



# ITALK OTHERWISE

by  
Cristian Cappucci

production  
**InClouds**

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## TECNICAL INFORMATION

**I Talk Otherwise** - Altrimenti io parlo

by Cristian Cappucci

Italy - Switzerland

2013

HD, color, 114', Dolby Stereo 5.1

original multi-lingual version, subtitled

# FILM CREW

> **directed by:**

Cristian Cappucci

> **screenplay:**

Cristian Cappucci

> **camera:**

Alessio Valori

> **sound:**

Maurizio Argentieri

> **film editing:**

Manuel Donninelli

> **sound effects:**

Maurizio Argentieri e Jan Maio

> **visual effects:**

Manuel Donninelli

> **music:**

Marco Biscarini, Alessandro Cipriani, Daniele Furlati, Jan Maio

> **executive production:**

Maxman COOP

> **production:**

InClouds s.r.l.

# "PEOPLE TALK AS IF THEY HAD ALWAYS TALKED IN THE SAME WAY"

*(Elias Canetti)*

**I Talk Otherwise** is a movie about a journey along the Danube seen from the viewpoint of the river itself. It follows the path from West to East, from the Black Forest to the Black Sea, flowing between the mixtures, the rafts, and the cultural contradictions of the lands crossed by the great river. Conceived as a road-doc movie, it trails the river from its source in Germany, across Austria and some former Communist countries - Slovakia, Hungary, Croatia, Serbia, Bulgaria, Romania – all the way to its mouth in the Black Sea.

The Danube, with its singular and yet multifaceted point of view, a perspective that remarkably reflects its distinctive character, becomes an unambiguous elusive guide which dazzles and leads us through the features and wanders of those places. Despite the sharp dissimilarities of faces, languages and contexts it manages to reconcile seemingly disparate identities and visions.

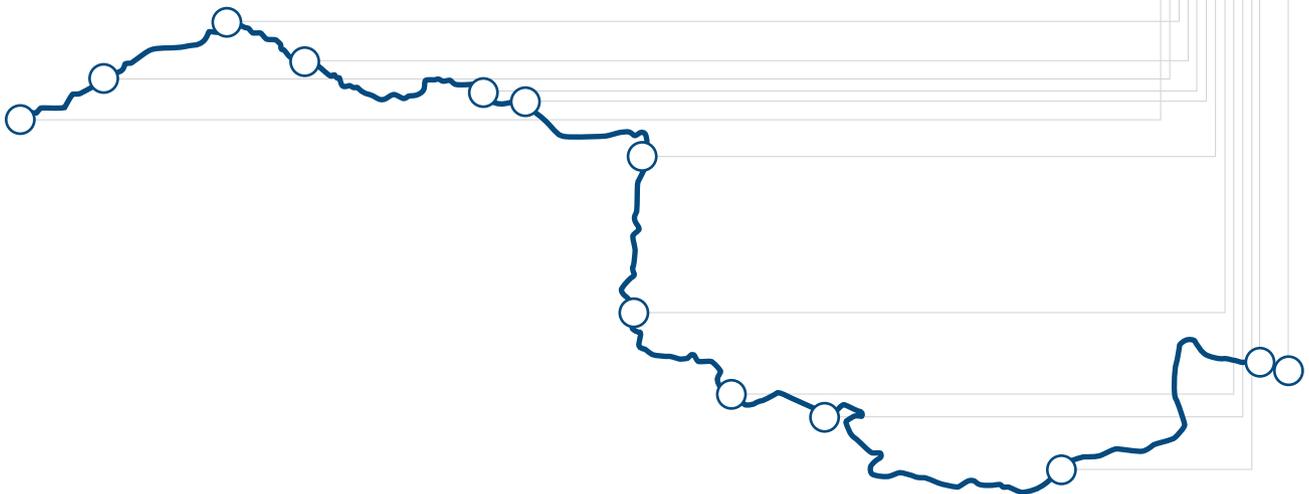
The river reaches and then deserts all the characters who find themselves reflected, in all their sensitivity, in its universally designating mirror. Flora, fauna and architecture play a crucial role, assuming strong symbolic value. The changing seasons – summer, autumn, winter, each with its own chromatic horizons – represent an allegoric emblem of the journey taken between the spiraling ideals of the modern man. It is thus possible to perceive, through reminiscences and representations, the metamorphoses that have catalyzed the transition from hegemonic ideologies of the twentieth century to a time rich in signs and technologies.

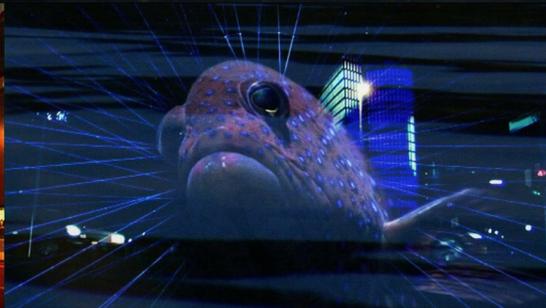
Sounding the traces of tradition in all their reticence, in places where they clash with the arrogant modernity, the river flows towards its future and accompanies us to the discovery of our past. The Black Sea proves to be a return to the origins, a "meta-final" of a backward journey which reveals once again the jagged horizon of contemporaneity.



