

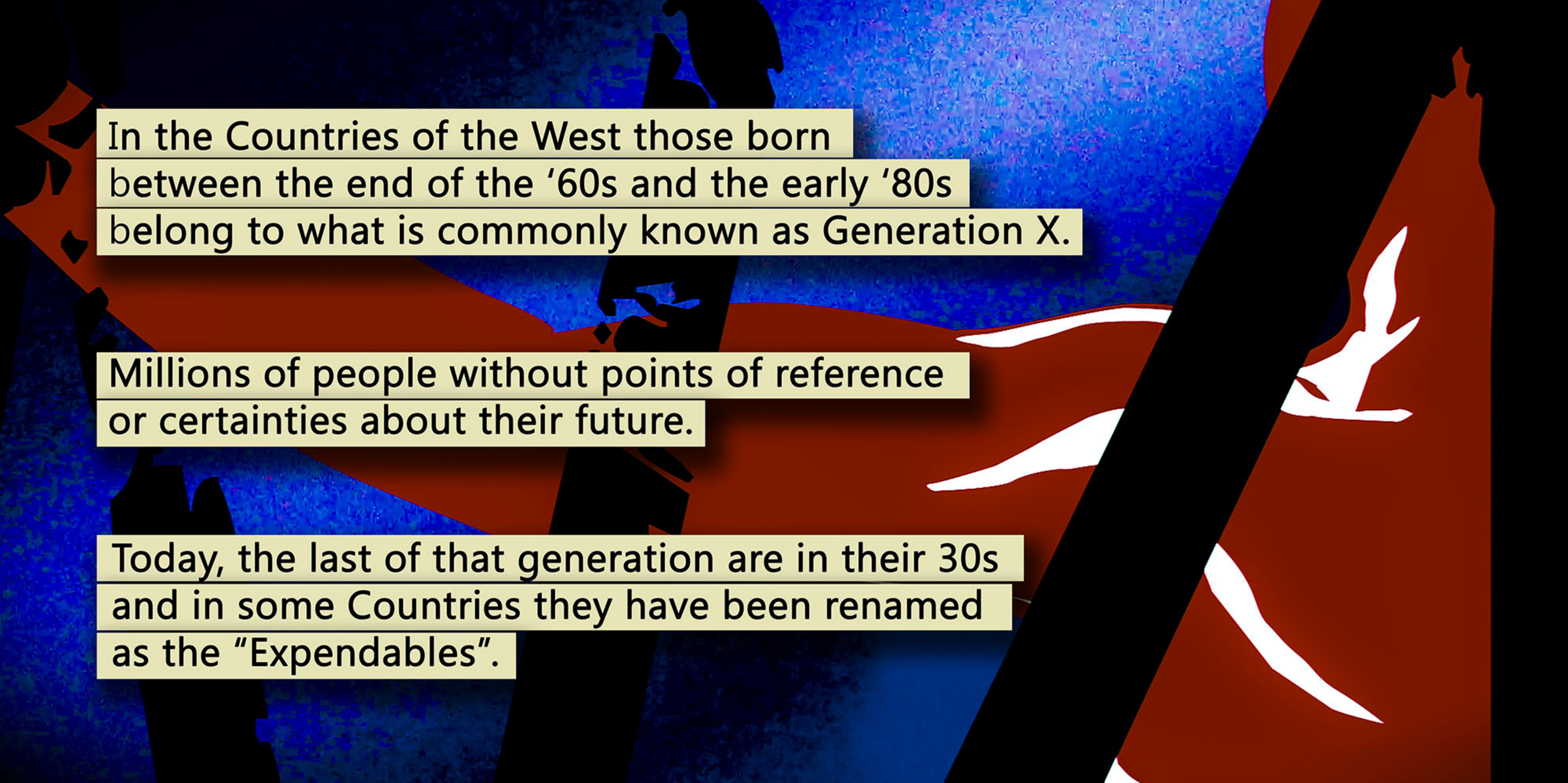
A FILM BY **LORENZO CORVINO**



**WE ARE THE X**

**VENGEANCE**





In the Countries of the West those born between the end of the '60s and the early '80s belong to what is commonly known as Generation X.

