

A SERGIO MANFIO FILM E O DAVINCÍ Mission Mona Lisa







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LEO DA VINCI Synopsis

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film on the enigmatic and fascinating figure of the young Leonardo da Vinci that is able to recreate his world made of brilliant discoveries, intelligent inventions, and moments dedicated to having fun and a great dream: being able to fly. In this adventure together with Leo there are new and old friends, amongst which the strong and determined Lisa that the young boy is in love with without being aware of it.

There is also a handful of fearful pirates that resort to strong-arm tactics to reach their goal: get the treasure that is under the sea next to the island of Montecristo. Thanks to his futuristic inventions, most importantly the diving suit, Leo finds the treasure first... but the pirates do not just stay there and watch!





LEO

LOOK: Ancient is mixed with modern, the past with the future. This is how Leo is born: black rebellious hair, green eyes, leather bracelets and sturdy boots with buckles and straps.

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Leo – a sort of modern superhero that has been catapulted into the middle of the fifteenth century – he looks like the typical boy that knows where he wants to end up at. But Leo is also a genius, and when a genius has an inspiration he has to put it down in black and white, wherever he is. And here his inseparable pen case that is on his arm comes into play, that together with his thigh piece makes it so that he is ready for any occasion that could present itself at any moment.

CHARACTER: Leo is a dreamer, a boy that does not see any limits to his creativity and his observational skills. To better explain his dynamism and the speed at which he gives shape to his ideas, we could use Manzoni's sentence "...di quel securo il fulmine tenea dietro al baleno!" Then, like all geniuses, he has a couple of problems in his relationship with everyday life.

THE DREAM: We cannot waste any words here. Leo has only one big dream: TO FLY!

THE MOMENT OF GLORY: After Barrel, his invention used for flying, has been destroyed by one of the Pirate's cannonballs, Leo looks at the sky and sees some seagulls that fly taking advantage of the current. There is a flicker in his eyes. He grabs a rope that is hanging down from what remains of Barrel, he calls his friends the dolphins that grab the rope and, like a kite, they make him fly.

CULT PHRASE: "I'm flying!"







LOOK: Very beautiful! Red hair that is held back in a long braid that falls in front of her shoulders. Large brown eyes that express all of her feelings without the need of words. The legs, dressed up in two different colors, give her a carefree look that is in contrast with her great maturity.

LISA

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CHARACTER: She is a country girl but with the typical attitude of one that does not let others walk all over her, not even the Genius, that dotes on her, and none the least the unpleasant son of the Vinci squire.

THE DREAM: To convince Leo that the hardest dreams to reach are the ones tied to everyday life "... why do you have to invent a hand-glider when all you have to do is hold my hand?"

THE MOMENT OF GLORY: When she is able to anticipate Leo in making an important decision. In the movie this happens more than once, even if Leo has some difficulty admitting it.

CULT PHRASE: "Leo, you might be a genius but..." said every time that Leo flies too high and does not notice the others.

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LOOK: The chubby childhood friend. Brave (or maybe reckless?) enough to accompany Leo in his adventures. His hair the color of carrots and his simple but neat clothes give him the look of an athletic country-boy, an ideal playmate for Leo, that is so taken up by his role of the genius hero.

CHARACTER: The forest and countryside do not keep any secrets from Lorenzo. He recognizes all the animal sounds and every leaf that he finds in his path. He is not envious of Leo in any way; on the contrary, he wants nothing but to be his partner in adventures and games.

THE DREAM: Being hired in Verrocchio's shop, but not as a cook.

THE MOMENT OF GLORY: When, with a clever trick, he manages to free himself from the prison where the pirates held him captive.

CULT PHRASE: While he is fishing, when someone brings to his attention the fact that the fish are not taking the bait, Lorenzo answers in all seriousness: "Everyone knows that fish, after having eaten, wait three hours before going for a swim!"







AGNES

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LOOK: She is a young "rascal" under all points of view. Blonde hair in a messy braid on top of her head. Torn clothes that she wears with careless, innate dignity.

CHARACTER: Extremely stubborn, Agnes never surrenders. She lives off of expedients and there is nothing that will make her give up when she as an idea in her head or a goal to reach. But she is also sweet and romantic in her own way.

THE DREAM: To have her own family, the family that she never had.

THE MOMENT OF GLORY: After having discovered Lisa's secret, that is if they are not able to get the lost treasure she will have to marry the son of the Vinci squire, Agnes will do anything to save her friend.

