



Sunday, November 23 - 20.30 (official screening) - Greenwich Village 1
(at the end of the screening, the authors will meet the audience)
Monday, November 24 - 12.30 - Greenwich Village 1
Tuesday, November 25 - 16.30 - Cinema Nazionale 1

USO IMPROPRIO (UNAUTHORIZED USE)

a film by **Luca Gasparini** and **Alberto Masi**

a **Vivo film** production
with **Luca Gasparini** and **Alberto Masi**

sound **Alessio Costantino** and **Alessandro Bianchi**
original music by **Francesco Gatti**
cinematography **Pablo Pinedo Bovéda** and **Alberto Masi**
produced by **Francesca Zanza** for **Vivo film**
written, edited and directed by **Luca Gasparini** and **Alberto Masi**

Italy, 71', colour and b/w, HDV, Beta Digital 16/9
© 2008 **Vivo film, Luca Gasparini, Alberto Masi**

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THE FILM

And most important, let them believe in themselves, let them be helpless like children, because weakness is a great thing, and strength is nothing. When a man is just born, he is weak and flexible, when he dies, he is hard and insensitive. When a tree is growing, it's tender and pliant, but when it's dry and hard, it dies. Hardness and strength are death's companions.

Pliancy and weakness are expressions of the freshness of being.

Because what has hardened will never win.

Andrej Tarkovskij

Uso improprio is an autobiographical story narrated in the first person. It touches upon some sensitive issues concerning current political affairs and the tensions that are increasingly running through the social fabric of our country. Luca, one of the two creators of this film, decides on the verge of his fiftieth birthday to re-explore an old passion for rugby he had in his youth. He starts training with the All Reds, the team put together by the kids from Acrobax, which is a squatted social club housed in Rome's abandoned dog track. While the months go by, Luca discovers the thousand activities and the different souls living in that place. In doing so, he unexpectedly experiences two tragedies from up close: the deaths of Antonio and Renato, two of the Acrobax kids, in the span of less than eight months. Antonio lost his life in an accident while making a delivery in his job as a courier. Renato was killed on a summer's evening as a result, according to the Civitavecchia Court's First Degree Ruling, of the degeneration of a meaningless argument, and according to relatives, friends and witnesses, of a political assault. It is a film that uses the differences between two generations as a launching pad for reflection. It is an invitation to discuss the value of sports and getting along, housing problems, the precarious nature of jobs, violence and the refuse to resort to it.

Upon seeing the first footage from the film, intimate and light-hearted images, always problematic, but also funny, of a group of kids struggling with job and housing issues, dealing with the rollercoaster results of their newborn rugby team flashed on screen. The idea was to suspend all prejudices and openly explore an area of the city. Acrobax became a launching pad for reflections on gaming and sports and a lens through which to report on the precarious nature of urban living.

We hadn't fully understood the nature of the relationship between Acrobax and the territory which it is forced to contend with daily. The fact remains that the tone and issues upon which we intended to build this film were compromised by an abrupt digression: an investigation into Antonio's death and Renato's assassination... The occurrence of ferocious acts which we believe, even beyond the film, must continue to be investigated.

Vivo film, November 2008

BIOFILMOGRAPHIES

LUCA GASPARINI

Was born in Bergamo in 1958. After graduating in History of Cinema, he has lived and worked in Turin and in Bari. Nowadays he lives in Rome. Film editor, he has worked, among the others, with Guido Chiesa, Daniele Gaglianone, Daria Menozzi, Giovanna Taviani, Davide Ferrario, Daniele Vicari, Vincenzo Marra. He has taught at the Centro Sperimentale di Cinematografia and is Member of the Accademia del Cinema Italiano. As a director he has realised the following documentary films:

2005 - *Al momento giusto. Scuola popolare di musica di Testaccio*, dvcam, colour, 80'; produced by Zaroff Film with Gianluca Arcopinto

2001 - *Passano i soldati*, dvcam/super8, colour, 57'; produced by Indigo Film

1999 - *Bajram*, co directed with Daniele Vicari; betacam, colour, 22'; produced by Intelfilm

1989 - *Tempi moderni. CCCP Fedeli alla linea*, betacam, colour, 45'; produced Trans Tv Bari and Luca Gasparini

1985 - *Orizzonti di gloria*, co directed with Luca Pastore; betacam, colour, 21'

ALBERTO MASI

Born in Bologna in 1977, he lives in Rome since 2006, where he is about to get his Degree in editing at the Centro Sperimentale di Cinematografia.

As an editor he has recently edited two episodes of the TV series directed by Guido Chiesa, ***Quo vadis, baby?*** He has edited also documentaries and short films by Olivo Barbieri, Paolo Berni, Alessandro Capitani, Dario Iurilli, Alberto Mascia, Dorino Minguzzi, Nicola Nocella, Ivan Silvestrini, Enrico Verra, Debora Vrizzi.

In 2005 he has co directed with Renato Gagliano and Davide Pernicano the documentary film ***Il manuale del giovane zombie***.