Millions of people without points of reference or certainties about their future.

Today, the last of that generation are in their 30s and in some Countries they have been renamed as the "Expendables".





### **SYNOPSIS #1**

Monte Carlo. Two men and a woman are sent to the Principality to shoot a commercial. Their road trip throughout the South of France and the French Riviera turns into a task much harder than what expected since they must face incredible situations and people behind which there is something that goes beyond their control.



## SYNOPSIS #2

Someone gives a video to some journalists: this is the testimony left by three people in their thirties, two men and a woman, of their road trip throughout the French Riviera. The video relates the task they were carrying out during the last week before getting involved in an accident. The three of them share a whole generation's fate, a generation of expendables.





Scena8\_CLL\_Costa Azzurra\_Esterno giorno

### **What is WAX, among other things?**

It's a POV road trip movie, an adventure and romance film, a small generational thriller focusing on the adventures of two young Italian men and a young French woman. It is a film made by some angry guys with a budget ten times lower than any average debut film, scraped together in less than two years, and used to shoot in four Countries, in the core of the Atlantic Ocean and on a scheduled flight at 30.000 feet high, and then on the terrace of Fairmont Hotel in Monte Carlo and on a 1892 French train in the Alps, at the Menton Lemon Festival and in the middle of the desert.





**<<...The fact that there is no killer,  
doesn't mean no one is guilty!>>**

**(Rutger Hauer)**



## Nouvelle Vague

The movie is a spontaneous tribute to the Nouvelle Vague's mythology, reviewed from a more contemporary and technological perspective, a kind of Nouvelle Vague 2.0.