# THE ITINERARY

- > **the origin loves to hide:** *the dispute of the three springs* - Breg/Brigach/Donau, Black Forest, Germany
- > **water turns into air and then falls:** *in the ascent to the ideals the religions chase each other* - Ulm, Germany
- > **isolated individuals, isolated spaces, isolated thoughts:** *in the mechanics of the modern man* - Regensburg, Germany
- > **universe of stars:** *the show of faith between TV, science and belief* - Passau, Germany
- > **dream maze:** *displaying images from a cab, mesmerized by metropolitan crossroads* - Vienna, Austria
- > **the Iron Curtain:** *the West becomes the East, the horizon behind the border* - Bratislava, Slovakia
- > **the direction of time:** *freedom and illusions between capitalism and communism* - Buda/Pest, Hungary
- > **the decline of memories:** *fire in the Balkans, smoke and shadows from the twentieth century* - Vukovar, Croatia
- > **thoughts born walking:** *past and future in a river of contradictions* - Belgrade, Serbia
- > **the resistance of the water:** *the fate of the current at the Iron Gates* - Djerdap, Serbia
- > **the awakening:** *from fog to fog, the clarity increases* - Ruse/Giurgiu, Bulgaria/Romania
- > **awaiting the mouth:** *one must have faith to live in these places* - Cernavoda/Braila/Tulcea, Romania
- > **the sea is a deception:** *needs and mirages in a desert of water* - Delta/Sulina/Black Sea, Romania





## DIRECTOR'S NOTE

**I Talk Otherwise** seeks to be a snapshot of the twentieth century, a movie that, among other objectives, aims to revisit, in allegorical terms, the social mutations, anthropological attitudes and moral roots of the old and of the new Europe, in order to portray the crisis of modern society. The course of the Danube is a metaphorical trail of a journey to modernity which leads us to indulge in dark and misty waters of the Black Sea, a primordial desert of water from which the horizons of a contemporary man arise.

The title itself is a clear allusion to the fact that the river has its own “alternative” way of speaking to us. It points to an allegory in the etymological sense, expressed not by words, but through a viewpoint of the river itself, a unique mirror of different visions, cultures and languages. The presence of the river is revealed through its function of an authentic “spy-eye”, a subjective vision which begins in the West and gradually discovers the East, merging with it in a Mêlée with our identities.

The viewpoint of the river is recreated through directing solutions and visual techniques that allow to frequently vary the timbre of representation. Along the journey, the first-person sequences belong each time to a different means of locomotion, up to the point where we embark on a boat and become silent observers whose gaze is blended with that of the Danube itself.

Equally important is the representation of changing seasons: the journey starts in the summer and ends at the Black Sea in early winter, snatching the charm of climatic and environmental changes. Summer sunsets, autumn mists, bird migrations and falling leaves, all play a crucial role in the interaction with thoughts, visions and actions of the characters.

The water, with its derivations or mutations – both morphological and physiognomic - is a bearing element, a latent means of locomotion that gives drive to the movement of people, bikes, cars, buses, trains, planes, horses, balloons, ships, fish, becoming thus a revitalizing agent for a heterogeneity of languages, forces, contexts and ages.

The Danube is deceptive. It is prone to hide in the clouds, behind a mountain, next to a vehicle, or even in someone's words. Although everything will be revealed sooner or later, with the commitment or the indifference of those who, with great wit, manage to catch a glimpse of their already sealed destiny: a great sea of water.

*Cristian Cappucci*



# TRANSMEDIA PROJECT

The project was born and is structured as a trans media project. The movie is the starting point of a serial of audiovisual products with original contents spread on several platforms. Each product narrates unpublished and different aspects of the Danubian world.

