

Profumo di Lumia



CONTENTS

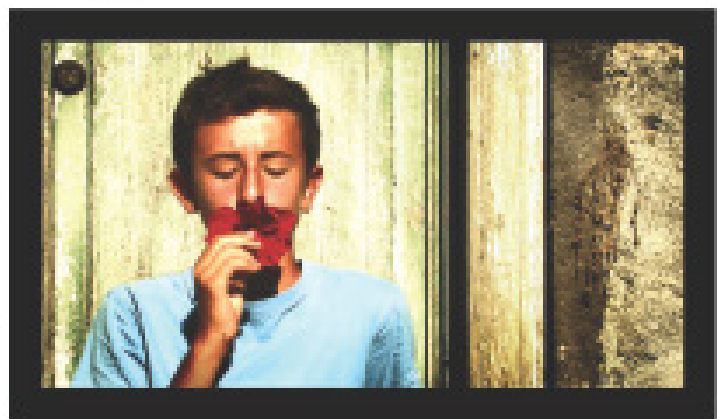
<u>Synopsis</u>	<u>1</u>
<u>Director's Notes</u>	<u>2</u>
<u>Preproduction</u>	<u>3</u>
<u>Production</u>	<u>4-5</u>
<u>Postproduction</u>	<u>6</u>
<u>Biographies</u>	<u>7-8</u>
<u>Quick Facts and Technical Information</u>	<u>9</u>

*"It has all the tastes of the sea,
colors of the sun and smells of
the flowers from Sicily."*

(la Sicilia Journal, Rita Caramma)

SYNOPSIS

In the Sicilian town of Scilichenti the women smell like lemons, and are too beautiful for the young men to be able to think straight. When the young protagonist, Gioele, realizes he loves them all, he tries everything to win them over. After waiting underneath balconies and sending stolen poetry fail to work, he remembers a story of the stone that has the power to make any woman say YES. In search of the stone he sets out on a journey that takes him behind Mt. Etna, underneath the Mediterranean and into himself. It is a film that explores how love effects reality, and reality effects love. It captures the moment when young men encounter the world of women with all it's romance, comedy, and minor tragedies.



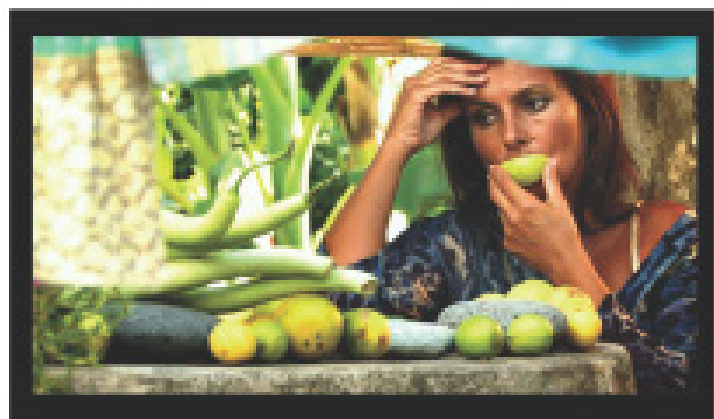
(The Protagonist Gioele. Played by Gioele Di Guardia)

DIRECTOR'S NOTES

The philosophy in mind while making this film was not to focus on what I wanted to film, but what it, the locations, situations, people and light, gave to film.

We used all non-professional actors, and the script was only an outline. During filming we improvised a great deal, not just with acting, but with the camera and composition as well. The actors never had the whole script, so they could only ever be in the moment.

The production had no lights or big camera rigs, so it too only used what was there at that moment. Our process of working really reflects the film's themes. At its core the film is about those brief moments in our youth where we discover our attractions to others, and don't know how to act on them. These are moments of uncertainty and beauty, seconds we will never have again and that can never be recreated. This is also the truth for the process of making this film.