CULT PHRASE: When she is accused by Leo that she wanted to steal the treasure map, she defends herself in this manner: "Agnes is all alone in the world, Agnes wanted to have something to tell, a nice story of a treasure and with new friends, or better: the first friends she ever had. Agnes never had any friends. That is why Agnes took the map..."

When finally Leo convinces himself that he will also take her to the island, the young girl answers with a sly smile.







NICCOLÓ

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LOOK: Protruding teeth and the face of a respectable boy, Niccolò wears a hat that is the reinterpretation of a typical hat from his birth country, Poland.

CHARACTER: He believes everything anyone tells him, we can say that there is no person more ingenuous than him. He dives headfirst in adventures to then discover that it was not exactly as he imagined.

THE DREAM: To predict precisely the next eclipse.

THE MOMENT OF GLORY: When, after many hours of calculations, he precisely predicts the eclipse that he uses to make all the pirates, apart from Pirate Fly, run away terrorized.

CULT PHRASE: When Niccolò receives a drawing, that Leo made him as a gift, portraying him in a "Vitruvian" style, he exclaims: "But I don't have four arms, you really don't draw well Leo!"







PIRATES

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LOOK: They are pirates in every sense of the word and especially in the way that they dress. The hats, the tattoos and the belts are all "in order" with the classical type of pirate, even if they do not really have anything classical to them. These pirates have travelled the world and their clothes are mixed with costumes found in the multiple seas that they have sailed. Pointed knifes and sharp saberscomplementary accessories that they have to have- are frequently handled with ease. We can say that in this case "you can judge a pirate by his clothes!"

CHARACTERS: The pirates in this film are not the classic looters "Captain Hook" style – baggy shirts and ostrich feathers- that we are used to seeing in films. Besides being very mean, we see them being represented in the story in a very human way: leather accessories, tattoos and socks with holes. But also aggressiveness and foolishness in equal parts.

THE DREAM: To be able to find the fantastic treasure, that is in the hold of the ship that sunk next to the island of Montecristo.

MOMENT OF GLORY: None.

CULT PHRASE: The Pirate Boss, when he thinks that he has captured Leo: "Let's see if the sharks will become more intelligent after having eaten a genius..."





THE INTERVIEWS

SERGIO MANTIO, director and co-screenwriter ANNA MANTIO, DAVIDE STETANATO, co-screenwriters

HOW WAS THE IDEA FOR LEO BORN?

S. Manfio: I imagine that the answer I am about to give may generate some perplexity, given the speed at which time passes and trends change: the first thing I do when I write is to think, if as a child, I would have been passionate about it. Everything passes at such a speed that looking for common points between different generations is not easy. I think that, even if called with different names, something profound exists that unites the children of yesterday with the children of today. This something is surely the **spirit of adventure**,



the desire to discover, creativity without rules. Even if today the contact with nature has clearly been reduced, there is not a child in the world that doesn't dream about spending an adventurous night in a treehouse, or that doesn't imagine himself driving a fantastic car, built with his own hands and that is able to fly, to cross seas (not to talk about pirate ships!).

> Leo da Vinci represents this sort of dreams, that are portrayed in an extremely realistic way in the movie.

WHAT WERE THE STEPS IN THE CREATIVE PROCESS?

S. Manfio: The movie is the result of a very long teamwork. It was clear from the beginning that we wanted to tell a story of adventure, but during the making of the movie other themes forcefully entered into the plot. The first one is the relationship between Leo and Lisa, that kept on powerfully emerging every time we reread the script. At the end, we completely turned the story upside-down by taking Lorenzo (metaphorically) out of the picture and entrusting Lisa with the duty of accompanying Leo in his conflict with the pirates. This allowed an important part of the story to develop that is connected to the relationship that was being created between the two. A relationship that radically changed the behavior of the two youngsters.

Then we had to deal with Leo and Lisa's relationship with Agnes and Niccolò, the two youngsters that collaborated with them on the "mission". Also in this case the substantial difference that exists between a boy and a girl and their relationship with someone younger immediately emerged: Leo's was curt; more understanding, somewhat maternal, was Lisa's. Another topic that we wanted to carefully take on is that of the competitor. The villains had to be really villain, to avoid those larger than life characters that leave the audience with a sense of incompleteness. The decision, then, to reveal the real identity of the villain only a couple of minutes from the end of the movie gave us the opportunity to play a single match with small consecutive clues with the audience.