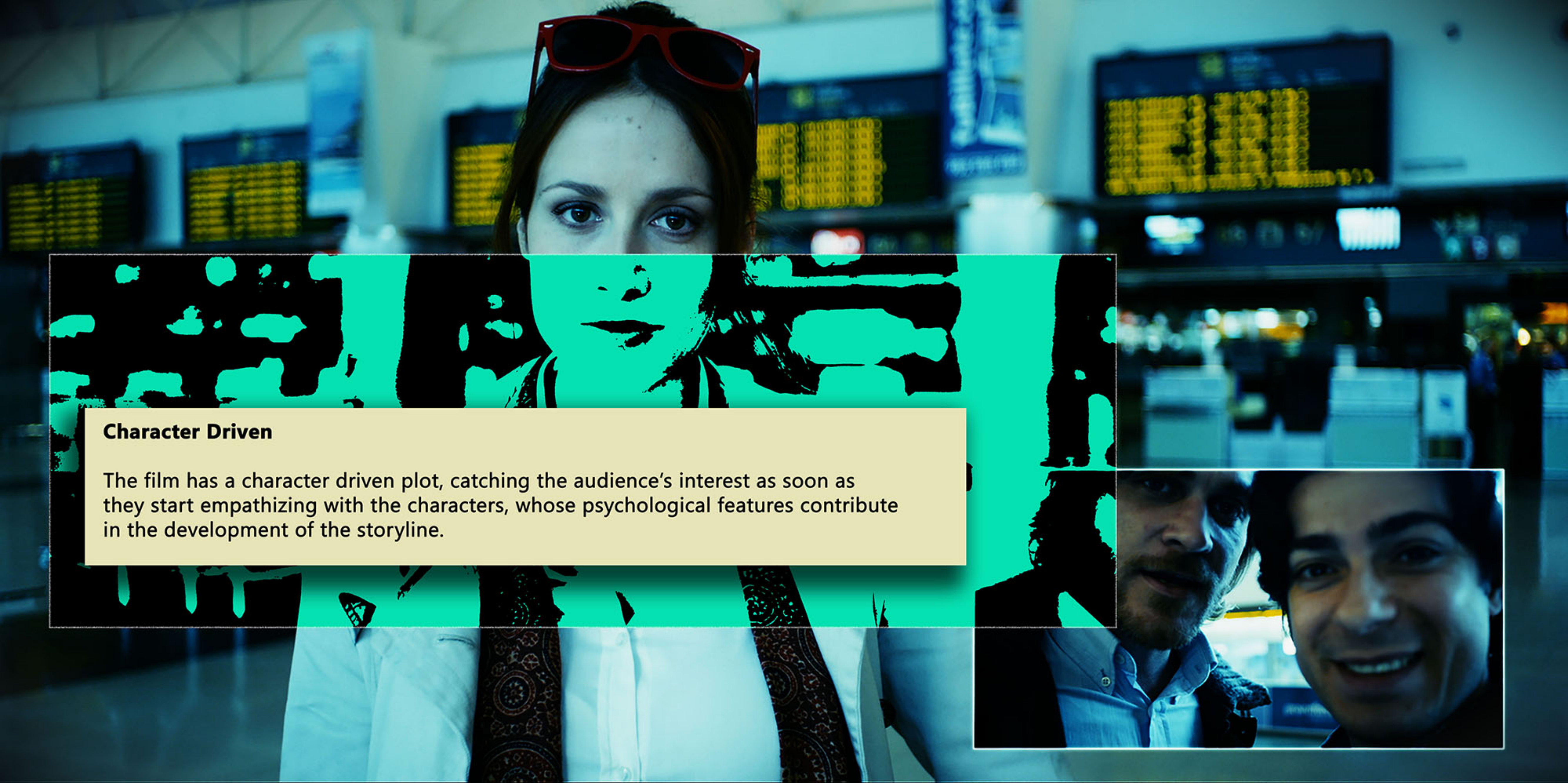




### **A Special Beginning**

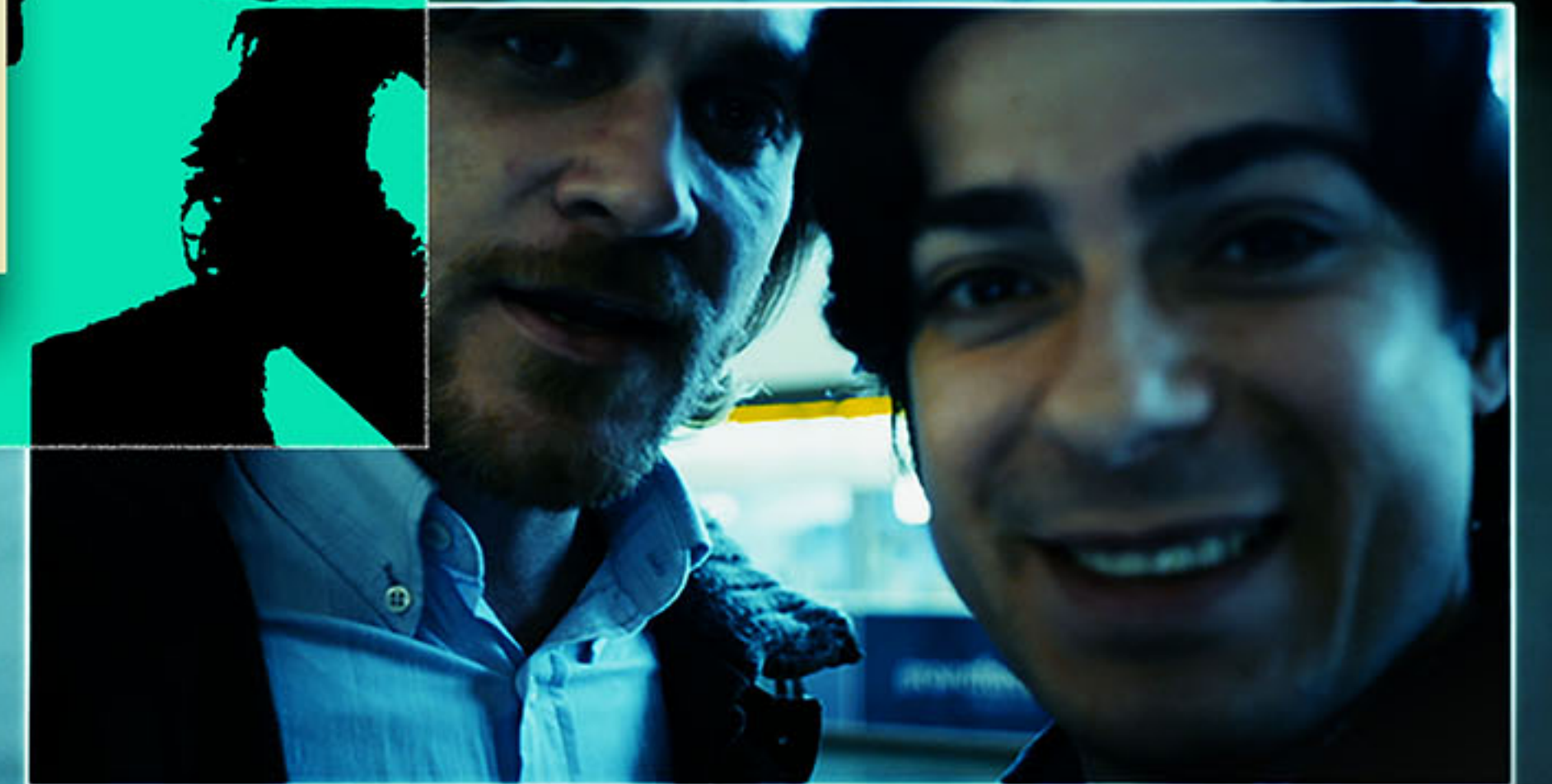
This debut film is the greatest first film compared to many others since the term "first" is usually used to refer only to the director. In this case, it is a debut film for all the people that have either participated or collaborated; it's a debut film for the director, for the producer, for one of the directors of photography, for the production designer, for the musician, for the casting director, and for many others.





