

Venice Film Festival
Marcello Mastroianni Award
Jasmine Trinca

Venice Film Festival
Pasinetti Award - Special Mention
Riccardo Scarmacio





IL Grande Sogno

Synopsis

1968, Rome is het toneel van linkse studentenopstanden. De jonge politieman Nicola, tevens gepassioneerd liefhebber van theater, wordt door zijn bureau *undercover* geplaatst als een revolutionair student om zo te infiltreren in de protestbeweging.

Aan de universiteit ontmoet hij Laura, een meisje uit de katholieke Italiaanse bourgeoisie, een briljant studente die droomt van een wereld zonder onrecht, en Libero, de leider van de studentenbeweging die droomt van een revolutie. Ze raken met z'n drieën verweven in een web heftige emoties en Laura moet kiezen tussen twee mannen.

IL GRANDE SOGNO is een meeslepend drama, dat zowel een cruciale periode uit de Italiaanse moderne geschiedenis weergaloos verbeeldt, als ook een universele ode aan de liefde is.

IL GRANDE SOGNO/ Lengte 101 min. / Italië / 2009

Il Grande Sogno wordt in Nederland gedistribueerd door ABC - Cinemien. Voor meer informatie: ABC - Cinemien, Gideon Querido van Frank, gideon@cinemien.nl

Beeldmateriaal kan gedownload worden vanaf: www.cinemien.nl/pers of vanaf www.filmdepot.nl



IL Grande Sogno

Cast

Nicola...	Riccardo Scamarcio
Laura...	Jasmine Trinca
Libero...	Luca Argentero
Domenico...	Massimo Popolizio
Francesca...	Alessandra Acciai
Isabella...	Dajana Roncione
Rosa...	Frederica Vincenti
Giulio...	Marco Brenno
Andrea...	Marco Iermano

Met medewerking van Silvio Orlando
En met Laura Morante in de rol van Maddalena

Crew

Director...	Michele Placido
Screenplay by...	Doriane Leondeff, Angelo Pasquini, Michele Placido
Cinematography...	Arnaldo Catinari
Set decoration...	Francesco Frigeri
Costumes...	Claudio Cordaro
Sound...	Bruno Pupparo
Casting by	Frederico Giorgio Ridolfi
Music by...	Nicola Piovani
Film editing by...	Consuelo Catucci
Produced by...	Pietro Valsecch, Camilla Nesbitt
CO-produced by...	Fabio Conversi

Een Frans-Italiaanse co-productie (Babe Films, Taodue, Studio 37,
in samenwerking met Medusa Film, Apulia Film commission en Canal +



IL Grande Sogno

Michele Placido (regie)

Placido (1946) is naast regisseur ook gevierd acteur en scenarioschrijver. Voor zijn acteerwerk won hij meer dan tien belangrijke filmprijzen, waaronder de Zilveren Beer op het Internationaal filmfestival van Berlijn 1979 voor zijn rol in ERNESTO. Ook zijn scenariowerk viel veelvuldig in de prijzen. Zo won hij in 2006 zijn vierde Premi David di Donatello voor het script van ROMANZO CRIMINALE. Bij het grote publiek in Nederland is Placido bekend als commissaris Corrado Cattani in de maffiaserie *La piovra*.

Filmografie als regisseur

2010	Il Grande Sogno
2005	Romanzo Criminale
2004	Ovunque Sei
2002	Un viaggio chiamato amore
1997	Del perduto amore
1995	Un eroe borghese
1992	Le amiche del cuore
1989	Pummaro