WHERE DOES THE CHOICE OF LEO DA VINCI'S CREATIVITY COME FROM?

S. Manfio: The topic of creativity is very important. Creativity that we Italians often forget. On the other hand, could Leo da Vinci represent the precursor of the Italian brain drain, by going to France? However, this is another story!

A. Manfio: In our movie, we are able to see how Leo goes from the idea to the creation. His brilliance lies in not stopping in front of difficult experiments or unknown adventures: his need to create is incredible and incessant.

DO YOU HAVE ANY GREAT FILMS FROM ANY AMERICAN STUDIOS IN MIND?

D. Stefanato: During the past years, animation has made great strides and there are some very beautiful movies that can be used as inspiration or to use as a reference point. However, we tried to maintain our own original narrative style.

IS THERE A SENSIBILITY, AN ITALIAN TOUCH THAT DIFFERENTIATES LEO DA VINCI FROM AMERICAN PRODUCTIONS?

D. Stefanato: Making comparisons is always unpleasant: let's just say that various aspects of Italian warmth and beauty are present throughout the movie. A city like Florence, unique in the world, is the theater to Leo's first challenges: the islands off the shore of Tuscany create moments of charm and splendor. Even the characters in the movie are cheerful and captivating just as Italians know how to be...



WHAT MOMENTS IN THE MOVIE TOUCHED YOU THE MOST??

S. Manfio: Surely the song that was put after Lisa and Leo come out from the pirate ship. I did not have any doubts concerning the adventurous aspect that the movie brings with itself, but I knew that there was the need to create a strong emotional involvement moment, where Leo reviewed all the small and big changes that his way of thinking and his personality went through during the time he spent with Lisa. It is a moment that we tackled with great care, it was a challenge that we wanted to overcome with all of our strength!

HAS LEONARDO BEEN A GENIUS SINCE HE WAS A YOUNG BOY?

D. Stefanato: Well yes, Leonardo, from when he was a child, has an extra something: brilliance and talent, together with determination that only dreamers possess. Fortunately, though Leo also has some friends that keep him grounded because, sometimes, the boy has his head up in the clouds.

Leo though (hear ye, hear ye!) is not really a genius in everything: feelings are not his strong point. He is able to invent diving suits and a flying machine but he isn't able to tell Lisa that he likes her, and this shyness of his makes him closer to all his peers.

WHAT AFFECTS YOU MOST ABOUT LEO'S **EMOTIONAL JOURNEY?**

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**A.** Manfio: The thing that makes Leo grow-up more is not really the adventures and the practical application of his brilliance against his opponents, but the channeling of his energies to help someone that is extremely important to him.

Leo has to surrender in front of feelings and love and he has to verify that a universe of feelings that he has not yet explored exists, and that he ignored the great power of it.



JEO DAVINCÍ Mission Mona Lisa



## FRANCESCO MANTIO Executive producer

#### WHAT ARE THE DIFFICULTIES THAT YOU HAVE TO OVERCOME IN PRODUCING A FULL LENGTH ANIMATED FILM?

Producing an animated film is a complex challenge, bordering on crazy. Not really concerning the economic problems (certainly very relevant) but the artistic, technical and organizational difficulties that you have to overcome to create it. In the live action with a good script, and the "right" director and inspired actors, it is possible to shoot, in five weeks, an excellent film. In animation it is necessary to create a **team made up of hundreds of artists and technicians that for three years lives with one goal: making a dream possible**.

There is nothing on the first day of shooting. There are no beautiful locations or actors, just a piece of white paper or an empty screen, everything has to be invented. The characters have to be created and knowing how to draw is not enough, you have to define what they think, how they behave, what they love, what makes them suffer and most of all how they relate to one another.

You have to create the world that they live in.

You have to invent all the objects that they use. Lastly, you have to make it seem like this world does not seem invented but alive and credible. To do this, artistic ability is not enough but extraordinary technical/operational abilities come into play.

As a matter of fact, you are in front of an endless job of finalizing the characters' movements, the expressions, the scenic design, the effects and, in our movie, even an additional effort to make the water movements as real as possible.

When the job seems to be finished the maniacal supervision of what has been shot begins, during which the supervisors of the various sectors "vivisect" frame by frame looking for even the smallest error. And then you start from the beginning again, because if something doesn't work you have to redo everything again.