### **Character Driven**

The film has a character driven plot, catching the audience's interest as soon as they start empathizing with the characters, whose psychological features contribute in the development of the storyline.





**<<...You want to make films, eh?!>>-  
Jean-Marc Barr**







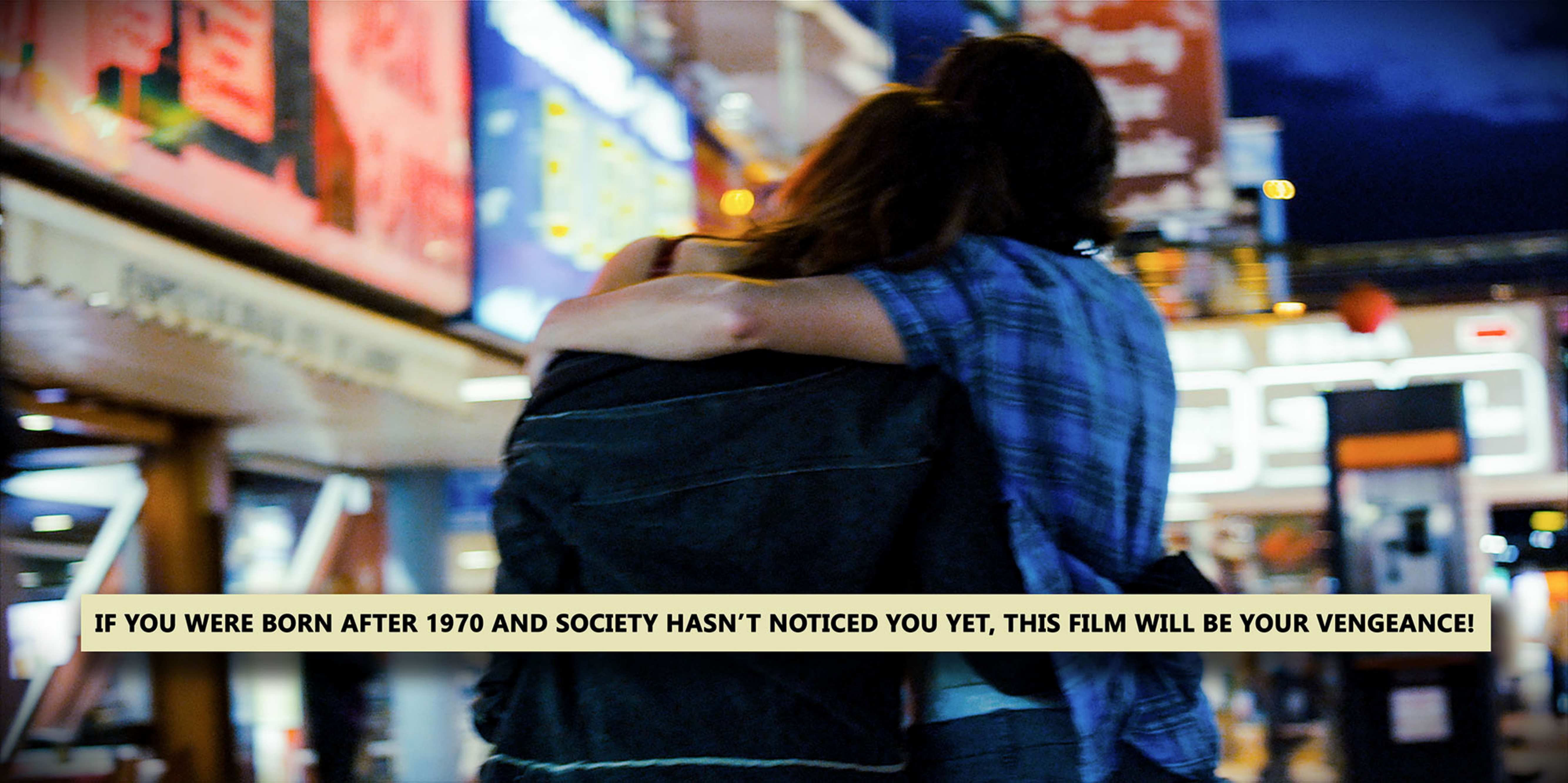
### **Ménage à Trois**

If we consider some famous ménage à trois in movies, there's always something pathological and eschatological about them. "Jules et Jim" ends in a death, in "Y tu mama tambien" she dies and the two men are separated. In "The Dreamers" even incest is dealt with. In this movie the threesome relationship is not the beginning of the end, it is somewhere to start.

Unlike many eminent paragons, this ménage à trios doesn't lead to perdition, to a psychological disintegration. On the contrary, it leads to an exaltation of the values of friendship and generational solidarity, raising individuals above the solipsism of the age we live in, towards strength of mind in which the whole is really greater than the sum of its parts.







**IF YOU WERE BORN AFTER 1970 AND SOCIETY HASN'T NOTICED YOU YET, THIS FILM WILL BE YOUR VENGEANCE!**





### **POV shot with a smartphone**

This film is presented as a road trip movie and an instant movie based on the dynamics between three people who are together the whole time. Such a film cannot be shot according to the traditional standards of the objective camera, arbitrarily choosing what and who to show.

An identification, or better an overlapping is required between the character's view and the audience's view, so that a sort of emotional osmosis can be created in the very moment everything takes place.

The smartphone is the answer: a tool anyone knows, everyone uses every day. In this film, it is used improperly, as a means for telling stories, submitted to a type of non-telephone communication, filtered by a story planning which is essentially cinematographic.

We all use smartphones; we use them to communicate, to shoot videos to be uploaded on Social Networks and Youtube. But up until now, no one has turned the smartphone into an aesthetically mature means for showing emotions on the silver screen, both when actually using it on the set and when simulating its use in order for the aesthetics of such a shot to create an immersive narration.

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**FRIENDSHIP AS A JOURNEY. LIBERATION AS A DESTINATION.**





## A story within History

The film feeds on the epochal topics Mediterranean Europe today faces when confronting Central Europe in full financial crisis.

