



verso est

a film by **Laura Angiulli**

[Eastwards]



Il Teatro coop. produzioni

in collaboration with
 Ministero per i Beni e
 le Attività Culturali
 Regione Campania
 Provincia di Lecce – Istituto
 di Culture Mediterranee
 Fondazione Banco di Napoli
 IMAIE

file materials
 Radiotelevizija Bosne i
 Hercegovine

historical advice
ex-Yugoslavia
 Predrag Matvejevic'

special participation
 Hatidza Mehmedovic'
 Chairperson of the Mothers
 of Srebrenica

Film selected for the 65th
 Venice Film Festival

World Premiere



photography
 Cesare Accetta

editing
 Roberto Schiavone

camera operator
 Aldo Chessari
 Alessandro Abate

sound
 Daghi Rondanini

sound editor
 Sandro Peticca
 Giuseppe D'Amato

mix audio
 Marco Saitta

with
 Predrag Matvejevic'
 Hatidza Mehmedovic'

Alessandra D'Elia
 Zehra Deovic'
 Diana Hobel
 Frederique Loliée
 Minka Muftic'
 Adis Oric'
 Antonio Pennarella

the youngs
 Giulia Renzi
 Sita Vrhunc

and
 Alija Aljovic'
 Mirsad Eleuzi
 Edo Husic'
 Ekrem Korda
 Maja Lasic'
 Sandra Perotic'

the conference speakers
 Zlatko Dizdarevic'
 Gradimir Gojer
 Hanifa Kapidzic'
 Nicola Kovac'
 Adil Kulenovic'
 Nada Lovric' Sofranic'
 Ivan Lovrenovic'

Admiral Mahic'
 Behdzet Mesihovic'
 Senadin Musabegovic'
 Marko Orsovic'
 Slavko Santic'
 Zlatho Sevdarevic'
 Mile Stojic'

director assistant
 Lorenza Pensato

editing assistant
 Milko Montesanti

continuity girl
 Doriana Bonora

camera operator assistant
 Luciano Teolis
 Mauro Calanca

help assistant
 Daniele Traettino

stage-hand
 Aurelio Langella

sound technician
 Jasmin Parovac'
 Zeljko Skaric'

interpreters
 Alisa Muminovic'
 Enisa Bukvic'

production
 Rosario Squillace

administration
 Nicola Castaldo

secretaryship
 Simona Iandoli

promotion
 Susy Alaimo

cameras
 ARCODUE
 CINE HD
 Fabrizio Catanzano

light
 Matania Lighting

colour editing
 Marco Mauti

conforming and titles
 Ercole Cosmi

post-production
 MARBEA

verso est

synopsis

[Eastwards]

Eastwards is the result of a long journey.

Bosnia is the focus, with its cumbersome past and its present as much uncertain as controversial. Sarajevo, Mostar, Srebrenica, different solicitations coming out meeting people and their present and past history. Sarajevo is the capital. The memory became its political structure, and lights up consequent opportunities to reflection and debate. Mostar is symbolized by the Old Bridge, heart of a slow beat of a social and political life which fails to heat the peripheral wings of the city still shattered in the reality of ghettos, Croatians and Muslims. And finally Srebrenica, the town of women, the city of pain. 12,000 dead (institutionally they say 8372, but in reality missing people is 4000 more). Every year on 11th of July it takes place the big ceremony for the burying of the hundreds of bodies still found in mass graves newly identified. Hatidza Mehmedovic' is from Srebrenica, she is the main character of the movie. Only she could transmit the emotional charge affecting the director because of her ability to bear mourning (during the genocide of 1995 she lost her only two children, her husband, her brothers, her father).

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Bosnia has its own history in the heart of Europe, in the Balkan peninsula. This old state, criticized in the Middle Ages by Rome and Byzantium, stretches out from the Pannonian plain in the North, to the Adriatic Balkans in the south, bordering the sea. Modest dynasties and minor sovereignties ruled it during a long time. The Bosnian queen, Katarina Kotromanjić, was buried in the Roman church of the Ara Pacis and still rests in peace in Campidoglio.

