



CASINO ROYALE in association with OVERCLOCK CREW

ALBA AD OVEST

"ALBA AD OVEST" Written by ALIOSCIA & FRANKIE CARADONNA Executive Producer: ALIOSCIA BISCEGLIA Executive Producer: MARCO SBARRA Directed by FRANKIE CARADONNA
Cinematography by STEFANO BELLA Edited by VILMA CONTE Music by FRANCESCO LEALI and CASINO ROYALE Sound Design by ENRICO MARIA MAGLI

In the belly of Milan, time bends without a compass and night dilates to infinity, while amidst urban alchemy, psychedelic visions and ritual flames, six destinies intertwine as they search for a gap in the dark, an impossible dawn that defies the logic of time, the DAWN IN THE WEST.



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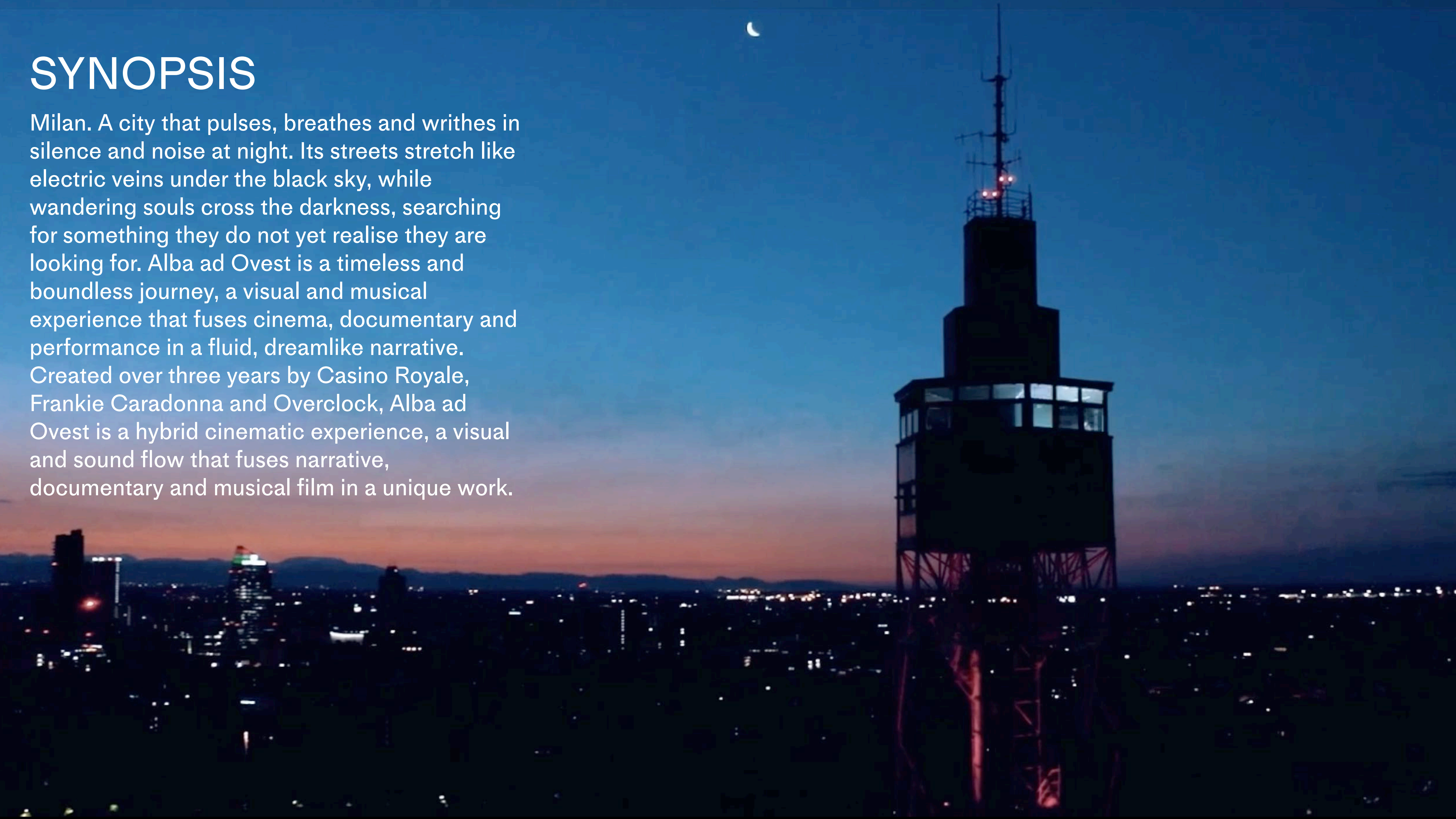
ALBA AD OVEST

