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64bitMaffia

A Glendafilm Pictures Production

Written and Directed by Massimo Piva



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SYNOPSIS

RECYCLE is a virtual reality game banned because of the addiction it provokes in the players. For that reason Mafia has great interests in dealing with the connection files allowing people to get into it. But someone has opposite interests and wants to see Recycle blown up.

64BITMAFFIA is a vibrant exploration of several people blackmailing each other in order to sort out Recycle affair. All characters are running on a tin blade wishing to end up on the right side but none of them is really doing anything about that. Massimo Piva interweaves a grand tapestry of universal resonance that hinges on performances from an incredible ensemble. By depicting several different characters at emotional crossroads, 64BITMAFFIA examines how we so often find ourselves captive in past relationships, jobs or whatsoever .

Denni (Stefano Giannotto), is literally in prison and desperately wants to move forward his past virtual relationship with Elena (Nicoletta Drigo) and also give up dodgy jobs for a proper one but is caught in a static loop. Ivan (Ivan Visintin) is fed up with his life and is dealing with mafia to have enough money to leave the country and get a fresh start. Il Greco (Deni Vian) and his gang can't really bother about Recycle but they are also trapped with it. The corrupted Power has the means to make them rush and kill for the game and for the money it involves. Anna (Anna Pezzetta) is the only one that perhaps would be able to end up to the right side of the blade and give up definitely her dirty job.

Filmmaker Massimo Piva blends the depth of the matter with background irony and intentional shallowness, at the end of the movie spectators can't tell if the story has really happened or was just a comic written on the beach on an hot August day.

64BITMAFFIA is written, directed and produced by Massimo Piva. Executive Producer is Glendafilm. The cast includes Stefano Rattin, Marco Barborini, Marco Spadari, Andrea Satta, Alessandro Bressan, Riccardo Finà, Massimo Piva



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PRINCIPAL CAST

Denni Stefano Giannotto

Il Greco Deni Vian

Ivan Ivan Visintin

Anna Anna Pezzetta

Geko Marco Spadari

Mafia boss Andrea Satta

Ado Alessandro Bressan

Agent Stefano Rattin

Dealer Riccardo Finà

Stecca Massimo Piva

Ian Marco Barborini

Elena Nicoletta Drigo



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VOICES

Denni Massimo Piva

Il Greco Enver Basho

Ivan Stefano Piu

Anna Chiara Sogos

Jecko Alex Centron

Mafia Boss Andrea Satta

Ado Alessandro Bressan

Agent Marco Plusigh

Dealer David Rattin

Stecca Massimo Piva

Ian Marco Barborini

Elena Nicoletta Drigo



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CREW

Written and Directed by Massimo Piva

Produced by Glendafilm

Director of Photography Massimo Piva

Deni Vian

Set Photographer Luca Ambrosio

Music Composed by Marco Barborini

Production Designer Giuseppe Marino

Costume Designer Nicoletta Drigo

Music Supervisor Massimo Piva

Casting Massimo Piva

First Assistant Director Stefano Giannotto

Second Assistant Director Roberta Lamia

Production Sound Mixer Massimo Piva

Editor Massimo Piva

Sound Design Massimo Piva



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TECNICAL DETAILS

Country Italy
Language Italian
Subtitles English
Data Issue April 2006
Time 75'
Category Featured Film
Genre Action
Production Format MiniDV
Camera Models Panasonic AG-DVX100 / Others
Media DVD
Projection Flat
Screen 1:85
Sound Stereo



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PRODUCTION NOTES

Written by Giuseppe Marino
Producer, *64bitMaffia*
Glendafilm Pictures
May 2006

In November 2003, Writer-Director Massimo Piva and the Actor-Writer Stefano Giannotto had lunch at Mc Donald's, near Aviano Nato Base in Pordenone, to talk about making a film about virtual reality. The contained nature of the script and production requirements would allow us to move very fast. The idea was to make a very cheap film using people from the street instead of proper actors. People chosen because of the face or just for physical appearance worked very hard. Barely more than two years later, light speed for developing, funding, and completing a picture at those conditions, we are putting the finishing touches on the film.

Massimo's earliest conception of the piece was to look at a moment in the lives of extremely different characters. Massimo seems to me to be particularly interested in those men and women who are caught. Trapped in cages of their own making: past relationships, present relationships, the status of their neuroses, the opportunities that stand in front of them, the opportunities that have been wasted.

The challenge of making an entire movie in segments of two hours shots became our blessing and our curse. All the locations have very limited alteration as well. Only two to four days of work for every actor, but juggling the schedules of many busy Thespians in order to fit them into a very short production period. Only three weeks of shooting, and see what is possible to do in post production with that material, very challenging.

