



THREE THE MOVIE

There is no truth
There is only perception

Gustave Flaubert



TO RONALD KOSTURI



WITH THE SPONSORSHIP OF



CLUB UNESCO DI UDINE



ENTE FRIULI NEL MONDO

artemodis
PRESENTS

A MOVIE BY
ELISABETTA MINEN

THREE THE MOVIE

A POETIC DISENCHANTMENT

DIRECTED BY
(IN ALPHABETICAL ORDER)
YASSINE MARCO MARROCCU
ELISABETTA MINEN

STORY AND SCREENPLAY
ELISABETTA MINEN

ARTISTIC SUPERVISOR
RONALD KOSTURI

PHOTOGRAPHY
LUCA COASSIN

ORIGINAL MUSIC
ROBERTO SALVALAIO

AUDIO AND VIDEO EDITING
ELISABETTA MINEN

PRODUCED BY
ELISABETTA MINEN

FOR
ARTEMEDIA

MASSIMILIANO GRAZIOLO - ALBERTO TORQUATI - VIVIANNE TRESCHOW
WERNER DI DONATO - SAVERIO INDRIO - CHIARA PAVONI
IVAN SENIN - EDOARDO SQUAZZIN - ALEJANDRO PAITUN FLOCCO
CATERINA ZAMPIERI IN HER FIRST APPARITION AND WITH THE FRIENDLY PARTICIPATION OF LUIGI NARDINI



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ARTEMEDIA PRESENTS A MOVIE BY ELISABETTA MINEN IN ARTEMEDIA PRODUCTION WITH THE PARTICIPATION OF CLAUDIO GREGGIO DI VINO GOTTI FRANK DEL TONDO A POETIC DISENCHANTMENT DIRECTED BY IN ALPHABETICAL ORDER YASSINE MARCO MARROCCU ELISABETTA MINEN
WITH DESIGNER DI DONATO MASSIMILIANO GRAZIOLO SAVERIO INDRIO CHIARA PAVONI ROBERTO TORQUATI VIVIANNE TRESCHOW IVAN SENIN EDOARDO SQUAZZIN ALEJANDRO PAITUN FLOCCO AND CATERINA ZAMPIERI IN HER FIRST APPARITION WITH THE FRIENDLY PARTICIPATION OF LUIGI NARDINI
STORY AND SCREENPLAY ELISABETTA MINEN ARTISTIC SUPERVISOR RONALD KOSTURI ORIGINAL MUSIC COMPOSED AND CONDUCTED BY ROBERTO SALVALAIO ORIGINAL MUSIC PERFORMING MUSICIENS COLLABORATION DIRECTOR OF PHOTOGRAPHY LUCA COASSIN EDITOR YASSINE MARCO MARROCCU ELISABETTA MINEN
COSTUME DESIGNER CHIARA PAVONI HAIR AND MAKEUP ELISABETTA MINEN MUSIC DIRECTOR PAOLO ANTONIO SQUAZZIN MUSIC EDITOR LUCA COASSIN GOWAN TROFELLO FARRU CHENBERG STYLING AND STYLING LUCA COASSIN JONATHAN FERRELLER HAIR STYLING PAOLO FERRELLER
EDITING ASSOCIATE FILIPPO DI PIETRO GREGGIO PETRUZZELLI STEFANO SIOLOTTI COLOR GRADING FILIPPO DI PIETRO GREGGIO PETRUZZELLI SOUNDING AND SOUND LEONARDO RUPACCA CINEMATHEQUE AND MUSIC FILIPPO ZAFFRETTI MUSIC PRODUCED BY ELISABETTA MINEN FOR ARTEMEDIA WWW.ARTEMEDIA.COM

The reconstruction
of the **micro(?)universe**

of illegal immigrants
in the North-East of Italy...

The life of three boys,

the longing for happiness,
the equality of diversity.

The plot leads to philosophical,
visionary, **surreal** dimensions.