In a time when the generational conflict has been completely revealed, it took an actor of an older generation, Rutger Hauer, from Northern Europe in fact, to allow young filmmakers to put their professional ambitions into effect, just like it happens in the film, where the novices start facing the world of work, whichever it is: it is inevitable to deal with what the previous generations have left, both the good and the bad. From the XX century onward, every individual from the Western Countries has been going through an age which could be defined as Generation X. An age of uncertainty and crossroads, suspended between the natural attraction towards the numbness of naivety and the reckless leap towards the unknown future. Here, through the narration of three lives, the story telling turns into the metonymy of a warning: be careful not to miss the chance to meet our generation, to look into us now that we are "in medias res", in full epochal change where Italy, surprisingly, is anticipating the times, with all the good and the bad that such a pioneering condition can bring along.

Provocatively, the film is about three young people who "die" because of work. But how can one die because of work? And there is nothing worse than dying for something which is supposed to ensure your living. It is a paradox, a contradiction in terms. And even worse than dying because of work is dying young because of work. But this movie is not a pamphlet, it aims at telling a persuasive story in a context that lets the audience meditate without giving up the lightness, the taste for surprise, spectacular scenes and twists of feelings. The glamour and beauty surrounding the protagonists oppose their inner discomfort, and the wealth they live in contact with for one week does not belong to them. On the contrary: the closer they get to it, the wider the gap, the disappointment gets. For their disappointment to be well amplified, they have to be left into those hedonistic and external amenities. In order for the audience to truly grasp the depth of their disappointment for being deceived, they have to be plunged into a dream on hand for one week, just to see it taken away when the achievement of their small goal is at its apex.







### **The director**

Lorenzo Corvino was born in 1979 in the Apulian town of Lecce, in Italy. He has a scientific high-school certificate and a degree in Liberal Arts at La Sapienza University in Rome. He is a novelist and a journalist. He has directed several "making of" and has worked as an assistant director. He directed many short films and video clips, winning even some international awards. WAX is his debut feature film of which he is director, scriptwriter and producer.



## CONTACTS

VENGEANCE srl

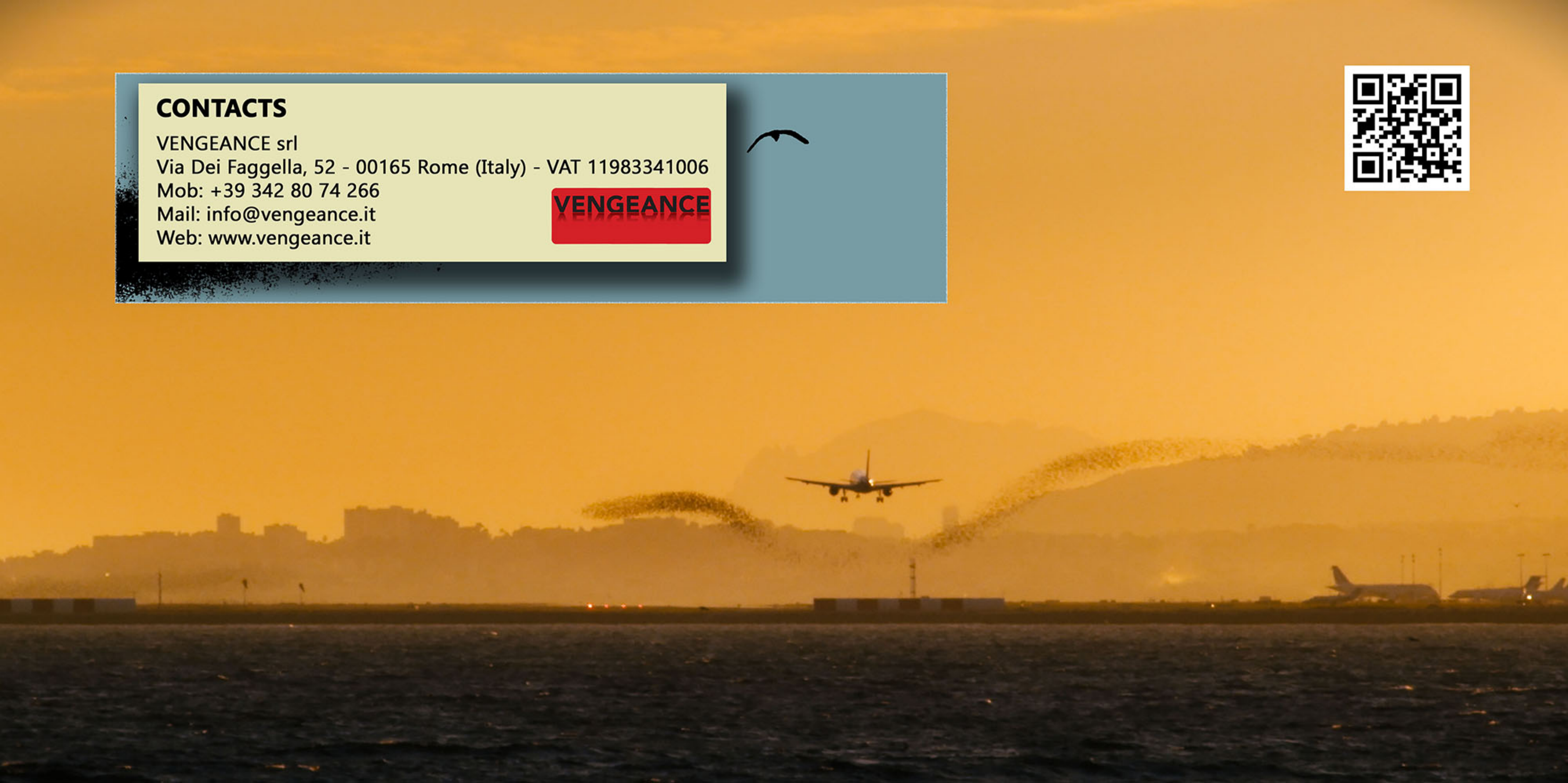
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**VENGEANCE**