Understanding that we had a wonderful and experienced crew at every level of design and execution on the film, we decided that the movie itself would belong to its makers: every member of the production team, from the production assistants on up, who worked the entire length of the shoot owns a piece of the film. Our sizeable cadre of interns was compensated with weekly "mentorship lunches" chaired by the 64BITMAFFIA key artists.

Taking in 64BITMAFFIA is, we hope, an active experience. Thank you for sharing your time, your energy, your eyes, ears, and souls with us.



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ABOUT THE CAST

Stefano Giannotto/Marco Spadari

Stefano Giannotto born in Pordenone in 1969. During a stage performance at school, in 1981, He met Marco Spadari and thanks to the common passion for cinema, music and acting they soon become really good friends. The first school theatre group is quickly founded with the strong intention to: "meet girls and have a strong reason for bad exams results".

The experience kept going for many interesting years and then, necessarily, stopped. The two friends got separated and started facing new recitative experiences.

Marco began to expose himself with video performances of *De Chirico e le sue nomenclature* while Stefano demonstrated a strong interest for the relativistic *Avant-garde* of the Gorizian theatre of *Vito Cosulich* but he left the laboratory quite soon as well as the world of performing.

Marco had greater fortune and his group produced to an interesting trilogy of short movies ("*without hands*", "*feet*" and "*teeth*") that during the 90's brought him a discreet popularity in the area where He lives.

In 2002, Marco met Massimo Piva, an emergent Italian director, that exposed him his idea for a featured film. When Marco found out Stefano was the main film character said: "This film set is going to last ages..."

Anna Pezzetta

Anna Pezzetta born in Conegliano in the 1977. She Graduated in Architecture at University of Venice (IUAV). Anna is currently living and working as an Architect in Pordenone, where in her beat dresses is leading her composed life.

Anna likes music, preferably 60's music, and cinema. She had never thought to be an actress and when MP asked her to get into the film, She was really surprised. Although She was really frightened holding a gun, her killer interpretation was simply perfect!

Alessandro Bressan

Alessandro Bressan was born in Udine in 1974. At the tender age of 8 the family moved to Pordenone. That provoked a remarkable lack of balance on his nature, as He is used to say: "I don't feel comfortable in neither side of the river and in no place either".

Since He was young he has massacred the own ears with the sound of punk and of Italian hardcore, for that reason He is near total deafness. Art & literature lover, Alessandro likes also the good company of friends and in order to know new friends, He went to University of Ferrara graduating himself in jurisprudence. Shy and sensitive Alessandro has been inexplicably chosen for the part of a gangster in 64bitMaffia.



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Jvan Olek Visintin

Jvan Olek Visintin is an entity still to define its potential. Born far away from its native land, Friuli (Italy), He is now far away from it again, assiduously searching for his identity. Meanwhile years go by and some gray hair come. What Jvan Olek knows for sure, is his incredibly strong passion for music and cinema. That is why He is working out a way to merge his skills into both, writing songs for pictures and also acting as He did in 64bitMaffia. Films with sound track composed and played by Ivan won several independent festivals in Italy. As an actor his pale face helps him interpreting characters such “the sick one” or “beautiful & damned”. Ivan always says: Without considerable makeup, I wouldn’t be able to succeed as the beautiful dead in 64bitMaffia.

Stefano Rattin

Stefano Rattin had his first contact with drama acting when He was eight. The parish priest of Caoria (Trento, Italy) tried without success to convince him to perform as a child who died heroically in order to defend the St. Eucharistic from the violence of evil men. Rattin declined the invite and only many years later fell under the sirens of theatre, grateful of being able to work with Massimo Piva, in a film destined to remain in history.

In the period between these two fundamental moments of his life, He completed primary school, then went to college abroad, in Gratz (Austria), Caoria had just primary school. Always in Austria Rattin studied geology and philosophy at *The University of Gratz*. His working life was carried out in the business of import/export, for various companies, with travels in nearly all European countries and many Africans and Asiatic too. Now Stefano is finally retired and lives in *Roveredo in Piano* (Pordenone) but spends most of the time in his Trullo in Ostuni and during the winter leaves the country for India (Goa). He says: it is beautiful, warm and it has got good fish. In his spare time He is keen to work as an actor for filmmakers, just call him in advance.



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Andrea Satta

Andrea Satta is a teacher assistant, social worker, historian, anthropologist, scribbler . Born with unmistakable Sardinian looks, but, due to his many removals, he lacks the typical Sardinian accent. He was born in a small village, he lives in a small village. Plays and movies were the best friends of his youth, loved in little county cinemas and theatres.