It is **poetic disenchantment.**



CAST

MEHDI	MASSIMILIANO GRAZIOLI
PAVEL	ALBERTO TORQUATI
IRENE	VIVIANNE TRESCHOW
THE BLIND MAN	WERNER DI DONATO
THE MISTERIOUS WOMAN	CHIARA PAVONI
MONSIGNOR ANGELO	SAVERIO INDRIIO
NOVICE EDO	IVAN SENIN
OMAR	EDOARDO SGUAZZIN
THE NORTH ANGEL	ALEJANDRO PAITUN FLOCCO

WITH CATERINA ZAMPIERI IN HER FIRST APPARITION
IN THE ROLE OF THE CHILD

AND WITH THE FRIENDLY PARTECIPATION OF LUIGI NARDINI
IN THE ROLE OF FAITHFUL

SYNOPSIS

The number three is everything in this movie. Three and its multiples. Archaic, spiritual, transcendent numbers. Three, Six, Nine. Carriers of wisdom that lead us to the heart of theological monotheisms. Three, the Christian Trinity. Six, the tips of the Star of David, The Jewish Star. Nine, the face of God to the Sufi traditions, according to the Islamic culture. Three stories are intertwined in a land, Friuli, which extends along a triple border. The stories of Irene, a Carnian, Christian girl; Pavel, Ukrainian and jew; Mehdi, Iranian and Muslim.

Udine. A beautiful city, but it's perceived as cold and inhospitable by

aliens. Pavel and Mehdi are illegal immigrants, who share an apartment - and concerns about social matters - in the "ghetto" of Via Roma. In love with Pavel, Irene tries to help them, but her surge of solidarity perhaps goes too far, and she regrets it... Mehdi lives being obsessed with an ancient guilt: his fragile soul is attracted to Evil...

"Above" them, the incarnation of metaphysical realities that rule the existence of men, three antagonists who raise the total number of characters to six. I'm an old blind man, able to see beyond the phenomenal reality: an incarnation of Purgatory, the suffering of men



waiting for a change of status. Monsignor Angelo is Paradise, the spiritual father of Irene, which advises, rebukes, protects ... A mysterious, provocative, sensual, poisonous woman is the Evil, the Hell.

A triad of other figures raises the number of characters to nine: the novice Edo, who takes responsibility for dealing with Pavel's situation; Omar, a false friend who tries to corrupt the integrity of Mehdi; the Angel of the North, a figure originated in the Koranic tradition: it can be seen, sometimes behind the characters. Then, ten, a little girl...

Predestination and moral choice. Two alternatives? Subjection to

freedom of Good or Evil. What will the protagonists choose?

A low-budget independent film, *Three The Movie* is the final cut of the original *Three - Sé - Shalosh* (a trilingual, of course, title, Friulan, Farsi and Hebrew).

Starting with the reconstruction of the micro(?)Universe of illegal immigrants in the Northeast Italy, it opens up philosophical, visionary, surreal dimensions. To speak of equality in diversity. To search for the Same in the Other. It is a poetic disenchantment.



ABOUT THE MOVIE

In a land delimited by three boundaries, Italy, Austria and Slovenia, three stories. There is geometry in their meeting: points, diagonals and sides measure individualities, relations, relationships.

The story takes place in Udine, my beloved and hated city, nearly unknown in terms of cinema, and I bet on the fascination that it might produce...

A story telling about itself, but at the same time many stories of this place and many others. The theme of immigration, why not?, illegals!

The dialogues and silences between cultures, races and different

religions in a city that has always been the scene of invasions and crossroads of ethnic groups and different places (Udine, "city of war"). This story is a tangle of emotions and passions, a whirlpool of events mixed with flashbacks, that such energy has instilled into me that I wrote it, I lived it.

Udine is the main character, a tribute to my land. Its contradictions: locked in a shell, it defends itself but locking in a trap, it moves away, but at the same time makes people approaching like a meeting point, it is opened to foreigners, but it shuts in loneliness...



A loneliness lived like a life line, but a loneliness that actually sinks and makes drown. A new city, observed from the point of view of immigrants, and of a quarter, via Roma, that is closed almost like a *ghetto*.

Three The Movie is what you would call a low-budget, or better, “no budget” film, as it did not secured private financings and public fundings at all. Artemedia had to rely on its own strength, on the qualified support of the Videe, based in Pordenone, which lent it equipment for the shooting and the “moviola”, on the active help of many Friulan companies, which

provided freely locations, costumes, catering services... and last but not least, on the availability of professionals, artists and crew members, who accepted to work for a minimal remuneration.

Elisabetta Minen



ABOUT THE MUSIC

This music was suggested to me by the main characters' temperament, and the relationships between them.

I have highlighted personalities and roles using different styles and compositional techniques.

I tried to give each character a musical attribute (gender), building a musical plot, parallel to the visual texture.

