

Calamazú  
presenta

# la notte è un giorno dispari

un film di  
**Vincenzo Giordano**

CALAMAZÚ PRESENTA LA NOTTE È UN GIORNO DISPARI CON IL SOSTEGNO DI MINISTERO DELLA CULTURA - DIREZIONE GENERALE CINEMA E FILM COMMISSION REGIONE CAMPANIA  
CON SARA PENELOPE ROBIN DAVIDE RINALDI EDOARDO MARIA MALERBA GIANNI ROSATO E BRUNO BARBARO SOGGETTO E SCENEGGIATURA VINCENZO GIORDANO ORGANIZZAZIONE LELE NUCERA FOTOGRAFIA FILIPPO MARIANO  
COSTUMI ROSSELLA OPPEDISANO SCENOGRAFIA MIRIAM LACONO VFX VALENTINA MATARRESE MUSICHE PAOLO CASALI MONTAGGIO PIETRO FRANCESCO TRIPODI AIUTO REGIA FEDERICO MOTTICA GRAFICHE ANNA GRAZIA LONGOBARDI  
PRESA DIRETTA ALESSANDRO RIZZO MONTAGGIO SUONO AMAN FALCONI AMBIENTE EFFETTI DAVID TARANTINO MIX LIVIO PAULET PRODOTTO DA CARMEN BAGALÀ REGIA VINCENZO GIORDANO



# Synopsis

A food truck selling 'O pere e 'o Musso - a mass of cyanotic butcher's waste - has just appeared in the village, and little Tommaso cannot imagine that his fate is in the hands of Vittorio, the man who is cutting the meat before his eyes. Not even Andrea, Tommaso's father, can imagine it, because tonight nothing is as it seems: even participating in a tasty lottery can turn into the worst of catastrophes.

## Credits

Directed by	<b>Vincenzo Giordano</b>	Sound	<b>Alessandro Rizzo</b>
Story and Screenplay	<b>Vincenzo Giordano</b>	Sound Editing	<b>Aman Falconi</b>
Production and Distribution	<b>Calamazú</b>	Sound Design	<b>Davide Tarantino</b>
Produced by	<b>Carmen Bagalà</b>	Mix	<b>Livio Paulet</b>
Cinematography	<b>Filippo Mariano</b>	Line Producer	<b>Lele Nucera</b>
Costume Design	<b>Rossella Oppedisano</b>	AD	<b>Federico Mottica</b>
Production Design	<b>Miriam Lacopo</b>	VFX	<b>Valentina Matarrese</b>
Graphic Concept	<b>Anna Grazia Longobardi</b>	Editing	<b>Pierfrancesco Triposdi</b>
Press Office	<b>Emanuela Bruschi</b>	Original Score	<b>Paolo Casali</b>

Artwork in the poster  
“Cabala” by **Umberto Carotenuto**

[Watch the Trailer](#)

## Specifications

Formato	<b>Digitale</b>
Aspect ratio	<b>2.39:1</b>
Durata	<b>19.51 minuti</b>
Lingua Originale	<b>Italiano</b>
Sottotitoli	<b>Inglese</b>
Genere	<b>Thriller, Drama</b>

## cast

**Sara Penelope**  
Robin  
Sofia



**Davide Rinaldi**  
Vittorio



**Edoardo Maria**  
Malerba  
Tommaso



**Gianni Rosato**  
Andrea



**Bruno Barbaro**  
Number 11



# Characters

## Vittorio / Gioacchino

Vittorio is threshold guardian of a world he created himself; the barker of a circus that transforms anyone who comes into contact with it (audience included) into entrails, or "zendraglie", as he would say. A hidden identity, the Vittorio's one, who is not even able to build itself on the opposites of the real one. Gioacchino and Vittorio, in fact, together make a monad of drifts of filial love, a concentration of self-sacrifice that makes impossible the awareness of danger.

## Andrea

Andrea, on the other hand, lives at the mercy of the darkest hours of the night, those most evocative and of which only those who know how danger is made, have the privilege of being afraid. As a perfect scapegoat, he is punished for a sin he has never committed. He is a father, a man like many, who precisely in the name of his humanity is overcome by temptation, hope, the scant beauty of a chance that will take his breath away.

## Numero 11

In this magma-seething story, the character of Number 11 represents not only the Earth's core, but also the gap to the crater. It is as close to a winner as you can imagine, and in the triumph of his incapacity reflects the image of a fear that we could not give a name before.

