



**LUIGI MUSINI ELISABETTA OLMI RAI CINEMA**

present

A FILM BY  
**ERMANNO OLMI**

# *torneranno i prati*

*(greenery will bloom again)*

A production by  
**CINEMAUNDICI IPOTESI CINEMA with RAI CINEMA**

International Distribution



**Film Press Office**  
**VIVIANA RONZITTI**  
+39 06 4819524  
+39 333 2393414  
[ronzitti@fastwebnet.it](mailto:ronzitti@fastwebnet.it)  
[www.kinoweb.it](http://www.kinoweb.it)

**International Film Publicity**  
**CLAUDIA TOMASSINI**  
+49 1732055794  
[claudia@claudiatomassini.com](mailto:claudia@claudiatomassini.com)  
[www.claudiatomassini.com](http://www.claudiatomassini.com)

**International Sales | RAI COM**  
**CATIA ROSSI** +39 335 6049456  
[catia.rossi@rai.it](mailto:catia.rossi@rai.it)  
**MATTIA ODDONE**  
Head of Cinema and TV  
International Sales  
[mattia.oddone@rai.it](mailto:mattia.oddone@rai.it)

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*non-contractual credits*

a film by	<b>ERMANNO OLMI</b>
first assistant director	<b>MAURIZIO ZACCARO</b>
screenplay	<b>ERMANNO OLMI</b>
director of photography	<b>FABIO OLMI</b>
editor	<b>PAOLO COTTIGNOLA</b>
original music	<b>PAOLO FRESU</b>
set designer	<b>GIUSEPPE PIRROTTA</b>
costume designer	<b>ANDREA CAVALLETTO</b> with the kind supervision of <b>MAURIZIO MILLENOTTI</b>
sound	<b>FRANCESCO LIOTARD</b>
make-up	<b>DALIA COLLI</b>
hairstressing	<b>DANIELA TARTARI</b>
unit managers	<b>FRANCESCO RUGGERI, GIACOMO GAGLIARDO</b>
a production by	<b>CINEMAUNDICI IPOTESI CINEMA</b>
with	<b>RAI CINEMA</b>
in association with	<b>BANCA POPOLARE di VICENZA</b> in accordance with tax credit laws
in association with	<b>RENATO RAGOSTA TEAM HOLDING s.r.l.</b> in accordance with tax credit laws
in association with	<b>NONINO DISTILLATORI s.p.a.</b> in accordance with tax credit laws
in partnership with	<b>EDISON s.p.a.</b> THE FILM WAS MADE APPLYING THE <b>EDISON GREEN MOVIE</b> PROTOCOL
with the backing of	<b>REGIONE VENETO</b> REGIONAL FUND FOR CINEMA AND AUDIOVISUAL MEDIA
with the backing of	<b>VICENZA FILM COMMISSION</b> film recognized as of cultural interest with a contribution from the <b>MINISTRY OF CULTURE and TOURISM</b> DIRECTORATE-GENERAL FOR CINEMA
with the backing of	<b>PRESIDENCY of the COUNCIL of MINISTERS</b> OFFICE FOR ANNIVERSARIES OF NATIONAL INTEREST
Italian distribution	<b>01 DISTRIBUTION</b> release: 6 November 2014
International distribution	<b>RAI COM</b>

runtime 80' | nationality ITALIAN | year of production 2014

projection format 1:85 | shooting format KODAK 35MM FILM

FIRST ITALIAN FILM SHOT IN 

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<b>CLAUDIO SANTAMARIA</b>	THE MAJOR
<b>ALESSANDRO SPERDUTI</b>	THE YOUNG LIEUTENANT
<b>FRANCESCO FORMICHETTI</b>	THE CAPTAIN
<b>ANDREA DI MARIA</b>	THE MULE DRIVER
<b>CAMILLO GRASSI</b>	THE BATMAN
<b>NICCOLÒ SENNI</b>	THE FORGOTTEN MAN
<b>DOMENICO BENETTI</b>	THE SERGEANT
<b>ANDREA BENETTI</b>	THE CORPORAL

*additional cast*

<b>ANDREA FRIGO</b>	THE SOLDIER GIVEN ORDERS
<b>FRANZ STEFANI</b>	THE RESCUED SOLDIER
<b>IGOR PISTOLLATO</b>	THE VOLUNTEER SOLDIER
<b>CARLO STEFANI</b>	THE FIRST-AIDER
<b>GIORGIO VELLAR</b>	THE LOOKOUT
<b>ROBERTO RIGONI STERN</b>	THE LOOKOUT
<b>DAVIDE RIGONI</b>	THE ARMY CHAPLAIN
<b>SAM URSIDA</b>	THE CARABINIERI CORPORAL
<b>NICCOLÒ TREDESE</b>	THE DELIRIOUS MAN
<b>FRANCESCO NARDELLI</b>	SOLDIER TONI
<b>BRAIS VALLARIN</b>	THE BADLY WOUNDED MAN