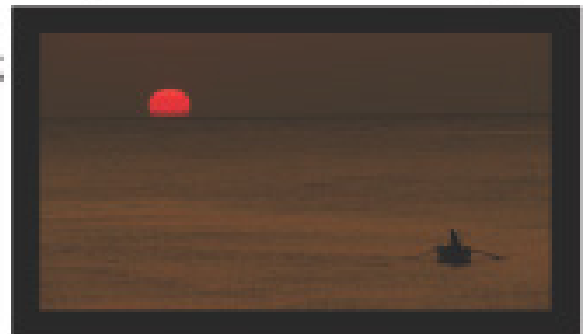


(The mother, Nerina, played by Guisly Abbate)

PREPRODUCTION

The project and script took their own shape, its creation was an organic process that grew out of the people and places around Acireale. We knew we would make a film, but did not impose our ideas, instead we let the natural themes of the coast dictate the initial steps, those themes that inevitably speak to you when you spend time there. The sea and abandoned balconies nostalgically recall the past even though they are more beautiful half destroyed. There are so many lemons and beautiful women it seems to be a land from an old myth. These were the original themes that drove the project: moments and memories, women and nature, reality and fantasy. From there it was about adding the plot and elements that fit the theme.

The script was written for specific locations. While beginning to write, I went out one morning to do some camera tests to make sure the writing matched a visual style we could capture. The very first shot I took was the sun-rising. It was like a perfect red ball coming over the water. There was the silhouette of a boat with a man and a boy pulling in a fishing net. I felt like something was giving me a scene. I went home and wrote this into the script and the shot was used in the film. This is how the whole project developed.



As I meet people I would use them as the basis for characters, and surprisingly most of them were willing to act, and were very natural. I knew I wanted this to be a film with young people, but I never would have imagined the luck I had in finding some of the actors. The boys were all from town, and already had a great chemistry. Once I saw how they could act I even added a few scenes.

The script was finished very quickly in English. After a month it was translated into Italian. Though we left a lot of room for improvisation and the script was only meant to be a guide. The locations and characters were already written into the script, the only thing left to do was start filming.

PRODUCTION

We filmed for roughly six weeks whenever we were able to gather actors, and the sun was not too hot. We had no car so we always went by bike, but we didn't have enough bikes, so we rode two per bike, plus camera, tripod, and sound.

Direction was kept simple. During the process of shooting we tried to keep everything spontaneous. Because of my poor Italian I knew the only valuable thing I could do was keep things fun, so that there would at least be energy on screen. Whenever I tried to give complicated direction I would get confused looks, so I stuck to the words I knew, calmer, more aggitated, or simply un

altra volta/one more time. By the end of filming the cast joked that the only words the director knows are:

"un altra volta."



(The cast and crew on there way to film)

The crew was thirteen year old, Anthony Rocca. I taught him the basics and he took over from there, operating sound, helping set up shots, and everything else you can think of. The minimal approach to filming was important to be able to work quickly in the ever changing environments along the coast.

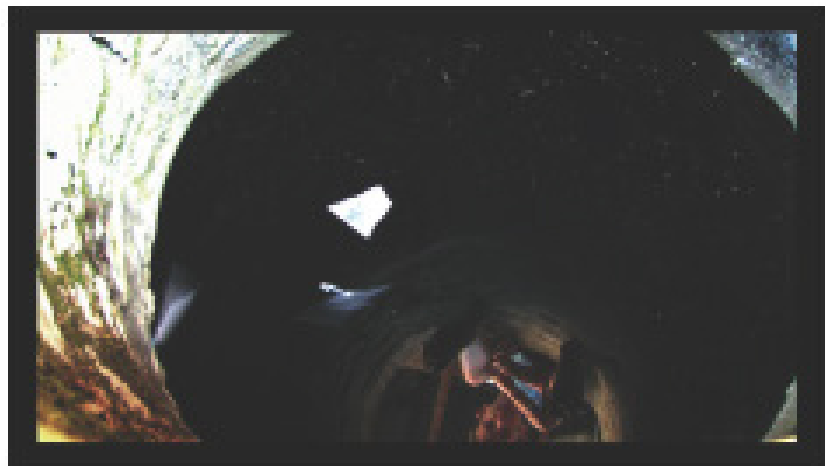
The cinematography was essential. The camera equipment was limited, but we did not let this limit us, we responded with creativity, whether on the ground or underwater. Because the digital lens holds everything in focus, we paid close attention to the composition and props so that the surroundings reflected the plot. As the characters change, the locations and props change. The camera had no slow motion function so we experimented using slow shutter. The slow shutter eventually became the



visual representation of the protagonists feelings when he encounters women, and lends a unique style to the film. The shutter is one more example of how being creative with what is available can be stronger than filming with what you want.