There isn't a dominant main theme, but a varied orchestration allows the audience to recognize the different environments seen in the film earlier.

A sort of polystylism, not enclosed in a single piece of music, but closely

linked to action.

A whole, therefore, logically articulated by the events and emotions expressed by individual actors.

The leitmotiv is not linked to the melody but to the musical instrument assigned to each character, which changes its role in the score, according to the actions of the characters (such as the bassoon for Mehdi, the English horn for the Blind Man, or the violin for Pavel).

I decided to use a theme in the style of Bach, putting emphasis on the combination of the musical instruments, typical of the Baroque era,



not to create copies of other styles, but to weave a storyline that put further light on the relationships between the characters. Tracks sometimes simple, both in style and in musical composition, sometimes rich of timbers and rhythmic combinations, highlight the diversity of characters and actions.

Roberto Salvalaio directing the “Bacau Symphony Orchestra”



CAST BIOGRAPHIES

Mehdi

Massimiliano Grazioli

Massimiliano Grazioli got a BA in acting at the “Civic Academy of Dramatic Arts Nico Pepe” in Udine.

Since 2006 he has performed in several plays collaborating, among others, with the Theater Company “Ca’ Luogo d’Arte”.

He conducts workshops on drama, improvisational theater, expressive reading and effective communication.

As an expert in theatre he works with several educational institutions and leading companies in the health and social sectors.

In 2012 he founded the “Controsenso” Cultural Association where he is engaged in acting and directing activities.



Pavel
Alberto Torquati

Alberto Torquati was born in Palmanova (UD).
He studied acting at the “Civic Academy of Dramatic Art Nico Pepe” in Udine (he was in the same class as Massimiliano Grazioli).
He is a stage actor but as cinematographic actor Torquati is known for *L'amore che cos'è?* by Johnny Dell'Orto (2006), *I colori della gioventù* (2006), *Dante* (2014), *The space between* (2015).
He also appears in many commercials.



Irene
Vivianne Treschow

Vivianne Treschow was born in Sweden. Her father is of Iranian Kurdish descent. Her mother is of Ukrainian descent.

After high school, she studied theater in some Schools of Drama in Stockholm, studying the Meisner method.

In her native country, she played various minor roles in fictions (OP:7, *Brottsvåg*), tv programs (*Sen kväll med Luuk*) and movies (*Fyra nyanser av brunt*).

In Italy she appears in "Pilot" sitcom and in various short film.

She also worked as a presenter for the Carnival of Venice and the Verona Horse Fair.

Her acting credits include numerous advertising spots, dramas and video clips, carried out in several countries.

She speaks Italian, English, Swedish, Russian, French and German.



The blind man
Werner Di Donato

Werner Di Donato lives in Rome, but his native town is Udine. In 1962 he won the National Competition for Young Actors both in acting and in diction.

He worked at the Theatre of Turin, Trieste and Bolzano, where he had worked for five years performing leading roles in the “Tino Buazzelli Theatre Company”, making himself prominent like Arden, Balzac, Brecht, Goldoni, Plauto, Shakespeare player.

From 1970 to 1998 he carried out an intense activity in radio dramas

He has carried out dubbing activities (famous movies by Allen, Besson, Lassenter) for years.

He is member of the CVD, video-dubbers cooperative society.



Monsignor Angelo
Saverio Indrio

After an initial concertistic experience as a classical guitar player, he attended a theatre biennial laboratory with the Gruppo Abeliano in Bari and some theatrical stages with Formigoni, Puppa e McRae. As a stage actor he shines in Wilde's, Beckett's, Cechov's, Fo's, Pirandello's plays. He was directed by P. Quartullo for the cinema and by R. Izzo for the television.

He is a well-known dubber and he lent his voice to a lot of movies in cinema (Ralph Fiennes in *The hurt locker* di K. Bigelow, Oscar 2010) and

animation movies, television serial and animation series and documentaries (*Ulisse il piacere della scoperta*).

In cinema he appears in *Le faremo tanto male* by Pino Quartullo (1998), and in the tv series *Provaci ancora prof* (2005, *Una piccola bestia ferita*) and *Ricomincio da me* (2005)



The mysterious woman

Chiara Pavoni

After having dedicated herself to classical ballet, contemporary dance and jazz, she decided to test herself with other forms of expression, especially with acting. She trained at the School of Drama in Bologna and completed her acting training with Alessandro Fersen, Beatrice Bracco and Leonardo Bragaglia. Along with her acting studies, she completed her training with other interests: she has studied singing with Elizabeth Aubry e Timothy Martin, also attending courses at Popular School of Music "Testaccio" in Rome, and percussions with Stefano Rossini.