Therefore: only crazy people can make a cartoon but who makes cartoons cannot be crazy.

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## UMBERTO BARISON Editing and assistant director

## WHEN DID YOU START WORKING ON THIS FILM?

I was involved in the project at the beginning of 2015, after the first draft: at the first reading, I immediately recognized the unmistakable touch of Sergio Manfio, capable of creating intricate adventure stories with a special consideration towards the younger audience.

Since then, as the assistant director, I participated in all the creative meetings that transformed that initial idea into a movie that I think will be appreciated not only by the youngsters but also by their entire family.



#### WHAT ARE THE PRINCIPAL ASPECTS THAT YOU FOCUSED YOUR ATTENTION ON, DURING THE FIRST PHASE OF THE WORK?

Together with the group of screenwriters, we focused on three main aspects:

- Making the story "Leonardo style": this adventure is not for everyone, and as a matter of fact only a young genius like our Leo Da Vinci can take on such a challenge!
- Giving depth to our main characters: it is important that the main characters carry out a journey, that they grow and in some way are transformed during the movie. Lisa, Lorenzo, Agnes and Niccolò: each one has a precise role and a weight in the overall balance of the story.

• **Structuring the narration**: the order of events has to conduct the spectator by the hand without ever leaving him until the grand finale... hoping that it is a happy ending!

EO DAVINCI Mission Mona Lisa

#### CAN YOU SUMMARIZE THE STEPS AFTER THE WORK OF THE SCREENPLAY THAT YOU HAVE BEEN INVOLVED IN?

Once the script was defined, we started to create the storyboard and the animatic: in this phase I dedicated myself mostly to my principal role, therefore the editor.

Together with the previz artist Mauro Lovadina, I focused my attention on the timing of the sequence and the rhythm of the singular actions. In animation films, as a matter of fact, it is necessary to predict and pre-visualize every shot, to make it efficient from the very beginning. Accordingly, there is a clear difference with the live action, where the key moment happens later, because it takes place during the shooting. This preparatory job allowed us to deal in full confidence with the production (therefore the 3D animation): just like our Leo Da Vinci when he climbs onto his vehicle (Barrel), we knew where we wanted to go, and we had the instruments to correct the route halfway. Of course, there were some unexpected events, but it is in front of obstacles that you can actually see creativity, right?

The last phase of my job was the most intense: every maker knows that, after a long time of study and research, from a certain point onwards all the components must fit together perfectly, to put in motion the cinematic mechanism. I felt great excitement in replacing the black and white drawings with the colored renders; in placing side by side, one after the other, the single frames to make up the various sequence of the film: in putting together the dialogue that was acted out by some great dubbing actors; in listening to how the sound design and the music created different atmospheres, and always of a very high quality.

#### AT THE END OF THIS PATH, HOW DID YOUR POINT OF VIEW ON THE PROJECT CHANGE?

Three years are a lot, but they also never seem sufficient to bring such a project to the end: you always want to improve, to review it and discuss it one more time. But at the end what counts is the destination, that is to say the moment when the audience sits in the theater, the lights turn off and as if by magic they will find themselves in a totally new context, Tuscany in 1400.

And here is the big question, the one we would all like to know the answer to in advance: how will it be to meet Leo Da Vinci for the first time?

In Italy we will find that out together on — 11<sup>th</sup> of January 2018



## SERGIO MANTIO President and Creative Director of Gruppo Alcuni

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#### A THOUGHT ON "AMERICAN" CARTOONS AND THE COMPARISON WITH THESE PRODUCTIONS.

For those that decide to make an animated film, the comparison with the American films is a must.

At the idea of a comparison there is a reverential fear that can be compared to that of a parish basketball team that has to compete against an NBA team, or a group of rugby amateurs that plays against the All Blacks. The comparison seems to be spot-on, considering the economic resources that the majors have on the CGI animation film industry, and seeing how much the economic resources count in this type of productions. But I would like to go a step further, analyzing the spirit that animates the American culture, and therefore the animation films.

The American think that their idea of progress (not only economic, but above all economic) is the best possible and consequently they try to export it. During the years, they have managed to convince everyone, and everyone tries to imitate it in every field.

To make it work, an animation film has to hear the phrase: "It looked like an American film!"

Of course, we can always say that our millennial culture, that we can

take inspiration from in our films, has no comparisons... but in the end the comparison, apart from some very rare occasions, is always about the appearance, the technique. Unfortunately, often the appearance is more important than the content!