*and*

<b>ANDREA FORTE</b>	THE MOUSE-LIKE SOLDIER
<b>RICCARDO ROSSI</b>	THE FRIEND OF THE MOUSE-LIKE SOLDIER
<b>STEFANO ROSSI</b>	THE DYING MAN
<b>MARCO RIGONI</b>	THE NURSE
<b>NICOLA RIGONI</b>	THE CARABINIERE
<b>MAURIZIO FRIGO</b>	THE HOMESICK WOUNDED MAN
<b>DAVIDE DEGIAMPIETRO</b>	THE MACHINE GUNNER
<b>FILIPPO BAÙ</b>	THE STRETCHER BEARERS
<b>PAOLO BAÙ</b>	
<b>DANIELE CUNICO</b>	
<b>WILLIAM ROSSI</b>	
<b>ALFONSO BRUGNARO</b>	THE MAIL CARRIER
<b>ANTHONY ROSSI</b>	THE RATIONS-MAIL SOLDIER
<b>MASSIMO VELLAR</b>	THE RATIONS-MAIL SOLDIER

**TROOPS**

FRANCESCO BAÙ, MORGAN BONO, BRUNO CARLI, MICHELE CARLI, ANDREA CAROLLO, GIORDANO CAROLLO, GIANMARCO COLPO, GIOVANNI MATTEO CORTESE, LUCA COVOLO, EMANUELE CUNICO, PIETRO D'AUBERT, HERMANN DE ROSSI, ENRICO FABRIS, MARCO FRIGO, MATTEO FRIGO, PAOLO FRIGO, ENRICO GHELLER, NICOLÒ MARAOLO, GIORGIO MARTINI, CHRISTIAN MENEGOZZO, MATTEO MORAS, ANDREA MOSELE, EMANUELE MOSELE, MARCO PANGRAZIO, DANIELE RELLA, ALBERTO KAMPLAN RIGONI, ALESSANDRO RIGONI, DAVIDE RIGONI, MAURIZIO RIGONI, MICHELE RIGONI, ROBERTO RIGONI, ERIC ROSSI, NICCOLÒ ROSSI, GREGORIO SAMBUGARO, PIERPAOLO SCAGGIARI, ANDREA SEGALLA, LUCA SLAVIERO, FEDERICO STELLA, MARCO STELLA, MATTEO ZANELLA, DAVIDE ZANINI

*"War is an ugly beast that wanders the earth and never comes to a halt"*

*Toni Lunardi, shepherd*

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*We are on the north-eastern front, following the last bloody battles of 1917 on the Altopiano. In the film, the story unfolds in the space of one night.*

*Events follow one another without any kind of pattern: at times the waiting goes on so long that fear has you counting the minutes as they pass until the moment comes when it's your turn.*

*And subsequently, the peace of the mountains becomes a place where men die.*

*Everything in the story told in this film really happened.*

*And since the past belongs to memory,  
everyone can recall it to fit in with their own feelings.*

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## 14 - 18

### **2014. A hundred years since the start of the First World War.**

A hundred years of history that fade further and further into the past while the river of time flows on ahead under the bridges of progress which relentlessly dims every other memory.

However, there are moments in which a date on a calendar, a newspaper headline or a photograph arouse dormant memories that call out to each other, burst into our era occupying a key position and rightly expecting to be recognized and reassigned their value which was given up for us: first and foremost, life.

My father was 19 when he was conscripted.. At that age, the glorification of heroism inflames hearts and minds, especially among the youngest. He chose to serve in the regiment of the Bersaglieri, assault troops, and he found himself in the middle of the bloodbath of the battles of the Carso and the Piave which marked his youth and, indeed, the rest of his life.

I was a child when he would tell me and my elder brother about the agony of war, of those terrible moments spent waiting for the order to go into the fray knowing that death was there lurking at the top of the trench. He remembered his fellow soldiers and more than once I saw him cry.

No one who lived through the First World War is left now and no one else will be able to bear witness with his own voice to all the pain and suffering caused by that carnage.

But written testimonies survive: those of men of letters and those of the more humble in which the truth is not embellished with rhetoric.