Her professional experiences span a variety of fields: she is a theatre and cinema actress, dancer, singer, choreographer and director. She has collaborated, both in theatre and in cinema, with many directors: Ronconi, Manfrè, L. Archibugi, Di Mattia, Schnaas, Martone... In theatre she has taken part in nearly a hundred productions; in independent cinema she is known thanks to her involvement in more than one hundred short films and video clips.



Novizio Edo
Ivan Senin

Born in Moscow (Russia), he studied at the School of Art n. 9 in Budorodsk, where he attended dance, singing, acting, sculpture and painting classes.

Emigrated in Italy, he lived in Trieste where he attended the Accademia Teatrale "Città di Trieste", and became member of the "Fabio Nossal" Choir and of "Cameristi Triestini" Choir.

In Milan he attended and graduated at the Paolo Grassi Academy. As an actor he appeared in *Diverso da chi?* (2009), *Nottetempo* (short

film, 2012), and in the successful series *Gomorra - La serie* (2014), in which he played the role of Russian Vassily.

He also has acted in several plays and commercials.



CREW BIOGRAPHIES

Elisabetta Minen

Story, screenplay, co-direction, audio and video editing, production

Elisabetta Minen was born in Udine, where she attended the University (she graduated in Conservation of Cultural Heritage).

Along with her university studies, she completed her education attending different courses (restoration, photography, graphic designer...).

In the field of visual arts she was employed as photographer, director, video operator, film editor and collaborated on making and editing some videos.

Since 2005 she has tried her hand at film-production and screenplay

writing. In 2008 she got an Italian first level MA in Screenplay Writing at the Faculty of Performing Arts in Gorizia, a detached campus of the University of Udine.

Three The Movie is her first feature film.

In 2009 she founds the Artemedia Audiovisual and Cinematographic Production Society.



Yassine Marco Marroccu
Co-direction

Yassine Marco Marroccu was born in Casablanca, son of an Italian father and a Moroccan mother. He studied in Italy (he was graduated in Science and Multimedia Technologies in Pordenone). He has produced many short movies shown both in competition and out of competition at several film festivals. He works primarily in Morocco where he takes part in several productions (often commercials).

In 2003, he founded the Eclipse Production Company, which provides executive and cultural intermediation services. In 2013 he makes his short *Entropy* (executive production, script and direction).



Ronald Kosturi
Artistic Supervisor

Born in Albania, is an artist, director and playwright who lived and worked in Germany. His plays have been staged in theaters in Cologne. He died prematurely in 2008.



Luca Coassin

Photography

Born in Udine, he graduated at the European Institute of Design Milan-Rome and at the Centro Sperimentale di Cinematografia in Rome. He is very active in Italy and abroad and his professional experience includes many activities.

He has been director of photography in almost one hundred feature films, winning many national and international competitions and festivals.

He worked on over 65 short films, 15 documentaries, many TV advertising spots for RAI and Mediaset channels.

He also has been working as a steadicam operator on nearly 200 video productions.



Roberto Salvalaio

Original music

Roberto Salvalaio began studying music at the Conservatory of Venice in the classes of Organ and Organ Composition, where he got a diploma in Prepolyphonic Music, Experimental Composition, Instruments for Bands and graduated in Orchestra Conducting with full marks.

After studying Principal Composition with the Master B. Coltro, he began to study Orchestra Conducting with the Maestro G. Gouraiev in Moscow, then under the direction of Master O. Balan in Romania and with Carlo M. Giulini at the Accademia Chigiana in Siena.

In September 1995 he won the Second Prize at the International Competition for Orchestra Leaders at Bacau (RO).

In 1998 he directed the Venice Chamber Orchestra and won the First Absolute Prize in the Astor Piazzolla International Competition and the Special Prize of the Busy Music France in Paris.

He performed in China, Mongolia, South Korea, Japan, Russia and in many other countries.

He was a writer of many radio programs for the Rai (Radio Televisione



Italiana), including *Meraviglie Musicali*, and he works as proofreader for the Aldo Pagani Edizioni, on unpublished passages by A. Piazzolla, whose oratorio *El Pueblo lo ven* he performed live for the Romanian National Radio.

