

THE REPAIRMAN

A FILM BY PAOLO MITTON

Scanio Libertetti, a failed engineer who earns a living repairing coffee machines, attends a speed awareness course in a small provincial town in the hills of Northern Italy.

When asked to explain the circumstances that led to his speeding fine, he rewinds a little too far...launching into a story as long as a film about his life over the past year. Enter the childhood friends who are always so ready to criticise him; the uncle who's constantly encouraging him to sort his life out; and the reassuring presence of Helena, a young English girl who's moved to Italy as a consultant in Human Resources and seems to be the only person who understands him. For a while, at least.



DIRECTOR'S STATEMENT

I've always been fascinated by human relationships and how imperfect they are.

It is for this reason that I chose Scanio as protagonist of 'The Repairman', a person who is so out of touch with the world that he breeds imperfection wherever he goes: because he's old-fashioned, in a world that hasn't been waiting for him; because he works in repairs, in a world that prefers to upgrade to the latest model; because he's slow and likes to do things properly, in a world where crossing the line first is all that matters.

I could have chosen to set the film in a big city, hoping to magnify the juxtaposition between the protagonist and the modernity that surrounds him. But life is even more frantic in the provinces, as they rush to play catch up with the cities, and the small hill towns of The Langhe offer an even starker contrast to Scanio's outmoded attitude.

Precisely because perfection does not exist, I have tried not to take sides with any character in particular: nobody comes out on top. The decision to limit camera movement offers the viewer the freedom to identify with whichever character they feel most drawn to in any given moment. Of course, it can't be overlooked that the story is narrated in the first person by Scanio, and that the images are presented as if they have emerged from his memories. However, he does not try to paint himself as the victim of a world that he could easily claim is pitted against him. On the contrary, he experiences an almost perverse pleasure in presenting situations at face value; at times he even colours them with a tinge of exaggeration, leaving them suspended between the plausible and the imaginary, as if, by heightening our misadventures to the point of rendering them laughable, we gain a refreshing perspective on the challenges of the human condition.



DIRECTOR

Paolo Mitton was born and raised in Italy, but shortly after graduating in engineering he moved to Belgium and then to Paris to work for a telecom company. It was in the art-house cinemas of the French capital that he discovered his passion for film and decided to leave a life of switchboards and fibre optic cables behind him.

After a few years in Spain, where he attended brief cinema courses and made his first short films, he moved to London. Whilst earning a living working in visual effects and editing, he never stopped writing and eventually his first feature film "The Repairman" came into being.

CAST

LEADING ACTORS Daniele Savoca (Scanio), Hannah Croft (Helena).

ALSO STARRING Paolo Giangrasso, Fabio Marchisio, Irene Ivaldi, Francesca Porrini, Alessandro Federico, Lorenzo Bartoli, Elena Griseri, Beppe Rosso, Anna Bonasso

SCREENPLAY Paolo Mitton, Francesco Scarrone

DIRECTOR OF PHOTOGRAPHY David Rom

PRODUCTION DESIGN Francesco Boerio

EDITORS Enrico Giovannone, Matteo Paolini

SOUNDTRACK Alan Brunetta, Ricky Mantoan

SOUND RECORDIST and AUDIO EDITOR Mirko Guerra

COLOURIST G. Peloso, PostFactory, Londra (UK)

VISUAL EFFECTS UK M. Fabbro, A. Sicilia, J. Arteman, M. Tudor-Williams, Fabio Zaveti (Analog Studio, Londra, UK)

COUNTRIES of PRODUCTIONS Italy - UK, 2013

DURATION 89 minuti, **LANGUAGE** ITA, **Sub** Eng

COSTUME and MAKE UP: Anna Filosa

SHOOTING FORMAT Redcode Raw, Colore

SCREENING RATIO 1.85

AUDIO FORMAT Dolby SRD

SURROUND MIX Alberto Gallo, Vincenzo Schiavo

VISUAL EFFECTS ITALY E. De Palo, J. Landi



WITH



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