*Ermanno Olmi*

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*To my father,  
who, when I was a child, used to tell me about the war in which he fought*

location	<b>Altopiano dei Sette Comuni . Asiago, Vicenza</b> January - February 2014
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trench exterior	<b>the ITALIAN STRONGHOLD</b> <b>the SMALL CEMETERY</b> <b>the DERELICT BUILDING</b> Locality: DOSSO di SOPRA VAL FORMICA - CIMA LARICI Alt. 1,800 mt.
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trench interior	<b>the WALKWAY</b> <b>the CAPTAIN'S BUNKER</b> <b>the SOLDIERS' SHELTER</b> Locality: SANT'ANTONIO - VALGIARDINI Alt. 1,100 mt.
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trench interior	<b>FIRST SLEEPING QUARTERS</b> Locality: Via Villa Rossi - VALGIARDINI Alt. 1,100 mt.
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**“Del soldato in trincea”**

(Paolo Fresu)

© Tùk Music - 2014



**“torneranno i prati suite”**

(Paolo Fresu)

© Tùk Music - 2014

**musicians**

**Paolo Fresu** *trumpet, flugelhorn, multi-effects*

**Daniele di Bonaventura** *concertina*

**Luca Devito** *flutes*

**Roberto Dani** *percussion*

sound engineer Carlo Cantini

recorded and mixed at DIGITUBESTUDIO / Grazie di Curtatone (MN)

our thanks to Vic Albani

*pannonica* **Tùk Music**

**“Tu ca nun chiagne”**

(De Curtis Ernesto and Bovio Libero)

performed by

**Andrea Di Maria**



**“Fenesta ca lucive”**

(Vincenzo Bellini)

performed by

**Andrea Di Maria**

Ermanno Olmi (Bergamo, 24 July 1931). During the final months of the Second World War (44-45) food was scarce: Ermanno worked as a baker's delivery boy. At the end of the war, he was hired by Edison as a clerk and made around forty documentaries including *La diga del ghiacciaio*, *Pattuglia di Passo San Giacomo*, *Tre fili fino a Milano*, *Michelino 1aB* (with a commentary by Goffredo Parise), *Manon finestra 2* and *Grigio* (with a commentary by Pier Paolo Pasolini).

His first feature film, ***Time Stood Still***, dates back to 1959. In 1961, at the Venice Film Festival, he won the OCIC award and the Critics Prize with his film ***The Job***, which also won several further prizes at international festivals. This was followed by other films set in the working world: ***The Fiancés***, ***One Fine Day*** made in 1968 and ***The Circumstance*** in 1974.

Moving away from the subject of labor, in 1965 he dedicated, as a tribute to the figure of Pope John XXIII, ***And There Came a Man***, starring Rod Steiger and Adolfo Celi.

In 1978 ***The Tree of Wooden Clogs***, a film about peasant life in the Bergamo area at the end of the 19th century, won the Palme d'Or at the Cannes Festival.

In 1983 he made ***Walking, Walking*** as well as the documentary *Milano 83* dedicated to his adopted city. In 1987, after a period of inactivity, Ermanno Olmi returned to his role as film director with ***Long Live the Lady*** which was awarded the Silver Lion in Venice. The following year, he directed one of his masterpieces, ***The Legend of the Holy Drinker***, starring Rutger Hauer and Anthony Quayle, for which he won the Golden Lion in Venice.

Some years later, in 1993, he directed Paolo Villaggio in ***The Secret of the Old Woods*** and 1994 saw the release of ***Genesis. The Creation and the Flood***, the first chapter of a television production of the Bible.

With ***The Profession of Arms*** (2001), screened in competition at the Cannes Festival, he won 9 David di Donatello awards.

Two years later, Ermanno Olmi achieved another success with ***Singing Behind Screens***.

In 2005 he signed off the directorial triptych ***Tickets*** with his friends Kiarostami and Loach, while in 2007 he recounted the Gospel of daily life in the film ***One Hundred Nails***.

Again in 2007, Ermanno Olmi shot the film ***Atto unico*** during the setting up of the exhibition of works by Jannis Kounellis organized by the Fondazione Arnaldo Pomodoro.

For the 2008 Milan Triennale he made the documentary ***I Grandi Semplici***. In 2009, in association with the Bologna Film Library and the Italian Ministry of Tourism and Entertainment, he launched ***Terra Madre***. In the same year, he made ***Rupi del Vino*** which was shown at the Rome Film Festival. In 2011, there was an out of competition screening of ***The Cardboard Village*** at the 68th Venice Film Festival.