> For heaven's sake, we have nothing against American animation films, but it would be desirable that you could hear, when walking out of the theater: "Finally a nice Italian film!", without anybody having the need to add: "Who knows how the American would have done it!"



## ANNA STINFALE character designer and animation supervisor



#### COULD YOU TELL US SOMETHING ABOUT THE METHODS USED TO CREATE THE CHARACTERS OF LEO AND LISA?

Our main goal was to create some characters that dressed up in an unlikely way for the historical time, but nonetheless would seem credible. The characters' modernity represents a continuous reference to the modernity of Leonardo da Vinci's inventions.

Just as Leonardo's inventions are a glimpse into the future, the characters in our film, wink to our period, if not even into the times that come, in a beautiful **contamination between ancient and modern**.

The detailed study of the clothing in the times of Leonardo da Vinci, adapted to the needs of the 3D techniques that we decided to use for the film, gave origin to shapes that are simple, essential and clean. Leo is distinguished by leather bracelets and robust boots with buckles. Our Leo is not just any random boy, he is also a genius; and when a genius has an inspiration, he has to put it in black and white wherever he is. And here his inseparable pen case that is on his arm comes into play, that together with his thigh piece makes it so that he is ready for any occasion that presents itself at any moment. Lisa on the other hand, teenager that wears a laced bustier and whose legs are of two different colors, could be walking either in the Florence of the 1400s or in 2020.



## MARCO PEGORARO Set designer and lighting coordinator

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#### COULD YOU TELL US SOME FUN FACTS ABOUT YOUR JOB AS A BACKGROUND CREATOR WHERE THE ADVENTURES OF LEO DA VINCI AND HIS FRIENDS TAKE PLACE?

In this film, differently than the previous ones, a part of the scenes takes place in a real city – Florence of the fifteenth century – this is the reason why we had to build many backgrounds as if they were architectural works. In addition to having to do a detailed research on the city of Florence as it could have been many centuries ago, we created and stylized infinite architectural details, to create that period's look, without forgetting about the objects that naturally had to have the same style. Nevertheless, in Leo Da Vinci we took some poetic liberties in making the city of Florence recognizable to everyone, juxtaposing elements that were not historically contemporary. Who knows if the audience will notice...

#### WHAT ARE THE OTHER LOCATIONS? HOW MANY SETS DID YOU MAKE FOR THE PRE-PRODUCTION AND FOR THE SUCCESSIVE PRODUCTION?

In addition to Florence in the film we see some forests, a lake, the sea, the ruins in the forest and the large willow that hides Leo's laboratory. During the pre-production phase, we created the main backgrounds for the film, more or less one-hundred, that represent a third of the total.

## CAN YOU EXPLAIN WHAT THE FILM'S MOODBOARD IS?

The moodboard is a collection of small images that summarize, and prefigure, the atmosphere and the evolution of the emotions in the film, visualizing the dominant color of the scene. In Leo da Vinci many sequences take place at night or underwater (thanks to the fact that Leo wears the diving suit) or inside.

At the end of the writing phase of the script, we analyzed the predominant color theme and we compared it to the emotional trajectory of the film, and having the moodboard in front of our eyes allowed us to make the needed corrections that allowed us not to risk having a monotonous tone that could add weight to our work.





## CHRISTIAN TRIVELLONE Designer and prop supervisor

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Creating Barrel, the flying machine, I had to put myself in the shoes of a "young" Leonardo da Vinci, creative, unpredictable genius. I tried to imagine how he would have acted in the project of a complex and imaginary vehicle that could fly, sail, run on Vinci's meadows and have inside itself more than one invention that are full of surprises!

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Mission Mona Lisz

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#### HOW DID YOU DEAL WITH THE INTERNATIONAL DISTRIBUTION OF THE FILM?

Gruppo Alcuni has always been involved, with the team that I coordinate, to distribute independently not only their own productions for the television but also the ones for the cinema.

For this film, we operated differently choosing to work alongside the "All Rights Entertainment" an important international distribution company that has its headquarters in Hong Kong and with offices in France and the USA.

This partnership has been extremely profitable both on the professional and human aspect and the results that we obtained are remarkable.