## Sofia / Carmela

In the circus set up by Vittorio, Sofia is a Femme Fatale forced to travel in the wagon of wild beasts. She is the most precious commodity, the coveted prize of the raffle, a skilled assassin and, at the same time, a loving mother. The glances she attracts are the only tools we can use to fully understand her kaleidoscopic character. She is the only one who tries to emerge from the abyss and, for this reason, all the others characters revolve around her. Sofia is both the victim and the executioner of a world that confronts her with a lacerating dilemma: how inhuman can make you, the choices made for the good of your own children?

## Tommaso

In a world where no one is as it seems, little Tommaso is the only one who escapes this cataloguing. That's because he's always sent away, he's not able to witness the unfolding of a narrative that would not have a way to begin if he continued to be a spectator. The main character of this short film is to be traced in the gaze denied to him by the apprehension and selfishness of a parent; in the ignorant curiosity of those who hope because they do not know and rely blindly on the hands of fate.



# Vincenzo Giordano

Class of '94, Vincenzo Giordano was born and raised in the province of Salerno - South Italy. He obtained a master's degree in Media production Studies and Performing Arts at La Sapienza in 2021; and attended the Master in Cinema, TV Series, Format: Screenplay, Production, Marketing at the same university. He was a teacher of Video Production at the Accademia Italiana in Florence.



In 2018 he wrote and directed "The impression I get of her" and "Broken Moments". In 2020 he created "Tape to the future" on the occasion of the TagliaCorto Film Festival, winning. In 2021 he directed "The Little Mermaid", winner of the Fellini Film Festival and currently in the WeShort catalogue. In 2022 he signed the documentary series "Renaissance without end" for CCTV (Chinese state TV) and the Tuscany Region. 2023 marks the directorial debut of music videos with "The Wound", a single by Amberscent. In the same year he won the Elvira Coda award at the 48h of the Mac Fest in Cava de' Tirreni, with his short film "Finally Home". In 2023 he founded, together with Carmen Bagalà, Calamazú S.R.L., a film and audiovisual production company.



## WRITING NOTES

The primary characteristic evident in the opening lines of *Night is an Odd Day* is its visionary quality. The writing has the ability to eliminate the barrier between reading and visualisation, as the words themselves are images that transport the reader into a narrative that borders on mythology. The reading experience is both familiar and easy to understand, yet also mysterious and unsettling, despite the extraordinary starting point.

The narrative structure is meticulously crafted, with attention paid to even the smallest details, resulting in a unique and compelling story that is driven by the characters and their complex arcs.

The short film explores the theme of choice and how complex characters define themselves through their decisions. In *Night is an Odd Day*, each character has a desire that conflicts with their needs. Their lines of dialogue are the needle of the scales: when they say too much (or too little), they become the seed of a harvest that, sooner or later, will come to an end. This story inevitably leads to its conclusion, only then can it reach its equilibrium. The dialogues in this story play a crucial role in its progression. The use of dialect and sentence construction in the dialogue creates a musical and rhythmic effect, even in moments of silence, reminiscent of the Eduardo De Filippo era.

The actors in this script can be further developed by examining them off-stage. The film's structure is concise, encapsulating a world of ideas, feelings, doubts and uncertainty in just fifteen pages. The work experiments with genre, combining elements of thriller and drama... It is the child of a land that, in its complexities





## DIRECTOR'S NOTES

«Beauty? They say it's in the eye of the beholder.»  
«And if there's no more beholder?»

When Michel Piccoli and Denis Lavant spoke like this in *Holy Motors* (Leos Carax, 2012), the "Sacred Engine" of the bulky limousine in which the characters moved continued to roar through the rues and boulevards of Paris. To have the courage to tell the hope of the rebirth of my land, I needed to translate it into the eyes of little Tommaso. In his gaze, perhaps, even on the most "odd" of days, he can find what he lacks to rise to "even". Only the apparent truth is told before Tommaso's eyes, the one that doesn't risk to upset.

Television can help children become aware of risks, as it did for me on September 11, 2001 when I was watching cartoons on a television programme called "Melevisione" and the news from New York interrupted. In retrospect, I acknowledge that this was the initial instance I became aware of the presence of danger. I could find myself in any location in the world, at any given moment, when a catastrophe occurs. My window framed Vesuvius, and I realized that if it were to erupt again, I would never have the opportunity to watch the lava flow on television.