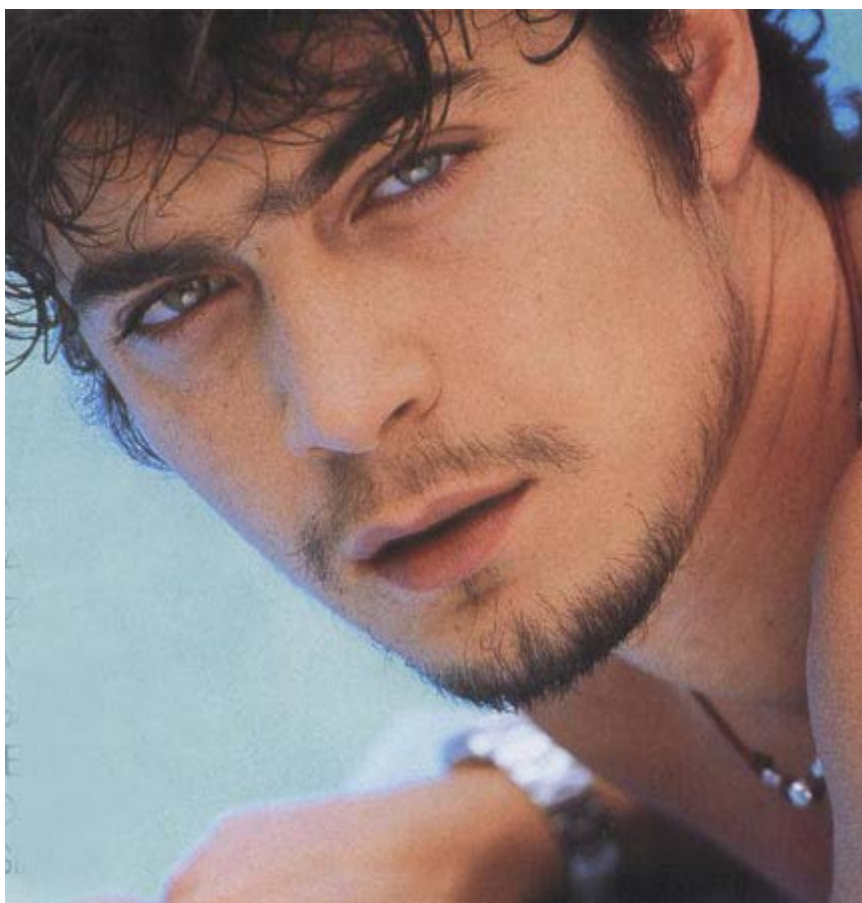
IL Grande Sogno

Riccardo Scamarcio

Op aanraden van een vriend besluit Riccardo Scamarcio (1979) begin jaren '90, na zijn studie aan de Nationale Filmschool, naar Rome te vertrekken. Daar speelt hij aan de zijde van enkele grote Italiaanse acteurs in televisiefilms tot hij in 2003 opgemerkt wordt door regisseur Marco Tullio Giordana, die hem een rol aanbiedt in LA MEGLIO GIOVENTÙ. In datzelfde jaar speelt hij ook mee in TRE METRI SOPRA IL CIELO - de film die symbool is komen te staan voor de nieuwe generatie Italiaanse acteurs, zoals ook Kim Rossi Stuart. Hij speelt daarna in de ene na de andere Italiaanse film, wat hem tot één van de meest gevraagde acteurs in Italië maakt. Parallel aan zijn filmcarrière bouwt Scamarcio ook een carrière op op de planken en is hij te zien in verschillende videoclipps en televisiefilms. Hij mocht al verscheidene nationale prijzen in ontvangst nemen. In 2011 is hij te zien in twee films van ABC – Cinemien: MINE VAGANTI en IL GRANDE SOGNO.

Filmografie

- 2010** Il Grande Sogno
La prima linea
Mine vaganti
Verso l'Eden
- 2008** Italians
Colpo d'occhio
- 2007** Mio fratello è figlio unico
Go Go Tales
Prova a volare
- 2006** Manuale d'amore 2
Ho Voglia Di Te



- 2005** L'uomo perfetto
Texas
Romanzo criminale
- 2004** Tre metri sopra il cielo
L'odore del sangue
- 2003** La meglio gioventù
Ora o mai più





IL Grande Sogno

Jasmine Trinca

Trinca (1981) haar carrière begon in 2001 toen ze in Nanni Moretti's film *La stanza del figlio* de rol van Irene speelde. Voor die rol kreeg ze de Guglielmo Biraghi prijs voor het beste talent van het jaar. In 2004 won ze de Italiaanse filmprijs Nastro d'Argento voor beste actrice voor haar rol als Giorgia in *La meglio gioventù*. In 2006 speelde Trinca weer samen met Moretti, nu in de controversiële film *Il caimano*, die gedeeltelijk draait om de grillen van Silvio Berlusconi. Opvallend is dat ze nooit naar de toneelschool is geweest. Trinca studeerde archeologie en kunstgeschiedenis.

Filmografie

2010	<i>Il Grande Sogno</i>
2009	<i>Ultimatum</i>
2007	<i>Piano, Solo</i>
2006	<i>Il caimano</i>
2005	<i>Manuale d'Amore</i> <i>Romanzo criminale</i>
2003	<i>La meglio gioventù</i>
2001	<i>La stanza del figlio</i>



IL Grande Sogno

Luca Argentero

Argentero (1978) werd wereldberoemd door deel te nemen aan de derde editie van Big Brother, waarp hij prompt model werd. In 2005 debuteerde hij als acteur in de tv-serie *Carabinieri* en in 2006 debuteerde hij door met de opzienbarende korte film IL QUATRO SESSO. In datzelfde jaar brak hij door met A CASA NOSTRO, geregisseerd door Francesca Comencini en in 2007 met SATURNO CONTRO. In DIVERSO DA CHI?, geregisseerd door Umberto Carteni, speelde Argento een man die met zijn homoseksualiteit worstelt en ontving hiervoor de prestigieuze David di Donatello voor beste acteur



- 2010** Il Grande Sogno
- 2009** Diverso da chi?
- 2008** olo un padre
- 2007** Lezioni di Cioccolato
Saturno contro
- 2006** A casa nostro
Il quattro sesso

SCREENDAILY

The revolution is photo-shopped into a glossy coming-of-age melodrama in Italian actor-director Michele Placido's long-gestating semi-autobiographical film set against the student and workers' protest movement that erupted in Italy in 1968 and 1969. Placido delivers a well-packaged commercial prestige item with decent dramatic traction and few rough edges which is a good fit with the style of production company and Italian distributor Medusa, even if he takes few artistic risks here.