He studied at the University of Bologna from 1988 to 1994, where he met Eugenio Barba's Italian street theatre. He is a Stanislavski's method fan.

He doesn't know why but he is a fanatic of the Middle Ages and many times he got dressed like a medieval paper-maker. He toured through Italy with his Ars Chartaria, the reconstruction of a medieval paper making workshop, attending many important Medieval Festivals.

In the late nineties Satta wrote, adapted and directed plays by ancient Italian drama writers such as Cecco Angiolieri and Folgore da San Giminiano. He directed a little company of young actors in Udine (Teatro Bon, Udine), with whom he also played.

Satta invented games and taught hundred of children, guiding them to a typical representation of themselves, as they liked.

The new age, the third millennium, has brought a change in his interests and, both for work and for fun, he attends creative writing performances and takes diction and acting lessons (all courses run by the Scuola Sperimentale dell'Attore). He has also performed stunts with expert Roberto Magro.

Excellent is his performance as the dead "Mafia boss" in Piva's movie. You can firmly say that he plays at his best when he's dead.



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FILMMAKERS

Massimo Piva
Writer/Director

Massimo Piva was born and raised in Pordenone, Italy. He graduated from The University of Padua with a degree in Electronic Engineering. Upon graduation, Massimo moved to London, England, where He spent a year working in theatres such as Aldwich and Cambrige . Theatre has been very important in Massimo's dialogue concept as a writer but also determined his way to direct films, always very close to the speaking character, almost into it.

Citizen of Pordenone since 1998, Massimo has been active in Pordenone music community, playing and writing songs on his own and alongside Marco Barborini (Kid weird &Combos). He definitely moved into film making in the 2003 after two year at *Scuola di Cinema, Televisione e New Media* (Milan), where He graduated with a degree in directing.

He recently founded the new project: *Glendafilm* (in homage to E.W. Junior) with other Italian independent film-makers. After several shorts Written and Directed like *Il sogno di Riccardo Zwiebelfeind* or *Nonsense noir* joining different festivals all around Europe his production moved to the first featured Film "64bitMaffia".

Massimo is currently working on a new short, *Sull'orlo dell'asta*, as well as completing various new scripts.



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Marco Barborini
Song writer/Actor

Marco Barborini, stage name Barborini, is a musician and a social worker, DJ, political party office manager. He has got fine European look, speaks with a nice Pordenone accent which you can spot even when He is singing in English. Born in a little village, lives in a little village. He likes complaining about the village, but at the end of the day he never moves away.

Barborini is the in charge for the management of the recording studio *Peppino Impastato* (Pordenone).

Since He was a kid, because of his parents, he was surrounded by music, Talking Heads, Tom Waits etc... a childhood among vinyls and tapes first, CDs later. He used to listen to basically everything but Metal. As a consequence He started scratching almost immediately. As soon as He grew up Barborini bought the ESI-32 sampler, then a PC, a guitar and, finally, a microphone. And there you go: the Jimsonweed project (with Massimo Piva) is ready to perform live.

Jimsonweed played live all around Italy for almost two years and made the soundtrack for several films such as *Whisky di via Nikolajewka* (Federico Rizzo) and *Il grande complotto* (Guglielmo Zanette). Soon the band split up and Barborini took up a new project: Kid Weird & The *Combos* (pop/electro/r'n'r), after two years of tuning the band came out with a record: *Kid Weird & the Combos* now on sale in the best record shops. Barborini wrote the soundtrack for the silent film "The unknown" (Tod Browning), melting electric sounds and old-school breaks with the cutting presence of Carolina Zanelli, violoncello. The film tour started in Pordenone (Cinemazero) and ended in Catanzaro at Masciari theater, getting good reviews almost everywhere.

Finally with his friend Marzipan Marzipan from Berlin He performed live as The Naonians, electro-pop duo. The 2005 tour touched Bologna, Berlin, Lubljana, Pordenone.

As a sound technician, He is working for the professional institute *Giuseppe Verdi* (Pordenone) where hundreds of students learn how to manage sound from him.

Seldom, if you pay enough, you can see Barborini as a DJ in parties or events and the rhythm is funk, reggae, dub, old school hip-hop e house.



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Giuseppe Marino

Dialogues/Producer/Actor

Giuseppe Marino was born in Switzerland and therefore understandably prefers the destiny of a stateless person with dangerous Calabrian drifting. In order to cancel that stain, being born Swiss obviously, He spent his adolescence in several parts of Italy. Moving here and there until, Giuseppe ended up in Padua where He went to university (1990/97). In a multiethnic atmosphere, surrounded by large Palestinian and Aabruzzese communities, African and Venetian, He actively joined theatre and several other expressive Arts. In the Experimental project "*Monte Cengio living theater*" fused with appreciable coherence African dances and *Comedy of the Art* in order to insert more new inputs into Goldoni's work and melt new cultural contexts of the bourgeois society.