## IN WHAT COUNTRIES IS THE FILM COMING OUT?

As of today we have already reached an agreement with 38 countries including the People's Republic of China, where we will be in 5.000 theaters starting on March 8th 2018; In Russia, Spain, Czech Republic, Slovakia, Croatia, Serbia, Slovenia. It will also be released on February 23rd in Poland by our co-producers WMH.

Leo Da Vinci will also be in the movie theaters in South Korea, Israel, Turkey, Taiwan, Vietnam.

#### **PROSPECT?**

It is important to underline that the film has just been finished and that it still has not been fully showed in any international market, therefore the many sales that we have done so far are technically some "pre-sales". Only now can we really take advantage of all of the film's potential presenting it to the distributors, and a large portion, that buys a film only after having seen it.

It is useless to say that we are all convinced that the extraordinary quality of Leo da Vinci will allow us to add many new countries to the ones that we already have onboard. Might I be allowed to add in conclusion that Leonardo da Vinci is a character that has an enormous appeal in every part of the world. This really helped us during the first

approaches with the buyers, then it was the beauty of the story and the great quality that allowed us to have such a great consensus.

### JEO DAVINCI Mission Mona Lisa

## MARCO FEDALTO Musical composition

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#### WHAT ASPECTS OF THE STORY DID YOUTHINK ABOUT WHILE YOU WERE COMPOSING THE MUSIC FOR LEO DA VINCI?

I envisioned a very dynamic music, characterized frequently by dramatic moments (for example when Lorenzo is kidnapped in the forest) but that isn't missing some fun moments (like Francis and Cicala's gags); that confers the indispensable aura of mystery to the scenes when they are searching for the treasure but that gives space even to the playful and carefree moments that the main characters live.

#### HOW ARE THE MUSIC THEMES DEVELOPED IN RELATION TO THE IMAGES?

Every theme is conceived so it can be continuously varied, so as to give the audience the feeling of a temporal continuity that connects the single scenes and the parts of all the film.

The **theme of Leo** expresses at its best all the fundamental characteristics that connect genius and unruliness: the brilliant orchestration that the genius evokes is accompanied by the use of blues musical scales that bring on a youthful and easy-going dimension.

The **theme of Lisa**, on the other hand, is developed around a descending scale with a romantic flavor, frequently performed by the celesta and the oboes. The sense is to give sweetness and melodiousness to the music that distinguishes this important character.

The **theme of the Pirate Bos**s is mainly based on the obsessiveness of an incessant rhythm that tends to underline his constant need to find the treasure, even resorting to harsh measures. Fly's theme, the true pirate's instigator, is a lot less clear than the Pirate Boss' theme, as it reveals all of its malice only at the end of the film. The music therefore is suspended, undetermined and still in the steadiness of the reasoning that Fly uses to slowly think up of the trap that will bring Leonardo and his friends to be captured.



**Francis and Cicala's theme** is of another nature and I called it "the theme of the stupid" because it reflects the funny elements that is typical of the dance joined with unusual acoustics. Francis and Cicala would like to be real pirates and they try to mimic the Pirate Boss, but the result is ridiculous just like the music that accompanies them!

Lastly, the **theme of the Treasure** that is the true glue of the entire soundtrack: it is the musical summary of all the themes because every character acts according to it. This theme, due to its changeability, has the ability to be inserted and connected anywhere within the compositional drama.

I wanted to save a musical thought even for the little mouse that saves the main characters from some dangerous situations. It was a choice that I took towards the end of the composing work, but it is justified by my need to give dignity to an animal, even if small; dedicating a music to somebody (or to something) means to highlight it and to respect it. Our little mouse therefore will make itself noticed with a very fast music where you can hear the piccolo soloist is accompanied by a rhythm in syncopation of the violas: this orchestration that is unique wants to combine the animal's confidence with the underground environment that it lives in. The music of the film's soundtrack is performed by the Haydn Orchestra of Bolzano and Trento

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MARCO FEDALTO, WHAT DOES IT MEAN TO COMPOSE KNOWING THAT YOUR MUSIC WILL BE PLAYED BY 50 MUSICIANS?

Working with the musicians of the Haydn Orchestra was very stimulating: taking advantage of all the colors that a Symphonic Orchestra's palette offers is a unique experience! The 50 elements of the Haydn significantly contributed to make all the passages of the soundtrack exciting, passing with great ease from acoustics that are typically band like and moments of great lyricism, all the way to the typical sounds of contemporary music.