*Night is an Odd Day* could one day become a chronicle, but for now, it is a thriller featuring desperate characters. Their dramas and the consequences of their choices make them profoundly neorealist. The conclusion of their narrative arc is a mirage that materializes too briefly to be believed. After killing Andrea, Vittorio and Sofia seek redemption, reunite with their children, and only then does the Vesuvius erupt. This unusual disaster movie contains a major innovation for the genre. Vittorio and Sofia, like a modern Bonnie and Clyde, meet their end after their raids. However, this time it is not the hand of the law that kills them. Instead, the cinema reconstructs the danger of the eruption of Vesuvius through VFX.

The eruption outside the window will soon become real for everyone who sees it on television. Among them will be Tommaso, and the camera will focus solely on him. Our fictional narrative allows us to contrast the catastrophic event with the lyrics of *La Vida Tombola* by Manu Chao. This, along with episode 42 of *Flo, Little Robinson*, creates a story that transcends geographical and generational boundaries, bringing us together in the face of danger.

The short film is stylistically influenced by the principle of contamination. A neorealist approach can have the aesthetics of a north-European thriller. Pink neon can be used in a more diegetic way than ever before. Vesuvius can be portrayed without the sea and the sun, creating an atmosphere of Norse mythology.

Vittorio and Sofia are the only ones to speak in dialect; all the other characters use standard Italian. This creates the sensation of a placeless environment overwhelmed by the sounds of Campania.

The only character to make a complete arc will be the music: it will start with a highly dramaturgical symphonic progression but, in order to make the transition to the unsettling pop of La Vida Tombola come alive, we will first have to switch to the electronic variant of the symphonic theme of the beginning.



In March 2024, it will have been eighty years since the last eruption of Campania's giant volcano, Vesuvius. Despite its potential danger, Vesuvius has been perceived as just another mountain, obstructing the view. However, living in its proximity is akin to waking up every day with a revolver pointed at your head. If Vittorio's gun fails to fire twice during the narration, only Vesuvius can take its place in becoming Chekhovian. Now that it has exploded in front of our camera, we can be certain of one thing: chance does not exist.



## PRODUCTION NOTES

The power of *The Night is an Odd Day* lies in its genre, a dramatic thriller a story that might be possible. A mirror-like multiverse in which stories develop in parallel with our own, some might be totally unreal to us, others might represent dimensions and realities similar to our own.

Cinema, in general, is the art of the possible, and bringing to the screen the fear of a possibility such as the one portrayed in *The Night is an Odd Day* is an act of courage, but also of extreme liberation. The years that we are now living are becoming more and more Naples-centric cinematographically speaking, and it seems absurd that anything other than the city, anything else that exists in this area, is left to itself and not narrated.

Raccontare questa storia significa mettere radici in quello che è il *dark side of the Vesuvius*.

In this context, telling this story also means putting roots in what is the dark side of the Vesuvius. The area that includes Vesuvius and the Phlegraean Fields is the most densely populated in Europe. In case of eruption the consequences would be catastrophic.



Following the publication of the call for tenders by the City of Naples for the drafting of the exodus plan for citizens residing in the 'red zone' on 27th June 2023, it is crucial to approach the aftermath of this catastrophe with objectivity and a clear, concise, and logical structure. The aim is not to sensationalise the disaster but to use it as a warning to society, reminding them of the dangers and fatality that can occur when policies are not in place to protect citizens.

The short film has an international scope, while staying true to its roots and staging a story set in Italy, which overturns the standardized postcard stereotypes of the cheerful and sunny South, and plunges into the deeper waters of despair of verisimilar characters, in gloomy and tension-laden Northern and Eastern European atmospheres, in which every action is never left to chance.



Like Sergio Bruni, we want to abandon the stereotype of Vesuvius seen either as a destroyer or as the cheerful parent of the people of Campania. We too see it as a 'weeping' giant, suffocated by the ugliness that everyday life places before our eyes: perhaps this is precisely the aspect that most characterises it today.

Arrangements made with the Japanese production company, Nippon Animation, regarding the rights to grant use of partial footage from the 42nd episode of the cartoon Flone and the Marvelous Island, and with the French record label Because Music, and the Italian music publisher Café Concerto International Srl, for the song La vida Tómbola by Manu Chao requested by the director for the end credits, make the short film a true melting pot of diverse influences.

The project is structured on a medium-high budget in relation to the national production of short films produced by newly established companies. The Night is an Odd Day was produced with the support of the MIC - Cinema and Audiovisual Directorate, Film Commission Campania Region and Campania Region.