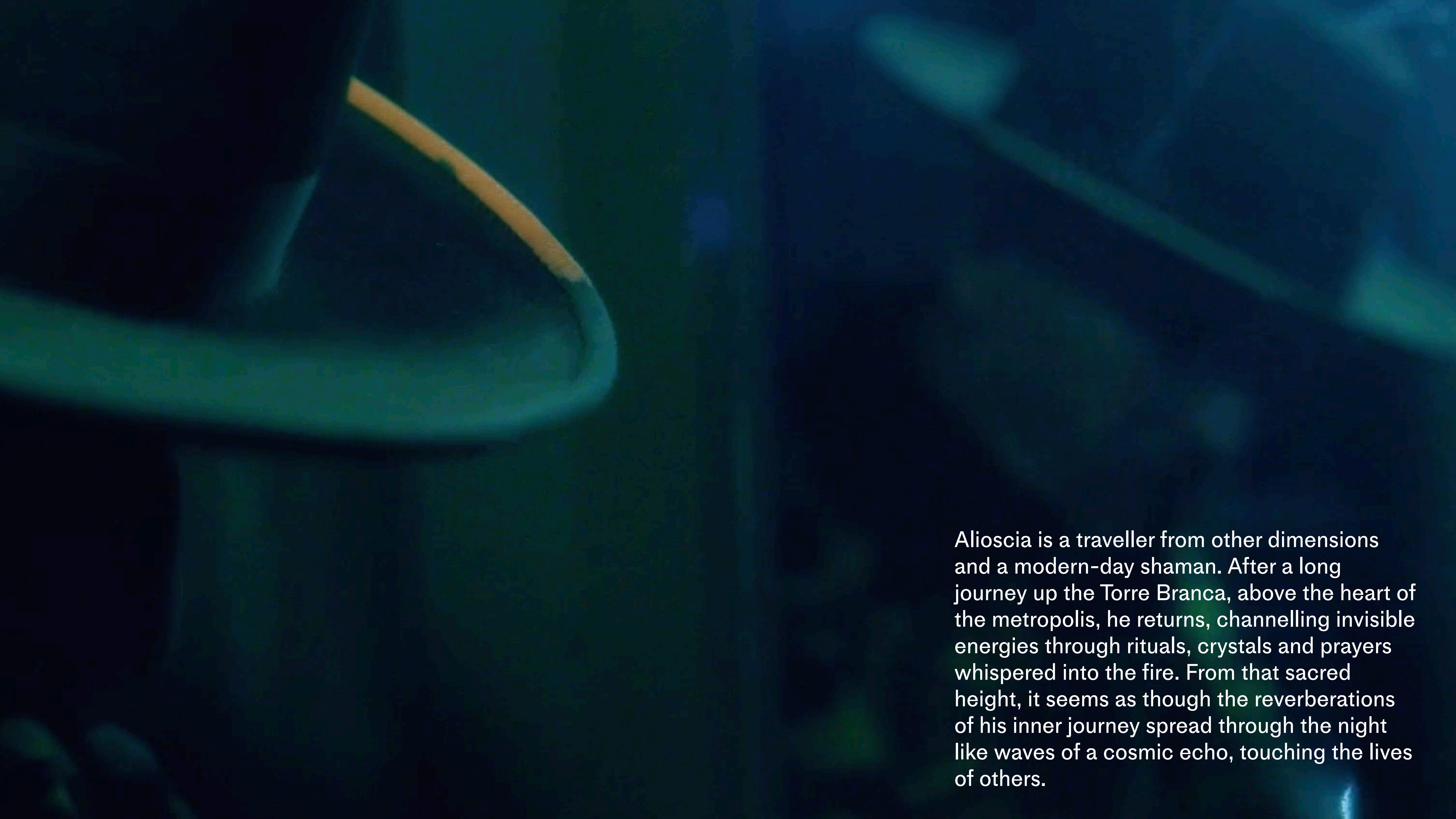
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SYNOPSIS