Since 2008 he has collaborated as conductor with the Venice Contemporary Music Biennale for the first performance of *Fresco* (for five wind instruments orchestras) by L. Francesconi.

He was invited to direct the National Radio Orchestra of Romania, at

the Festival of Contemporary Music, where he recorded a CD dedicated to the contemporary Romanian composers, under the Patronage of Romanian Culture Minister.

His albums were released by Azzurra Music, Ares, Sico Records, Columbia, Artemedia, Sony and RFR.



SELECTED PRESS

A visual and auditory flight suspended from desire, dream, vibration. A project that tries to draw totality from itself. The hope in which the work was conceived, near a longed-for energetic change, strongly affects the inspiration of directing. Salvalaio's music wonderfully blends with director's images: that's a satisfying combination. I will not ask Mrs Minen what dream she wanted to represent: in my view that's not helpful, the direction of a movie must "be seen for what it is not to for what it would like to say." [...] At "this crossroads" all the stories unfold within deeply influencing "karmic bubbles". Included in a larger project, the role of love, sense of being, sense of death, sense of becoming, sometimes incomprehensible, raises doubts about awareness. Then a place of expression full of nuances, light and shade, joy, feelings, inadequacy, fullness and indeterminacy at the same time, violently imposes itself.

*Three The Movie by Elisabetta Minen is not a small thing but there's so much inspiration to grasp, especially in this new role that finally leaves the viewer free to travel and interpret the movie. Good Job Elisabetta! Collect your energy to impose your dream. - **Weach**, Mymovies.it (★★★★)*

*Cinema makes its way in the beautiful breath of images opening this film that celebrates human beings on the stage of life, the concrete, real and painful existence, that becomes the location of secret and thin events, proclaimed into a vibrant hymn to the show of a timeless and placeless human Comedy. - **Dario Carta**, Cinemalia*

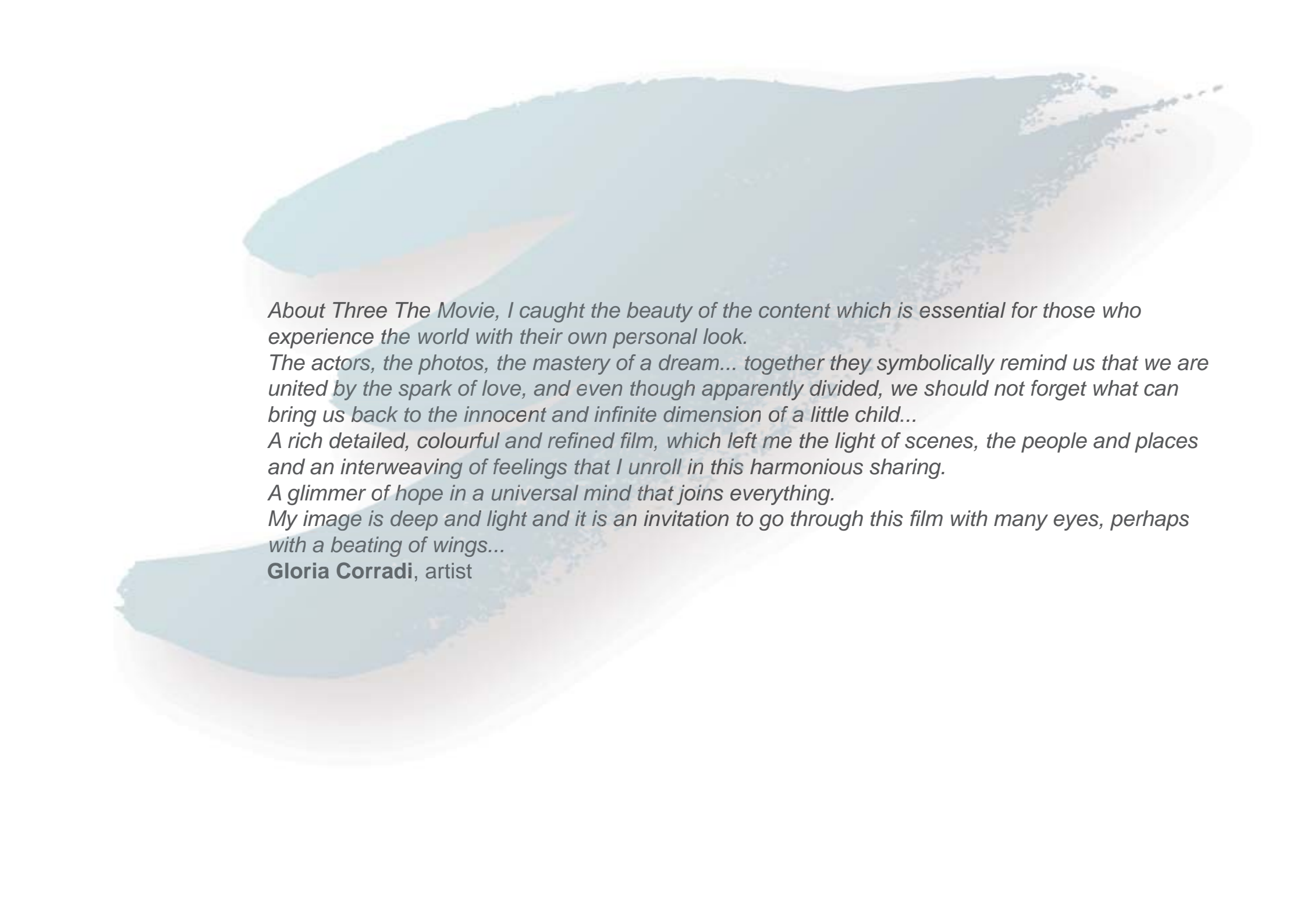
*Creating the set of conflicts and meanings in this film, editing becomes badge of disorder and disharmony. The asynchronous narrative, abrupt transitions, the focus on details and the beauty of music, accurately chosen, perfectly blend. Cinema, like any kind of art, have not necessary to be understood: conscious reflections originate from the most intricate forms of chaos. - **Luisa Colombo**, Film e dvd*