Vivo film, was founded by Gregorio Paonessa and Marta Donzelli at the beginning of 2004. It is an independent production and distribution company of art-house documentary films. In summer 2008 Vivo film was in Locarno with Nelo Risi's film, *Possibili rapporti. Due poeti, due voci* [*Possible Meetings. Two Poets, two Voices*] and the whole *Confini d'Europa* [*Borders of Europe*] series, by Corso Salani, whom the Festival has dedicated a retrospective to. Moreover, Pippo Mezzapesa's film, *Pinuccio Lovero. Sogno di una morte di mezza estate* [*Pinuccio Lovero. A Midsummer Death's Dream*] has been presented in Venice Film Festival as the final event for the Critics' Week. Mezzapesa's work will also be presented in competition at the end of November at the Amsterdam's Idfa. In 2007 Vivo film has been awarded the David di Donatello for Daniele Vicari's *Il mio paese* [*My Country*], and the Pardo d'Oro – Special Jury Prize / Filmmakers of the Present Competition at 60th Locarno Film Festival for Corso's Salani *Imatra*.

PRODUZIONI

Armando e la politica, by Chiara Malta, produced with Sacrebleu Productions in coproduction with ZDF, in collaboration with Arte, with the support of Centre National de la Cinématographie, Ministère des Affaires étrangères et européennes e Lyon TV (73', Super8-Super16-Digital-Animazioni, 2008). 26° Torino Film Festival, Lo stato delle cose;

Pinuccio Lovero. Sogno di una morte di mezza estate, by Pippo Mezzapesa, coproduced with Makò Show&Tourism and Fanfara Film, with the support of Apulia Film Commission (52', digital, 2008). 65^a Mostra Internazionale d'Arte Cinematografica di Venezia, 23^a Settimana della Critica;

Possibili rapporti. Due poeti, due voci, by Nelo Risi, with the support of the Ministero per i Beni e le Attività Culturali and the Regione del Veneto, 2008 (56', digital); 61° International Film Festival Locarno 2008;

Scemi di guerra, by Enrico Verra, for History Channel Italy and RTI, in coproduction with Provincia Autonoma di Trento, 2008 (52', digital);

Confini d'Europa, a series by Corso Salani produced by Vivo film in collaboration with Rai Tre - Fuori Orario, (digital, 52' six episodes, 2006-2007); The third episode of the series, *Imatra*, received the **Special Jury Prize – Filmmakers of the Present Competition - at the 60° International Film Festival Locarno 2007**;

Vincenzo Cerami legge Le mille e una notte, television director Giovanni Ribet, a production for Rai Due Palcoscenico in collaboration with Donzelli editore, 2007 (70', digital);

Il mio paese, by Daniele Vicari, with the support of Associazione Centenario CGIL, and in collaboration with RAI Cinema, 2006 (113', 35mm); 63^a Mostra Internazionale d'Arte Cinematografica di Venezia; David di Donatello 2007 (Best documentary-film);

Scorretto, by Marco Presta and Fabio Toncelli, with Marco Presta and Chiara Noschese, television director Giovanni Ribet, executive production for Rai Due Palcoscenico, 2006 (90', digital);

L'ultima Utopia. La televisione secondo Rossellini, by Jean-Louis Comolli, in coproduction with Ina, Istituto Luce and Rai Trade, 2006 (90', digital); Cinéma du Réel, Parigi 2006;

Stessa spiaggia stesso mare, by Guido Chiesa, for History Channel Italy, with the support of Regione Emilia-Romagna, 2006 (52', digital);

Il cuore del soldatino, by Guido Chiesa (2007, 15', digital), Bellaria Film Festival Anteprema Doc 2007, Arcipelago Festival Internazionale di Cortometraggi e Nuove Immagini 2007;

Tracce, by Corso Salani (2007, 13', digital), Bellaria Film Festival Anteprema 2007;

Giorni in prova. Emilio Rentocchini poeta a Sassuolo, by Daria Menozzi, with the support of Regione Emilia-Romagna, 2006 (76', digital); Festival dei Popoli di Firenze 2006;
Papervision #1 Chiara Carrer, by Elisabetta Lodoli, 2006 (25', digital); Festival di Palazzo Venezia, Art Doc Fest, Roma 2006;
Radio Clandestina, by and with Ascanio Celestini, television director Daria Menozzi, executive production for Rai Due Palcoscenico, 2004 (80', digital);
Site specific_Roma 04, a film by Olivo Barbieri, 2004 (12', 35mm); Festival Internazionale di Fotografia di Roma (2004); Locarno Film Festival 2004; Festival du Cinéma Méditerranéen Montpellier 2004; International Film Festival Rotterdam 2005; International Brooklyn Film Festival 2005; Toronto International Film Festival 2005; Hong Kong International Film Festival 2006; Jenjou International Film Festival 2006.

IN PRODUZIONE

Con la furia di un ragazzo. Un ritratto di Bruno Trentin, by Franco Giraldi, a coproduction Fondazione Di Vittorio, Aamod, Vivo film (52' e 90' Digital 2008)
Le quattro volte, (*The four times*) a film by Michelangelo Frammartino, (85', 35 mm), in coproduction with Invisibile Film, Istituto Luce and Ventura Film;
The Mirror, by David Christensen, in coproduction with Agitprop Films and The Documentary Channel Canada, (90', digital);

DISTRIBUZIONE

Elle s'appelle sabine (*Her name is Sabine*) by Sandrine Bonnaire, produced by Mosaïque Films, Francia
Le cinéma passe à table by Anne Andreu, a CinéTévé production with the collaboration of TSR - RTBF - BETV and Centre National de la Cinématographie;
Several titles by the Danish Director **Jørgen Leth**.