Milan. A city that pulses, breathes and writhes in silence and noise at night. Its streets stretch like electric veins under the black sky, while wandering souls cross the darkness, searching for something they do not yet realise they are looking for. Alba ad Ovest is a timeless and boundless journey, a visual and musical experience that fuses cinema, documentary and performance in a fluid, dreamlike narrative. Created over three years by Casino Royale, Frankie Caradonna and Overclock, Alba ad Ovest is a hybrid cinematic experience, a visual and sound flow that fuses narrative, documentary and musical film in a unique work.





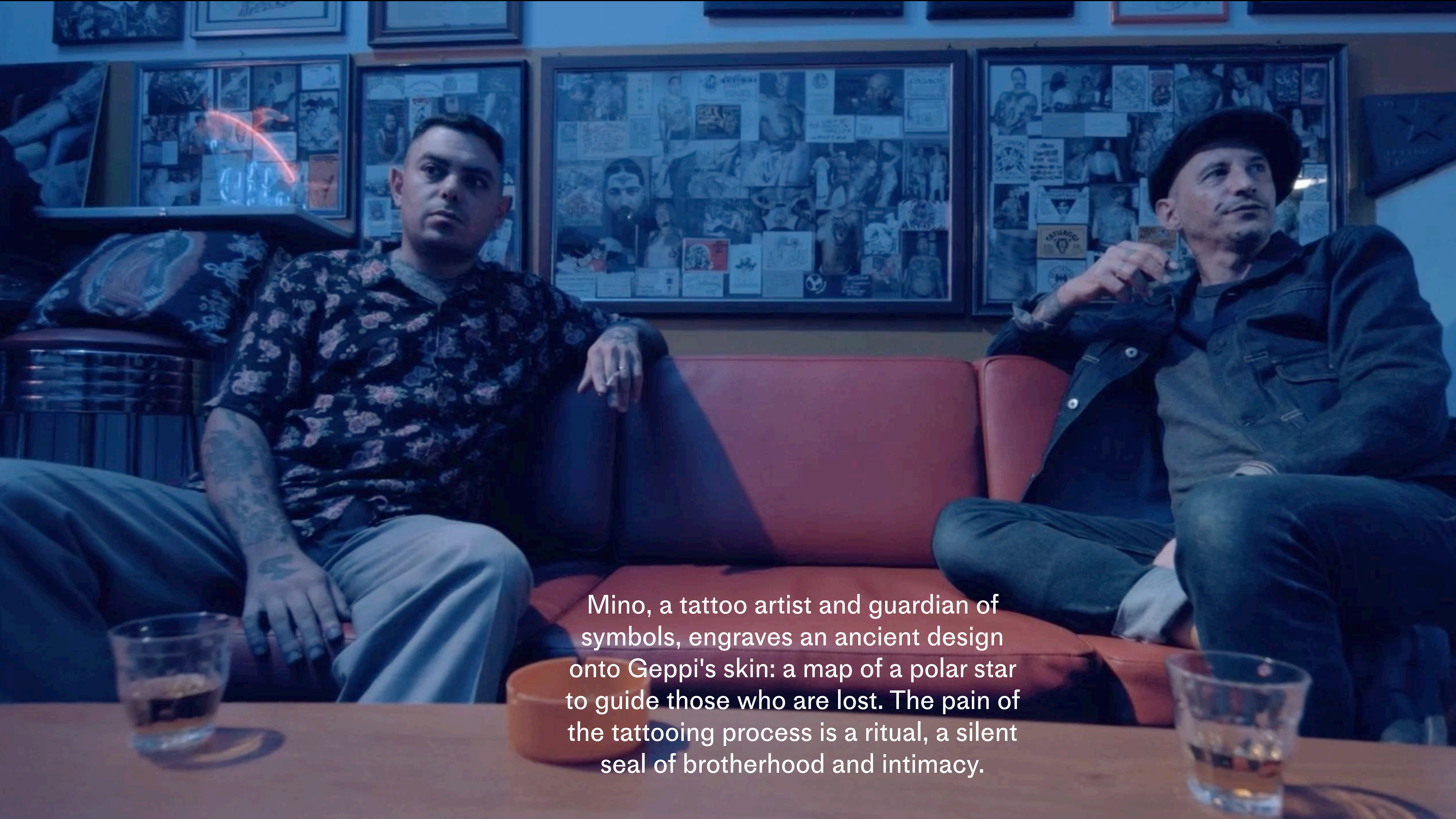
Alioscia is a traveller from other dimensions and a modern-day shaman. After a long journey up the Torre Bianca, above the heart of the metropolis, he returns, channelling invisible energies through rituals, crystals and prayers whispered into the fire. From that sacred height, it seems as though the reverberations of his inner journey spread through the night like waves of a cosmic echo, touching the lives of others.