The Catholic-Orthodox schism brutally shattered churches in this area. In the fracture gap the heresy "bogomila" (dear to God – similar to the Patarians and Albigenses) moved in. The Turkish Empire brought Islam in and in more than four centuries of Ottoman occupation many Slavs converted to it. "Bosnia fell whispering", the old news wrote.

The writer Ivo Andrić, author of *Un pont sulla Drina*, Noble Prize for Literature, has left an intense testimony on a country which once was losing its unity and its history. The differences and the contradictions showing up in earlier times became, after the making of nations, and especially during the II World War, strong and hostile. And left confused often contradictory memories. The Resistance against fascism united many representatives of nationalities, who created an Yugoslavian Federal State and launched a time of peace and prosperity. But after Tito's death the nationalists resumed their subversive, fatal role: more than 200.000 killed in combat, more than 2 million of refugees or exiled, many more were victims of persecution and "ethnic clean" – this is an approximate balance of the war from the early 1990's to today's date.

Today Bosnia is more a State's residue than a real State. It's actually the most destroyed part of what is left of the ex-Yugoslavia. Scenery of a huge and inhuman tragedy, occurred not far from us, in the Balkans, living an "after time" (as the Bosnian writer calls it). Watching the movie with Laura Angiulli *Verso Est* we definitely must stop in its "martyr cities": Sarajevo, which was under siege and bombarded for more than 1350 days by Milosević's Serbs – it's a modern history record which has belonged to Leningrad till now; Mostar, the historical "Old Bridge" city which went through a culturicide at one point, a barbaric destruction and the atrocity of the concentration camps organized by Croats nationalists; and least but not last, the city of Srebrenica (whose name means "silvery") the scene of the largest European genocide after II World War: in a few days more than 8.000 Bosnian Muslim were killed by Karadžić's Serbs nationalists; among the victims there was a Dutch division of ONU trying to ensure "safety" to the citizens of the area...

The grief of people we meet, who have lived through the tragedies still going on, it's often expressed through "articulated silence" full of torment and anxiety, to which the name *Verso Est* tries to give expression.

[Predrag Matvejević]

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Laura Angiulli

[Eastwards]

Laura Angiulli, film-maker and director.
Art direction of the theatre Galleria Toledo.

TATUAGGI

full-length film 35mm, 1997, from *Haute surveillance*
by Jean Genet
54^a Mostra Internazionale di Arte Cinematografica di
Venezia, Premio La scrittura e le immagini 1998, Premio
L'altro sguardo 1998, Premio Italia 2000

ANNA la vita inquieta

video short 35 mm, 2000
Roma Film Festival 2000, Premio Qualità 2000 –
Ministero per i Beni e le Attività Culturali

CANTIERI

video full-length film, 2001

ODINTEATRET

video medium-length film, 2002

SUPERELIOGABBARET

video full-length film, 2004,
Massimo Verdastro – Luca Scarlini

IN MEMORIA

video full-length film, 2005

ESSERE E NON Mirjana e Graziana

video short, 2006

DOVE STA ZAZÀ

video short, 2006
Mario Franco co-direction
Gran Premio della Giuria IMAIE 2007

VERSO EST

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di Venezia

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press

Studio Morabito

tel. +39 0657300827
fax +39 0657300155
info@mimmomorabito.it
www.mimmomorabito.it

dal 26 agosto:
via Sandro Gallo 115
30126 Lido di Venezia
tel. +39 0415265205
mob. +39 334 6678927
fax. +39 0415261081

Mimmo Morabito,
Rosa Ardia,
Monica Broggio,
Vera Usai

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contact

Il Teatro soc. coop. a r.l.
salita Tarsia 56
Naples 80135
Italy

tel. +39 0815646162
fax +39 0815573876

ilteatro.alaimo@fastwebnet.it

