

THE INVISIBLE BOY

(IL RAGAZZO INVISIBILE)

A feature film directed by Gabriele Salvatores

Logline

Michele is an ordinary 12 year old living in a sleepy provincial town. One day he discovers he has something very special: he can become invisible. The biggest and most incredible adventure of his life is about to begin.

Film details

Main Producer:	Indigo Film
Director:	Gabriele Salvatores
Script:	Alessandro Fabbri, Ludovica Rampoldi, Stefano Sardo
Director of Photography:	Italo Petriccione
Editor	Massimo Fiocchi
Art Director	Rita Rabassini
Costume designer	Patrizia Chericoni
Locations:	Italy, Trieste

Synopsis

Michele is 13 years-old and he is an invisible boy.

He does not excel in his studies or in sports and is not popular at school. But he doesn't really care.

All he is concerned about is his classmate Stella's attention, with whom he is tenderly in love. He steals a glance at her in class as she sits at her desk, daydreams about her in his room, but does not have the courage to approach her or say hello. Unfortunately, the only ones who do seem to notice him are the two school bullies who torment him.

Although he has a doting mother who encourages him, Michele's dream is to disappear.

And one day, inexplicably, his wish comes true: Michele discovers he can become invisible. Now that no one can see him, he will be able to do so many things!

As he tries to understand how to co-exist with his powers, Michele will have to deal with the mysterious disappearance of some of his school mates, including Stella, and the discovery of his origins.

He will find out that someone has always been looking out for him and someone else, who knows his secret, has started to hunt him down.

Maybe, somewhere very far away, someone else shares his same powers and his past and maybe, one day, Michele will meet him.

Director's notes

I have always believed adolescence is one of the most difficult periods in the life of a human being. Difficult and fascinating. In particular, the shift from childhood to adolescence, when you feel that something new is growing inside you, a power you're still not sure how to use. Partly because you're still not sure who you are and of your place in the world.

Furthermore, in today's world, adolescent angst is ever more widespread. Some of the causes are: uncertainty about the future, absentee parents, lack of reference points, false desires, the lack of "dreams" and feeling lonely.

I'm sure that every youngster between twelve and fourteen has felt useless and "invisible" at least once in their lives. And everyone, at least once, must have wished they had special powers that protect them and make them heroes just for one day, as David Bowie sings.

I don't have children of my own, but, perhaps for that very reason, over the past few years, I've made three films in which adolescents are the lead actors: they are our future, and, as a director, I feel the need to contribute to their imaginary world. In the fantasy world of an adolescent, Hollywood legends occupy a huge space.

The invisible boy has something special about it: it deals with superpowers in a very human manner!

It is a film about superheroes that moves the audience with emotions rather than with special effects. It describes an extraordinary event in a very "normal" context, without ever losing sight of the psychological dimension of the characters, which is the driving force of the story.

It plays on the "genre" as a storytelling tool: this is a film that uses the style of an adventure movie and features superheroes, but anchors these elements in the context of everyday life. In that respect, the use of special effects will be used to tell a story and not just to elicit a sense of wonder.

Production notes

The Invisible Boy is a small tale, which teaches us that everyone has something special, a little gift, and if one learns how to use it, the world could be a better place. It's a classic tale as a coming of age story where a boy learns to accept himself, to compete with life and to cultivate his small personal qualities.

But it's also a superhero story full of action, suspense, courage, special effects and at the same time full of tenderness, anger, joy, first love, emotions, feelings, that a young audience can easily identify with. The film will speak their language, but it won't be just a children's film. As recent successes like *Hugo Cabret*, *Life of Pi* and *Oliver Twist* teach us, when a great author tackles children's cinema incredible things can happen – and all of a sudden these films appeal to a wide audience: children looking for an adventure in which to identify themselves and adults, with a passion for films by these authors, who can find in them the cinema, themes and depth of their favourite filmmakers. Italian cinema needs to renovate itself and diversify its product and not just copycat previous successes, saturating the market and the audience's expectations. All over the world family entertainment is the best form of revenue at the box-office. Every week-end hundreds and thousands of children, together with their parents, choose a film to watch but our cinema has long since stopped producing films for this public. It prefers to import it, especially the animation genre. The Invisible boy wants to launch a new challenge and become the first Italian family film, contrasting the American blockbusters, by focusing on a European sensibility allowing our audience to identify itself completely with the characters and their world.

Gabriele Salvatores

Gabriele Salvatores is an Italian scriptwriter and director.