Far from the city, amid the dark Alps and forgotten paths, Jay runs. He is fleeing something with no face, only a strong echo, accompanied by the barking of dogs and the light of torches held by his pursuers. He runs through endless forests and tunnels, touching rock and fire, and seeking shelter in the darkness.





It is as if Danielino is trapped in an urban loop. He climbs into an old Mercedes from the 1980s at Linate airport and drives for hours in concentric circles. He is trapped in a tense conversation with a passenger who turns out to be the inflexible judge of his unconscious.



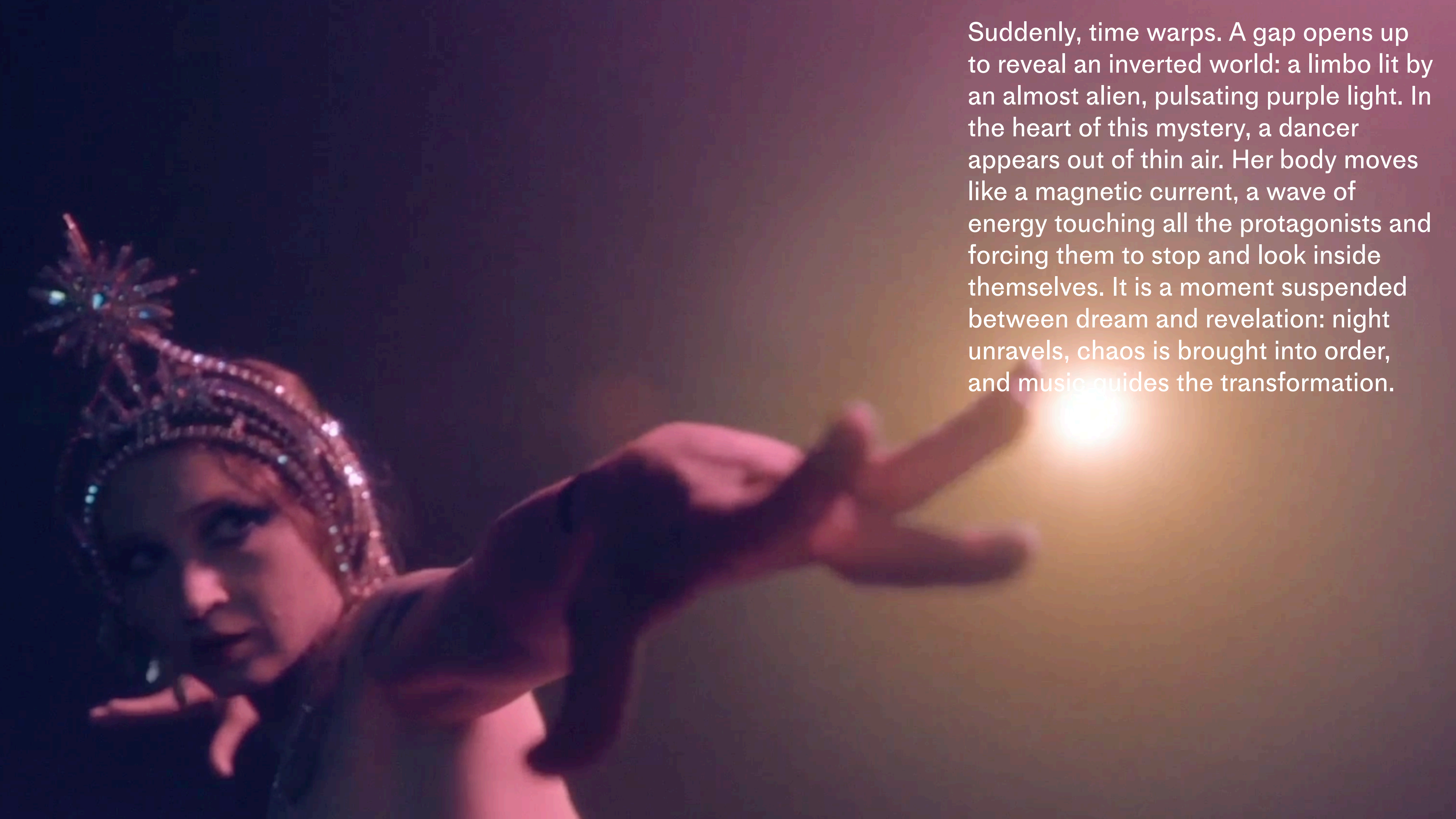
Mino, a tattoo artist and guardian of symbols, engraves an ancient design onto Geppi's skin: a map of a polar star to guide those who are lost. The pain of the tattooing process is a ritual, a silent seal of brotherhood and intimacy.