We believe that the rebirth of the short film market can become a central issue on which to think and question, especially for us given the historical moment in which we find ourselves: we have recently started our activity, in a country like Italy where a debut is synonymous with feature film and at a time when the length of time a movie and audiovisual product is changing and evolving.

Our goal has also been to create a dense and solid network of young workers by giving them the opportunity to contribute to the dynamism of the film and audiovisual industry. Only in this way is it possible to experiment with new forms of creativity and support young artists, enhancing the know-how of emerging personalities.

The approach used by Calamazú has been to place creativity at the center of the production, where by this we mean the ability we mean the ability to interpenetrate specific communication needs, visions, and thoughts respecting and enhancing each individual element that contributes to the creation of the work.

Night is an Odd Day is a mirror of a reality that may surround us - or perhaps already surrounds us- in which we often want to be unaware, or rather, are forced to be unaware of the danger in front of our eyes, but at the same time it is a reflection of human fragility and how often we do not have the ability to overcome despair by our own, and how much being a child means rebelling, realizing our own secret and looking with different eyes everything that is different from us. It is possible to find an affinity with our roots, our land, our parents, but not in wholeness.





The filming was divided into two blocks; the first in Campania, in the municipality of Angri, while the second in Calabria, in the municipality of Siderno. Both municipalities sponsored our initiative.



dal 1940  
*f.lli Fazari*  
MASTRI OLEARI

Olearia San Giorgio has for years been the guardian of ancient traditions that hold high the cult of true oil art, showing the ability to combine the needs of entrepreneurship with those of quality and with respect for the principles of sociality and Humanism of Work.

The company leads about 140 hectares of olive groves, where more than 25 thousand olive trees bear fruit, including 5 thousand in organic management. As for marketing, for almost twenty years the Olearia San Giorgio, with a targeted promotion and communication activities has conquered significant spaces in high quality catering, national and international, in wine shops and specialized shops opened by Eataly in Italy and worldwide.

Aware of the particular importance that Cinema and Audiovisual represent for the creation of cultural and social synergies and for the enhancement and promotion of Calabria, Olearia San Giorgio is pleased to have offered its support to the short film "Night is an Odd Day" by Vincenzo Giordano, produced by Calamazú.

<https://www.olearia.eu>



# FESTIVALS AND AWARDS

- Outdoor Film Festival 2024: Best Short Film Direction Award
- Alta Marea Festival 2024: Official Selection – Semifinalist
- Short Out Film Festival 2024: Official Selection
- Social World Film Festival 2024: Official Selection
- Mediterraneo Festival Corto 2024: Official Selection
- Fernando Di Leo Short Film Festival 2024: Official Selection
- Lamezia International Film Festival 2024: Official Selection – Best Short Screenplay Award
- Garofano Rosso Film Festival 2024: Official Selection
- Reggio Calabria FilmFest 2024: Official Selection
- South Film and Arts Academy Festival 2024: Special Award for Best Short Film; Special Mention for Direction
- Laceno d'Oro 2024: Campania Section – Special Audience Mention
- Fausto Rossano Award 2024: Campania Focus – Special Jury Mention
- Nuova Rassegna Paradiso 2024: Best Direction Award
- Ravenna Nightmare Film Fest 2024: WeShort Award



## FESTIVALS AND AWARDS

- Monza Film Fest 2024: Best Thriller Award
- Tropea Film Festival 2024: Nomination for Best Lead Actress
- ArteSettima Festival 2024: Official Selection
- Gelsomini Film Festival 2024: Out of Competition
- PVTV Fringe Flicks 2024: Official Selection
- Tokyo International Short Film Festival 2024: Official Selection
- Eastern Europe Film Festival 2024: Official Selection
- CortiSonanti International Short Film Festival 2024: Official Selection
- Theta Short Film Festival 2024: Official Selection – Finalist
- Vesuvius International Film Awards 2024: Official Selection – Semifinalist
- Capri, Hollywood – The International Film Festival 2024: Official Selection
- Cinemagma: Official Selection
- Barcelona Indie Awards: Official Selection



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**GREEN FILM**

Calamazú, referring to *Night is an odd day*, has applied the Green Film guidelines for sustainable film production.

Green Film is an environmental sustainability certification mark for audiovisual productions which is awarded to projects created while respecting the environment.

It is a project developed by the Trentino Film Commission, an area of Trentino Sviluppo SpA, an in-house company of the Autonomous Province of Trento, in collaboration with the Promotional Agency for the Protection of the Trento Environment.





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