UNA PRODUZIONE **VENGEANCE** IN ASSOCIAZIONE CON **BANCA POPOLARE PUGLIESE** **FILACAPITAL** **BARBETTA**  
AI SENSI DELLE NORME SUL TAX CREDIT CON **JACOPO MARIA BIOCCHI** **GWENDOLYN GOURVENEC** **DAVIDE PAGANINI**



**We Are The X**

**MURIEL GANDOIS** **CLAUDIA GALLO** **FRANCESCA RITROVATO** **LILY BLOOM** **MATHIEU INTIKALAU** **ANDREA RENZI**

CON LA PARTECIPAZIONE DI **ANDREA SARTORETTI** **RUTGER HAUSER** NEL RUOLO DI ARON MULDER

E CON LA PARTECIPAZIONE STRAORDINARIA DI **JEAN-MARC BARR**

SOGGETTO E SCENEGGIATURA **LORENZO CORVINO** AIUTO REGIA **MATTEO ALBANO**

CASTING **GAIA CASANOVA** SCENOGRAFIA **ILARIA FALLACARA** (ASC) COSTUMI **JESSICA ZAMBELLI**

TRUCCO **SIMONA CASTALDI** PARRUCCHIERE **VINCENZO CORMACI**

MIX **GAETANO MUSSO** SUONO **FABIO FELICI** (GTCS) MUSICHE ORIGINALI **VALERIA VAGLIO**

MONTAGGIO **MARIO MARRONE** (AMC) FOTOGRAFIA **CATERINA COLOMBO & CORRADO SERRI**

COORDINATRICE DI PRODUZIONE **ROSITA D'ORIA** DIRETTORE DI PRODUZIONE **CORSO CODECASA** ORGANIZZATORE GENERALE **GIUSEPPE MANZI**

UN FILM PRODOTTO DA **ANTONIO CORVINO** **LORENZO CORVINO** **GIUSEPPE MANZI**

CON IL SOSTEGNO DELLA **REGIONE LAZIO FONDO REGIONALE PER IL CINEMA E L'AUDIOVISIVO**

REGIA DI **LORENZO CORVINO**



**FILA**  
Capital

**BARBETTA**  
BAR HOLDING



**MELTIN'POT**

**AirEuropa**

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MONTE CARLO



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