Gianni, a madman, a mystic and a poet who goes unheard, rides his bicycle through the night. He stops to recite verses amidst the traffic and lights a cigarette to reclaim his existence from a distracted world.



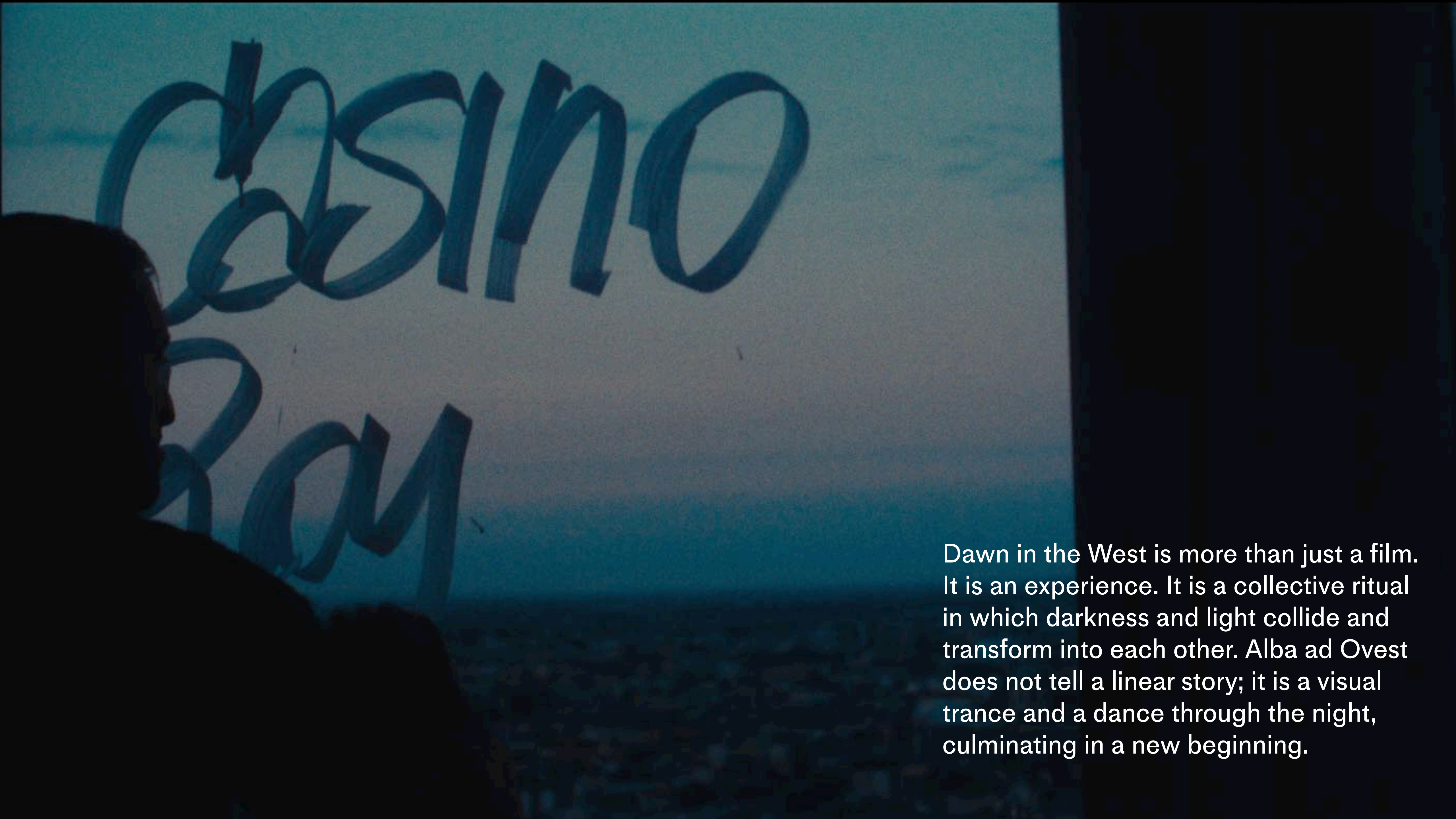
Meanwhile, the guys working on the sound system are fighting, pushing and punching each other, but they are all working towards the same goal: setting up the system and playing music when the city wakes up. The night is dense and tense, full of pent-up energy. But something is about to change.



