning Night," Sergio Rubini's "Our Land," Pupi Avati's "Ma Quando Arrivano Le Ragazze?," and Rocco Papaleo's "Basilicata Coast to Coast." He has also starred in such very successful TV dramas as "Caravaggio," "Il Figlio Della Luna," "Giovanni Falcone," "Era Mio Fratello," and "Il Tunnel Della Libertà." On stage, he has been worked under the direction of Luca Zingaretti, Piero Maccarinelli and Jerome Savary, among others.

Maziar Firouzi was born November 15 1990. Italian-Iranian Firouzi began his theatre career by joining the young actors project in Palermo called "Shakespeare Saved by the Children." He went on to play recurring roles in a number of stage plays between 2003 and 2007. He began his film career working with directors such as Raoul Ruiz, Emma Dante, Marco Bechis and in Sebastiano Riso's first feature, "Darker than Midnight," which premiered at Cannes 2014, Federico Cruciani's "Il ragazzo di vetro" and Gianfranco Cabiddu's "La stoffa dei sogni."

ABOUT THE PRODUCER

Eleonora Cordaro is the soul of the production company Abra&Cadabra, with over twenty years experience in film and television. Productively he focused her career on celebrating the cultural and social heritage of Sicily. Among her most prominent productions are "Summer 82 When Zappa came to Sicily" premiered at the 2013 Venice Film Festival in Venice, and two documentaries for the RAI program "We Are History:" "The Florio from Myth to History" and "Belice 68 Lands in Motion." As producer and filmmaker, she created, among others, the documentary "Hippie Sicily" (Sky Arte HD) and several documentaries for the RAI Educational series "A World in Color".

Abra&Cadabra was founded in 2005 as an independent company producing feature films, documentaries, video art, interactive video installations, products for the promotion and enhancement of culture and the environmental, and for contemporary art and audiovisual experimentation. The company has realized numerous projects for RAI Cinema and RAI Educational for the programs "We are History" and "Store Einstein" on issues of recent history, culture and art, broadcast on RAI 1, RAI 2, RAI 3, the satellite channel RAI Educational 2, RAI History and LA7. The company continues to undertake numerous productions and related activities to promote culture, traditions, and the Sicilian landscape, in collaboration with public and private entities.

CREDITS

story SALVO CUCCIA, MARCO ALESSI

screenplay SALVO CUCCIA, MARCO ALESSI,
ALFONSO SABELLA, FEDERICA CUCCIA

producer ELEONORA CORDARO
in collaboration with GIANLUCA FERNANDEZ

directed by SALVO CUCCIA

cinematography CLARISSA CAPPELLANI

editing LETIZIA CAUDULLO

music DOMENICO SCIAJNO

art director MARCELLO DI CARLO

costumes SAMUELA CIRRONE

general manager GIACOMO IUCULANO

casting CHIARA AGNELLO (UICD)

sound LUCA BERTOLIN

production manager GIOVANNI MARCHESE

assistant director CHRISTIAN BONATESTA

acting coach FEDERICA CUCCIA

a production ABRA&CADABRA in collaboration with RAI CINEMA
with the support of REGIONE SICILIANA – ASSESSORATO TURISMO SPORT
SPETTACOLO – UFFICIO SPECIALE PER IL CINEMA E L'AUDIOVISIVO /
SICILIA FILM COMMISSION, within the Project Sensi Contemporanei

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