I am referring as an example to the auditory world that I recreated in the underwater environments that develops through sound bands that are suspended at the surface, but are very turbulent and dissonant in the low frequencies of the orchestra.

During the rehearsals, and most of all the recording phase, the Orchestra was able to bring out certain details some of which even I didn't give much attention to during the composition: I am thinking of the music of the SHARKS, when Leo enters for the first time in the shipwreck; the unconventional use of the percussion instruments and the piano gives resonance that evokes the ghosts of the pirates that died under the sea.



^ A moment of the recording of the soundtrack

- > The brass instruments that are the main protagonists of the most adventurous scenes against the pirates
- < View of the complete orchestra directed by M° Roberto Molinelli

COULD YOU GIVE US ANY OTHER FUN FACTS CONCERNING YOUR WORK WITH THE HAYDN?

Another very exciting moment during the two days of recording was during the end of the work session, when we repeatedly recorded the music of the final battle between the Pirate Boss and Leonardo: LOST IN THE SEA! The metronome speed and the complexity of this piece has put the orchestra to the test to such an extent that they had to record many "takes" before getting to the version that is used in the film. For this reason, I recently saw a video of the Director of the Orchestra designated to the direction of the soundtrack, M° Roberto Molinelli. The video filmed him during the interpretation of LOST IN THE SEA and it really surprised me how much emphasis he put while directing. Creating a soundtrack to such an ambitious animated film and having the symphonic Orchestra at disposal, is not a small thing; I would therefore like to thank my colleagues Paolo Furlani and Massimo Bassan (Score Assistant and Score Editing) for their precious job that they did by my side.





PATRIZIA CALZETTA Production director

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Patrizia Calzetta, the production director, will give us the film's "numbers": some concern the production, others are interesting facts, in any case they are all true!

32 Months of work, from the final writing of the screenplay to the dubbing.

People in the production, supervision and postproduction group, divided between Treviso and other offices

408

Different versions of the script, including the revision of the

character's dialogues

422 More or less 1 year of work of 4 storyboard artists for the creation of the film's storyboard

1,408 Hours of work for the development of the orthogon

Hours of work for the development of the orthogonal projections of more or less 30 characters

1,272 Hours used to make the concept color of the film's main characters ~100

Emails exchanged daily between the collaborators and co-producers, for a total number of over 80,000 82

Minutes of animation

118,117

Film frames

~300

Over 300 backgrounds created.

1,153 A3 pieces of paper used to draw the backgrounds 2,008 A3 pieces of paper used to draw

the film's characters

1,327

A3 pieces of paper that were needed to draw the props, in other words Leo da Vinci's machines and objects of any kind that appear in the film. ~500

Props were drawn with all their details and proportioned to the characters that appear in the scene Terabyte (in other words 7.000

GB) of files have been exchanged via FTP between the different production offices.

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IN ITALY

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RIKI

In the film's soundtrack the song **"Il tempo intorno"** by RIKI, taken from his second album "Mania", that came out October 20th went platinum, in only one month, with 50.000 copies sold.

Singer-songwriter revelation of the 2017 edition of Amici di Maria de Filippi, Riki, with his first album "Perdo le parole", went Platinum with over 150.000 copies sold positioning in the sales ranking before Fedez and J-AX, Mina and Celentano, Ed Sheeran and Tiziano Ferro. A success that crosses over to the social networks, with 1 million followers on Instagram and 250.000 on Facebook, and with over 26 million views for his videos.



Leo da Vinci is a co-production Gruppo Alcuni - Warsaw Movie Home

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Original Title Leo da Vinci – Missione Monna Lisa

Direction

Sergio Manfio

Executive Producers Francesco Manfio, Piotr Dziubak

Story and Screenplay Sergio Manfio, Francesco Manfio

In collaboration with Davide Stefanato, Anna Manfio

> Production Director Patrizia Calzetta

Character Design and Animation Supervisor Anna Stinfale

Music Composed and Orchestrated by Marco Fedalto

Editing and Assistant Director Umberto Barison

Set Designer and Lighting Coordinator Marco Pegoraro

Previz Artist and Design Consultant Mauro Lovadina

Designer and Prop Supervisor Christian Trivellone Production Coordinator Fabio Testa

Music themes by Orchestra Haydn of Bolzano and Trento Conducted by

Roberto Molinelli

Distribution All Rights Entertainment Duration 82 minutes



GRUPPO ALCUNI

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