Despite the subtitle, "a poetic disenchantment", Three is a movie looking for reflection, not that kind of poetry that in the art of film very often changes to tediousness. It's a movie talking to human brain, not to heart, in a deliberately complex way [...]. But it is worth allowing you to be captured, to be stimulated to think, it's something that should come naturally, nowadays, and people very often refuse even to take into account instead.

*In a city, Udine, that is always shown quietly, a group of illegal aliens, «destiny's creatures, imaginary beings», appears on the scene and takes the audience on a journey in a very interesting and unprecedented speech about human interpretation of religion. [...] some solutions, even the directorial ones, actually work. [...] special attention is paid to film production which unfortunately can't be easily found in movies having greater financial, technical, marketing and other resources. As I said before, it's an unusual intent for Italian cinema, and this is exactly why it is so important. - **Alberto Cassani**, Cinefile.biz*

Nothing has been left to chance: props, apparently insignificant details, sudden and "irreverent" changes of tune that intentionally ease tensions (as the "It's a happy tree" writing that ties such deep subjects to a childish, carefree and mocking laugh in the last scenes of the movie).[...]

*The ordinary, a chance to find love, to give yourself to others, to open the door and get the wrapping loneliness out, can be scary. Elisabetta Minen, movie director and writer, gives a different, generous interpretation at the edge of synchronicity and not-synchronicity, opening an intercultural dialogue with the inwardness and sensitivity of each of us. - **Anna Piazza**, writer and journalist*



About Three The Movie, I caught the beauty of the content which is essential for those who experience the world with their own personal look.

The actors, the photos, the mastery of a dream... together they symbolically remind us that we are united by the spark of love, and even though apparently divided, we should not forget what can bring us back to the innocent and infinite dimension of a little child...

A rich detailed, colourful and refined film, which left me the light of scenes, the people and places and an interweaving of feelings that I unroll in this harmonious sharing.

A glimmer of hope in a universal mind that joins everything.

My image is deep and light and it is an invitation to go through this film with many eyes, perhaps with a beating of wings...

Gloria Corradi, artist



AWARDS, NOMINEE AND OFFICIAL SELECTIONS





THE OTHER CREDITS OF THE MOVIE

IN HER FIRST APPARITION
CATERINA ZAMPIERI
IN THE ROLE OF THE CHILD

WITH THE FRINDLY
PARTECIPATION
OF LUIGI NARDINI
IN THE ROLE OF FAITHFUL

AND
DAFNE
IN THE ROLE OF DOGCANE TOBIA

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PAOLO ANTONIO SIMIONI

DUBBERS
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PAOLO ANTONIO SIMIONI PAVEL

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- INTERNATIONAL DESIGN
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