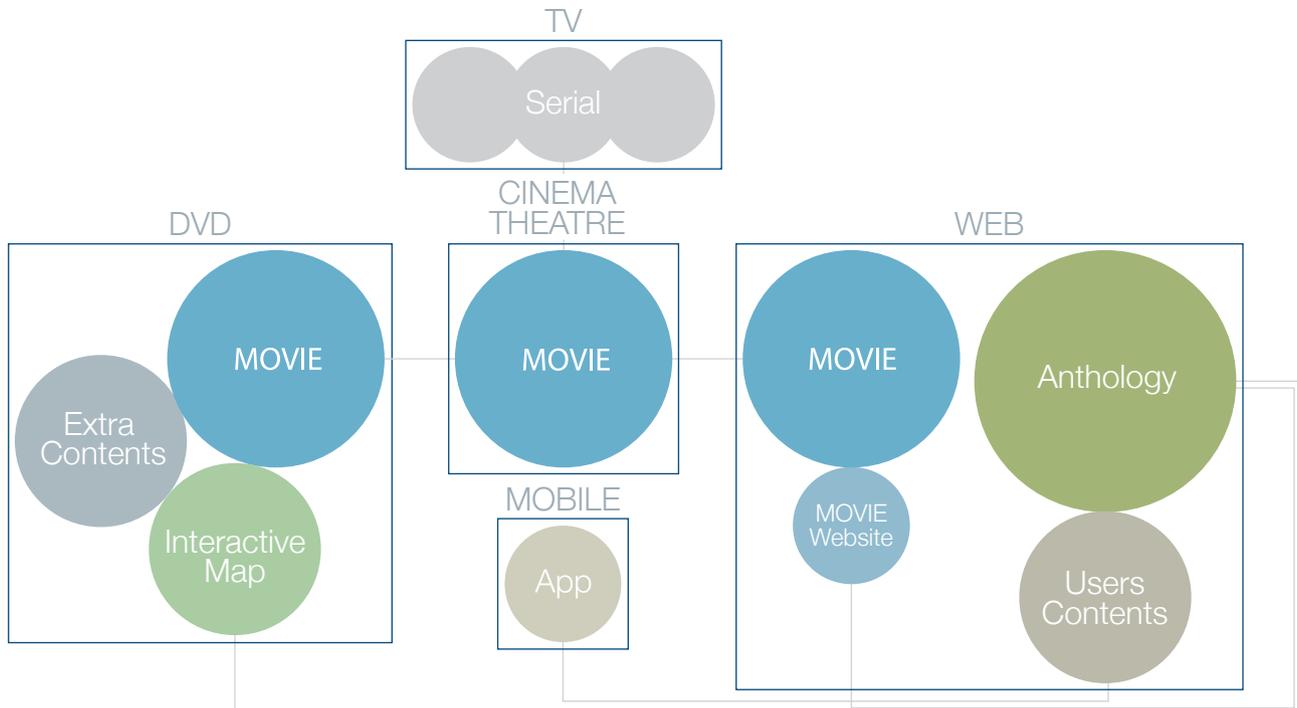
## OUTPUT

> **FILM**, is distributed on several channels.

> **DVD video**, contains the movie, specials contents and an interactive map: a sort of video game enabling the player to discover the places and contexts of the movie.

> **TV serie**, 5 episodes of 52 minutes, deepen the different realities and territorial areas.

> **WEB anthology**, an interactive platform for eclectic travellers. It gathers a core of unpublished media contents, integrated in a personal social network and to mobile apps, with which one can increase the anthology stimulating the User Generated Contents.



# CRISTIAN CAPPUCCI

Born in San Giovanni Rotondo (FG) in 1978, he studied at the University of Bologna, where he collaborated with the semi-otician Paolo Fabbri, for whom he conducted a research on “Empathic identification through cinematic image” at Centre Pompidou in Paris.

In 2000 he had his first practical encounter with the audiovisual language, collaborating on several films, TV shows and commercials as assistant editor to Paolo Sbrango Marzoni.

In 2002 he wrote and directed the movie “Cronaca di un Perditempo” (Chronicles of a Timewaster) – an anti-soap opera in digital format – produced by Digicittà and Maxman and presented at the 60th Venice International Film Festival. Meanwhile, he continued to shoot video clips, commercials and making ofs.

In 2006, together with Vanessa Zanini he founded “Inclouds Production”. **I Talk Otherwise** is his first feature film.

## FILMOGRAPHY

> **Cronaca di un perditempo** (Chronicles of a Timewaster)  
produced by Digicittà and Maxman  
shown at the 60th Venice International Film Festival in 2003

> **Paz!**  
(from the movie Paz! by Renato De Maria)  
produced by ITC movie and Tangram  
Libero Bizzarri Award – section: Italian Doc 2002

> **La finestra rubata** (Stolen Window)  
(from the movie Facing Windows by Ferzan Ozpetek)  
produced by R & C and Maxman  
Special mention at Neapolis 2003

> **Quando erano sinceri...** (When they were honest...)  
(from the movie To Be Honest by Davide Ferrario)  
produced by ITC Movie



# PRODUCER'S NOTE

The making of the movie lasted 7 years, from 2006 to 2013: 4 years of pre-production, shooting and site visits, across 8 countries and including 11 languages. In that period 9000 km were crossed, 400 hours of material shot and 50 hours of footage collected. The post-production was a linguistic research which lasted 3 years and included editing, composing, translations, sound design, and music.

The initial development phase (authorial research, documentation gathering and on-the-spot investigation) has allowed us to create an extensive network of partners (international organizations, public institutions, companies and private citizens) who have contributed to the production of the movie and are supporting its dissemination.

## PARTNERS



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by  
Cristian Cappucci