Suddenly, time warps. A gap opens up to reveal an inverted world: a limbo lit by an almost alien, pulsating purple light. In the heart of this mystery, a dancer appears out of thin air. Her body moves like a magnetic current, a wave of energy touching all the protagonists and forcing them to stop and look inside themselves. It is a moment suspended between dream and revelation: night unravels, chaos is brought into order, and music guides the transformation.

And then the dawn comes. An impossible dawn, a dawn in the west. The protagonists realise that they are no longer alone or divided. The sound system erupts into a melody that engulfs the city. Those who used to fight now dance; those who used to flee now stay. Those who used to weep now smile. The night has completed its cycle. Everyone has gone through their own hell and found redemption.





Dawn in the West is more than just a film. It is an experience. It is a collective ritual in which darkness and light collide and transform into each other. Alba ad Ovest does not tell a linear story; it is a visual trance and a dance through the night, culminating in a new beginning.

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Executive Producer ALIOSCIA BISCEGLIA

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Directed by FRANKIE CARADONNA

Cinematography by STEFANO BELLA

Edited by VILMA CONTE

Music by FRANCESCO LEALI and CASINO ROYALE

Audio Mix and Sound Design by ENRICO MARIA MAGLI

STARRING

Alioscia Bisceglia

Daniele Carlotti

Junior Sedrak

Janet Fischietto

Gianni Miraglia

Geppi Cuscito

Mino Luchena

Gabriele Biondi

Patrick Benifei

Francesco Bagni

Soul Rockers Sound System

Mercedes 280 TE W123

An idea by Casino Royale

Written by Alioscia & Frankie Caradonna

Director: Frankie Caradonna

DOP: Stefano Bella

Editor Vilma Conte

Executive Producer Alioscia Bisceglia

Executive Producer Marco Sbarra

Line Producer Frankie Caradonna

Producer Alessandro Salerno

Assistant Producer Annabella Salvalaio

Production Manager Bejna Hoxha

Assistant Producer Emanuele Ferrari

Camera Department: Loris Galetta, Riccardo Pompili,

Andrea De Luca, Giorgio Errico, Stella Taveggia

Second Unit Rui Diaz

Light Departement: Alessandro Bella, Antonello Ruzzu

Grip Departement: Filippo Testa, Raffaele Di Benedetto

Art Departement: Veronica Molteni, Michele Colombo

Production Company: Overclock

Post Producer: Cecilia Tasso

Post Production Assistants: Federico Rossi, Davide Polo

Conforming: Giuseppe Capuano

VFX Artist: Salvatore Milo

Colorist: Diego La Rosa

SPECIAL THANKS

Sebastiano Leddi, Overclock Crew, Elita Bar, Martina

Limonta, Marta del Grandi, Michele Lupi, DeeMo,Valentina

Farolfi, Torre Branca, Mark Billsborough, Martina Pomponio,

Claudio Capellini