In 1972 he founds the Teatro dell'Elfo in Milan where he directs avant-garde plays and forms many actors who will accompany him in his cinema career. In 1989 he directs his first film Marrakech Express followed in 1990 by Turné which, together with Puerto Escondido in 1992, makes up the so called "escape trilogy". In 1991 he films Mediterraneo which gives him an Oscar as best foreign film together with a David of Donatello for best film, best editing and best sound and a Nastro d'Argento for best director. In 1993 he directs Sud, a film in which he criticises the social and political situation in Italy as seen from the point of view of the emarginated and unemployed. In 1997 with Nirvana he explores a new genre, science fiction, making use of many special effects. The film, starring Christopher Lambert, Emmanuelle Seigner, Diego Abatantuono and Stefania Rocca, is presented out of competition at the Cannes Film Festival. His experimental narrative continues with Denti in 2000 and Amnesia in 2002 both starring Sergio Rubini. In 2003 he directs Io non ho paura based on Niccolò Ammaniti's bestseller, the story of a friendship between two adolescents, Michele e Filippo. The first will free the second, victim of a kidnapping. The film explores the awareness and the disobedience of injustice.

In 2005 with Quo vadis baby? Salvatores continues experimenting directing a unique noir and making use of many digital effects. In 2008 with Come Dio comanda he describes the relationship between a father, interpreted by Filippo Timi, and his teenage son. In 2010 Happy Family, an adaptation of Giovanni Genovesi's play is released. A comedy in which a scriptwriter with a writer's block is visited by his characters who help him finish the story he is writing.

In February 2013 L'educazione siberiana will be released in Italy, an adaptation of Nicolai Lilin's bestseller. The film, interpreted by John Malkovich, Peter Stormare and Eleanor Tomlinson describes the human and criminal formation of a kid who lives in a village in Siberia.

ESSENTIAL FILMOGRAPHY

2012 Siberian Education (Educazione siberiana)
2010 Happy Family
2008 As God Commands (Come Dio comanda)
2005 Quo vadis, baby?
2003 I'm not scared (Io non ho paura)
2001 Amnesia
2000 Teeth (Denti)

1997 Nirvana
1993 Sud
1992 Puerto Escondido
1991 Mediterraneo
1990 Turné
1989 Marrakech Express

Locations



Michele's Home Town Trieste





Seafront



Cast



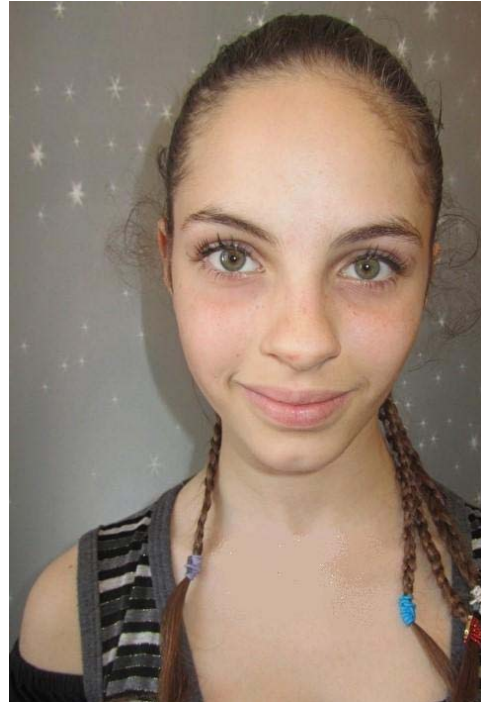
Giovanna – Valeria Golino



Yelena – Ksenia Rappoport



Michele – Ludovico Girardello



Stella – Elina Vasques

Company Profile

Indigo film , founded in 1999 by Nicola Giuliano, Francesca Cima and Carlotta Calori produces feature films and documentaries. Its product is ever present in festivals all round the world and winner of numerous prestigious awards. Indigo's productions include the international coproduction *This Must be The Place*, by Paolo Sorrentino starring Sean Penn, *Il divo* by Paolo Sorrentino, winner of the Jury Prize and the Prix Vulcan at Cannes and Sorrentino's previous films *The consequences of love* and *The family friend*, which also screened in competition at the Cannes Film Festival. Other productions include include *The Girl By the Lake* by Andrea Molaioli, *The double hour* by Giuseppe Capotondi, *The mouth of the wolf* by Pietro Marcello, *The Jewel* by Andrea Molaioli, *Kryptonite in her bag* by Ivan Cotroneo.

In 2013 the company produced *La grande bellezza* ("The great beauty") by Paolo Sorrentino, *Benvenuto Presidente!* (Welcome President), a comedy starring Claudio Bisio directed by Riccardo Milani and the documentary *Slow Food Story* by Stefano Sardo.