Later on Giuseppe worked actively as educator, but He did not forget the old passions and involved hordes of children in theatre laboratories and African dance. The encounter with Massimo Piva in the early 2000's have had fundamental importance for his artistic activity, MP independent director understood the physical and athletic qualities of Giuseppe which came out in the skillful interpretation of the dumb hacker and dying in *64bitMaffia*. Currently Marino lives *more uxorio* with a job partner rock-star, and the secretary of a well known notary, it is not uncommon to see live performance acting in their countryside cottage.

Deni Vian

Actor/Director of Photography/Special FX

Deni Vian is a computer designer with a great passion for music and a typical leading wish, coming from his missed success. Born in a suburban area where the buses don't come and when they do they take ages. He debut on stage in the summer ACR camps where, with comic gags and jokes, amused all the kids. The success is unexpected as much as pleasing as much as short. Unfortunately church camps are not a place for shows but stages where the actors are marionettes of a divine design.

Interested in music and shows since He was young, Deni starts DJing in the eighties when with little steps He moved from the decks to the keyboards and the recording studios became his home.

The university years are a sort of a still for his studies but the leading wish is forcing him having a try as a musician, as bartender and as a cube dancer. The city started do be too tight for Deni and with his suitcase always full dreams shared his time between the 3M triangle (Mestre, Maniago and Monfalcone) in order to make the summer hit.... But success is hard to come.

The new millennium arrives and Deni is looking for luck in Milan when, one day, waiting for the Eurostar train has been hired to set an advertisement at the train station. Massimo Piva saw him and thought He was just the right one to be "Il Greco" in his film.



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Q & A WITH MASSIMO PIVA

Q: What inspired you to write this story about these people on the edge and connecting them by a game?

MP: Well, it's hard to say where ideas come from. I mean, I'm certainly always interested in characters who are trapped, who are in a rut, who can't get out of their situation, who can't grow, who can't move away from a person when they're trapped in a relationship. And also I like characters don't exist in real life or at least don't exist in the way films show them. So I decided to melt all together and leave unprofessional actors express them selves. Many Italian directors in the past used normal people instead of actors and found out the power of the character some time was simply that. The game is just the melting factor... could have been something else the important thing is the absurd and static life described with forced triviality almost like a 50's comic. Which at the end really is.

Q: Isn't it "dangerous" talking about mafia in the Italian movie scenario?

MP: Not really... You know Mafia doesn't exist! A part from joking, Mafia it has always been a inspiration pot for films everywhere. Just think about Yakuza in Japan or the Italian one in America and I don't really think any director as never been in danger. Because pictures are not real world and Mafia knows that and I also think they are pretty proud to be represented in films... it gives them popularity.

Q: What are your influences as a writer and filmmaker?

MP: I obviously grew up watching Hollywood pictures. So I have a weakness for American movie style but after childhood I approached several European and Asian filmmakers and Italian ones of course. Names like Kaurismaki and Kitano sound to me like good film in advance, because I know the films have their director style, it doesn't mean great style but always a style. It's like you hear a song and can tell immediately who's singing even if you hadn't heard it before. I did grow up in a household where nothing was more respected than something well written and may be that's the reason because I tried with the film to crop dialogues and screen something unwritable. It was impossible to escape that in any way and that's it.

Q: How much did you spend for the movie?

MP: Right! I'm a bit embarrassed talking about that because the film has been made for very cheap and I don't want people thinking about *64bitMaffia* as a cheap film. Because behind the film there is load of work made for passion and not for money and it is impossible to convert that in Euro or what so ever.



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Q: What about the dubbing? why not ... Direct sound recording?

MP: Well, it has been a sort of must. We found ourselves setting the film in places where recording the sound it would have been too expensive. And also you have to remind that actors weren't professionals so every mistake would have cost us double time. At the end of the day we found out dubbing was the right choice. Usually economical films are sound direct recorded, many time that ends up in low quality sound. In our case that didn't happen and even if it cost more in terms of time, later, the film sound just professional as I wished.

Q: What is your overall passion after your first long movie?

MP: Making this film has been a very hard work and I would say it is time to take a rest. But all that time spent over 64bitMaffia kept me far from any other project, and I really feel uncomfortable about that. I think I'm starting a new project petty soon maybe just a shortcut in order to see if I'm steel good as director. You know in the past two year basically I have been just a video editor or a sound engineer and now it is time to be back the camera again...