POST PRODUCTION

Since the film really took on a life of its own, editing was a process of constantly discovering new details. The trick was how to connect them all. Editing was a year long process, and it was not until we discovered the music of Matilde Politi that the film found its rhythm. Her poetry and melodies are straight from the Sicilian soil, and it is her voice that gives the images harmony. It was really amazing to find songs whose lyrics shared some of the themes of the film, so we reedited the film so that the music and images would compliment each other. The result is that the music and lyrics are really part of the narrative. The finishing touches were created by Doug Gallob whose sound design links the film's visual themes with a type of auditory poetry, most notably the bass melody he created to the waves of the ocean.

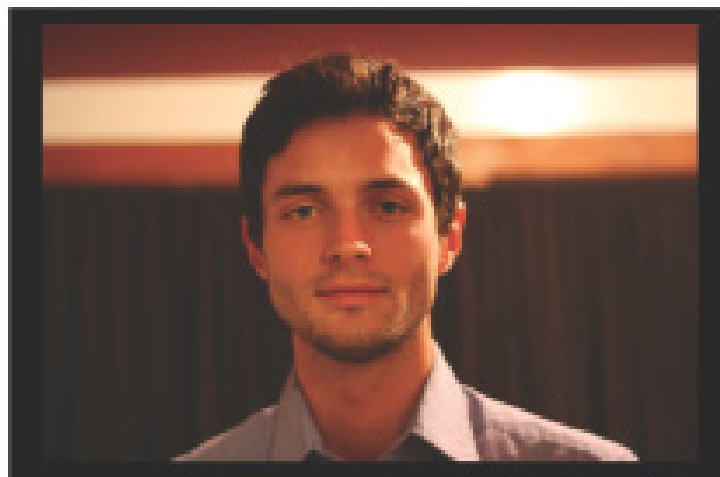


DIRECTOR BIO

Joel Stangle, though born in Denver, Colorado he has worked on projects in America, Germany, and Italy in the towns of his family.

He has been working on films since 2006, but his real beginning was in the theater in his teens, where he would build sets and operate sound in order to watch other directors and learn their techniques.

He began filming *Profumo di Lumia* around his 23rd birthday, and it will be his first film ever to be sent to festivals. He has generally worked on smaller productions and is currently trying to build a network of other producers, directors, crews etc. with the goal of creating more art and reaching larger audiences.



BIOGRAPHIES

Matilde Politi is a native of Palermo. She has an academic as well as musical background, with a degree in Anthropology, and Performing Arts. For the last 10 years she has been focusing on Traditional Sicilian music, both playing and researching it. Her research on popular music and its effects on Traditional Sicilian and Mediterranean music, developed into a series of concerts that she continues to perform throughout Europe. This is the first time her music has made its way onto the screen, it brings not only her melody but also the study and historical tradition of her land.



Doug Gallob is a film score composer dabbling in all forms of the sonic arts for over 30 years, from sound engineering to musical performance. He has been responsible for the sound of several features, shorts, and documentaries. He writes non-film music as well, producing instrumental music and penning songs for his acoustic/bluegrass group, Just Desserts. If it makes air molecules vibrate, Doug wants to be a part of it.

QUICK FACTS

Preproduction:

- *The script was written in one month in English.
- *Translated by Esther Di Guardia.
- *The locations are within a few km of Acireale/Sicily, with the exception of the white cliffs (filmed by Siracuse) these were important to contrast the black cliffs where we usually shot.

Production:

- *Used non-professional actors.
- *Used all natural or practical light.
- *Filmed with a minimal crew.
- *Shot on a Canon A1 HDV camera.
- *1080i 24fps, 16:9, DVD is NTSC (plays on PAL).

Post Production:

- *Music by Matilde Politi.
- *Sound design, bass theme by Doug Gallob.
- *Edited in FCP.



(Supporting characters played by Marco Pigliaro, and Giovanni Rocca)