There's little here that's fresh or original; even the occasional use of 'edgy' handheld camerawork

Placido's approach is not without potential box-office pitfalls. Those who lived through the events recounted in the film may resent the director's airbrushed view of history, and younger generations potentially attracted by hot young leads Riccardo Scamarcio, Luca Argentero and Jasmine Trinca could be put off by the association of '68 with parental nostalgia trips.

Still, Medusa should notch up decent results at the more highbrow end of the multiplex spectrum at home. International sales are a different story. Though it covers some of the same historical ground, *Il Grande Sogno* (literally 'The Big Dream') lacks the quirky, rangy appeal and original story structure of Marco Tullio Giordana's *The Best of Youth*, and may struggle to disembark in more than a handful of territories outside of co-production partner France.

Good-looking cop Nicola (Scamaracio) really wants to be an actor—so his superiors decide he's perfect for undercover work, and send him in to a university faculty which is being occupied by Catholic social activist Laura (Trinca) with a bunch of other revolutionaries—including Libero (Argentero), a fiery student Communist who is one of the ringleaders of the protest.

A triangle is soon established as Laura falls for the womanising Libero but also leaves the door open for Nicola, who passes himself off as a fellow student and begins to dutifully court the bespectacled beauty.

All three leads—especially the ever-watchable Trinca—put in committed performances, and if the cliché-ridden script plays out with a reasonably potent dramatic charge, it's largely thanks to them. But there's little here that's fresh or original; even the occasional use of 'edgy' handheld camerawork, desaturated stock and archive-style footage adds little depth, acting more as a dutiful nod to prevailing cinematic fashions.

The production and costume design—all Vespas and v-necks—are pleasing to the eye, though, and the soundtrack of late sixties Italian and US rock and pop classics will appeal to nostalgics.



Michele Placido's "Il grande sogno," a semi-autobiographical '68 student-protest movie with Riccardo Scamarcio in the Louis Garrel role, lacks the strong stamp of either Bertolucci or Garrel pere. Instead, it turns the idealistic youngers' call for radical change into a safely middlebrow, intermittently involving meller that impresses most in the sections furthest from Placido's own experience. Less accomplished than "Crime Novel," his previous take on recent Italo history, this pricey historical re-creation with a sexy young cast should nonetheless do OK biz locally and raise a few placards in other Euro territories.

Whereas Philippe Garrel's "Regular Lovers" bowed to the French New Wave and derived its power from its intent gaze, and Bertolucci's "The Dreamers" carefully undermined its perfume-ad aesthetics with a subversive streak, "Il grande sogno" lacks any bigger idea beyond telling the story of a love triangle of sorts against the backdrop of the student-led 1968 occupation of the U. of Rome. Though well-respected as a thesp, Placido's directorial efforts ("Wherever You Are," "A Journey Called Love") have always had an unhealthy dependence on the quality of the writing.

Local heartthrob Scamarcio ("Eden Is West") -- like Placido, from the southern province of Apulia -- stars as Nicola, a young cop who, because he is also an aspiring actor, is asked to infiltrate the student meetings at the occupied university.

Something of a ladies man with a pad in a hotel-cum-brothel, Nicola is egged on by his colleagues to hit on Laura (Jasmine Trinca), a bespectacled gal from a traditional Catholic family who is slowly coming into her own as one of the student leaders.

Her male equivalent (though far from Catholic) is the aptly named Libero (literally "Free," played by Luca Argentero). The handsome northerner asks Laura out for a pizza but he also has a g.f., which leads her directly into Nicola's arms, despite the fact she has a family-sanctioned fiance herself.

Placido, who co-authored the screenplay, spends a lot of time with Nicola, who is inspired by his own time as a youthful cop and his decision to abandon the police force in the late '60s, when he found himself sympathizing with the students. Crucially, he was also offered a life-changing chance to study at the Roman Drama Academy.

But Scamarcio's portrayal of the theater addict who seems clueless about politics --a conceit that rings false in a country where everything is politicized -- remains largely lifeless. The thesp may have Louis Garrel's eyes and brooding sensuality, but he doesn't have his acting chops.

Much more interesting (and less often explored onscreen) are the dynamics in Laura's bourgeois Catholic family, on the brink of disintegration when the tumultuous period washes over them. The pic's portrayal of a religious family trying to navigate radical sociopolitical change while trying to remain a coherent unit is surprisingly sensitive and refrains from simply vilifying the Church or the parents' attitudes.

The moving, melodramatic finale derives much of its power from the carefully laid groundwork for this part of the narrative. Trinca ("The Best of Youth") brings the necessary groundedness to Laura, while Marco Iermano, who plays one of her younger brothers, proves he's more than just a pretty face in a tricky part. Argentero makes the most of an underwritten role.

Pic's hefty \$14.5 million budget is most evident in the large crowd scenes, though they provide little narrative value. As in "Crime Novel," Placido splices in archival footage to suggest the wider historical context, and unnecessarily adds some verite-inspired, grainy handheld lensing (some of it in black-and-white), which only throws into relief how well-lit and impeccably designed the rest of the film is. Nicola Piovani's score is serviceable.

Boyd van Hoeij