

# THE LAPLACE'S DEMON

PRESS BOOK

## Short Synopsis

Eight people are imprisoned in a secluded mansion on an uninhabited island. After waiting in vain for the host, they find a model with eight self-propelled pawns that reproduces the movements of each group member in real time...



## Medium Synopsis

A glass in free fall. Have you ever thought if it is possible to calculate into how many pieces it can break into? After numerous experiments, a team of researchers succeeds in doing just this apparently impossible task.

Attracted to their experiment, a mysterious professor invites the scientists in his isolated mansion to know more about their studies. However, when they arrive, they are not greeted by their host but they are faced with a strange model of the mansion, in which some absolutely normal but incredible actions are acted.

The researchers will soon understand to be involved in a new experiment in which they'll have to play a very different role than usual: that of the glass in free fall.



## Long Synopsis

A team of seven researchers has developed a software capable of predicting the evolution of common physical events.

The final test, the prediction of the exact number of fragments caused by the fall of a glass, was a success.

Interested by these results, the mysterious Professor Cornelius invites the working team in his isolated mansion on a deserted island, hiding his true intentions.

Escorted by Alfred, a sea man hired by Cornelius, the researchers come to the desolate and solitary island. The only house present is the mansion of the professor, built on the top of a cliff, reachable only by an old elevator.

As they enter the house, the eight characters remain baffled: no one welcome them.

A quick exploration leads them to find a bizarre model of the mansion.

There are eight pawns in that model, moving in perfect sync with the members of the group.

The operation of the device, completely mechanical, suggests the crazy hypothesis that who built it was able to foresee any movement of his guests.

Cornelius appears in a video message announcing that his experiment has begun.

The group decides to leave the mansion, but the elevator is now blocked.

As time passes, the team will lead to paradoxical situations in a growing tension that will not only test their nerves but also one of their certainties: the free will.



## Director's Statement

Does free will exist? Or is there a predetermined destiny for each one of us?

For thousands of years the man has been faced by this question, without finding satisfactory answers. On the issue, about two centuries ago, Pierre Simon Laplace, a French mathematician and philosopher, took an extreme stand: the universe is a huge clock and all entities, including humans, act as cogs. So there isn't free will.



Based on this theory, "The Laplace's Demon" is born. It's a thriller about destiny and free will, simulating a reality ruled by deterministic laws in a simple way, thanks to a story rich of paradoxical situations, in which philosophy isn't the main theme of the movie, but rather an engine that starts the story and overwhelms the characters. We've been two goals since the beginning.

The first one was to make a thriller, whose protagonist was a strong, coherent and involving plot. Every part of the movie (photography, acting, editing, special effect, etc.) had to serve the story, not the other way around.

The second one was to opt for a very different style in comparison with other movies of this type, in particular for an element: violence. In fact violence (visual, physical, verbal) seems to be a fundamental ingredient for contemporary thriller and horror movies, as if public wasn't expecting anything else. We believe instead that public can be simply involved with a well-conceived suspense.



In order to achieve these ambitious objectives, we looked at great masters of the past, such as Alfred Hitchcock and Val Lewton and also at some unique movies as "And Then There Were None" by René Clair and "The Haunting" by Robert Wise. So we followed in the footsteps of that American classic cinema, in which fear didn't emerge from easy expedients as cruelty of images or a sudden scream or particular special effects, but rather from an exciting plot and especially from sense of tension and suspense, of which it was full.

We invested two years for developing an original plot that worked as a clockwork and we took five and a half years so that the script came alive in a movie with a little bit old fashioned look, especially in photography (a black and white with a great contrast) and scenography, for which we used a technique no longer used, that of the rear projected backdrops.

For music, totally created with the computer, we carefully selected and used classic instruments, especially avoiding too modern rhythms and sounds.

In conclusion, our movie looks really at the past in its style, also using a classic narrative scheme, but developing it in a completely new way.

## Production Notes

“The Laplace’s Demon” is an independent film born in 2009, the year when we devised the subject and we began to write the script. We wanted to make a piece that exceed those limits permitted by a low budget. In particular we wished to create a suggestive setting, remembering some classic movies of the past century and their most typical situations, such as the boat trip, the desert island, the mansion overlooking the sea.

We had a set limited to a room in a basement of a common house and so it was an almost prohibitive challenge. We needed a device in order to create virtual scenery without giving a too much contemporary look to the photography. We excluded the possibility of the too much used blue screen and we decided to use a technique no longer used and maybe less amazing, but very suitable for a movie inspired by classic cinema: the rear projected backdrop, used by filmmakers of the past to show moving scenes behind actors, for example during a road trip or for an exterior shot in a studio. We were deep into this technique not only for the exteriors, but also for almost all of the interiors, using real and especially virtual scenery done with computer graphics as backdrops. The sailboat, the island, the mansion and so on: there’s no such thing of what appears in the movie, except a door, a chessboard and few other items with which the characters physically interact.

This way, rewarding in the result, though, extended so much the time to finish the movie: preparing hundreds of backdrops, looking for right perspectives, recreating precise proportions and making lights consistent, all things that complicated the implementation of every single shot, extending the preproduction and the shooting over the years. Then there was an equally hard postproduction period in which every effort (in music, graphics, sound effects, editing, etc.) was made to make the final result uniform and to prevent that one of processing techniques arise on others.

It has been an enormous work lasted seven and a half years, during which the movie had to be compatible with daily commitments of a job, a house, a family, occupying every spare moment and entailing great sacrifices in terms of time.

We were very pleased to be able to conclude a so wide project, whose end appeared impossible for many years.



# Cast

The cast of the film is made up of people who, with great passion for acting, have shown seriousness, professionalism and reliability, engaging in the project for several years. Without their commitment, "The Laplace's Demon" would remain only an unrealized project.



## ALESSANDRO ZONFRILLI

He is an engineer and a lover of visual arts, worked for a few years in a photographic studio and later created his own studio with two other collaborators. He participated in the design and construction of a ZEB building for the "Solar Decathlon 2015" competition in Irvine (California), deepening his studies in energy engineering.



## CARLOTTA MAZZONCINI

She graduated in "Italianistica" at the university of Rome and she is currently engaged in a Ph.D. In 2011 she made an ironic video about improper use of some Italian language expressions. It quickly became viral on the Internet and, by that, she participated in a program on MTV Italy, focusing on right use of Italian language.



## DUCCIO GIULIVI

He works as a video editor for programs of the most important Italian television networks. Since 1990 he has partnered with his brother, Giordano Giulivi, in the production of short films and feature films. He participated in the writing and production of the 2007 "Apollo 54" movie, in which he starred as a protagonist. He is the composer of the music for all his brother's cinematic works.



## FERDINANDO D'URBANO

He works as a video editor for programs of the most important Italian television networks. He has made several shorts as a director, in addition he has made music videos and promotional videos. He has directed many radio programs and editing several shorts on an international scale.



### SILVANO BERTOLIN

He daily works as a computer programmer. He has experiences as a comic book writer and film writer, actor, designer and public relations officer. He met the Giulivi brothers in 1992 and immediately took part in their amateur productions. This collaboration continues today. In 2007 he was the protagonist and producer of the "Apollo 54" feature film.



### SIMONE MOSCATO

He has been a vocal teacher and also been involved in composing songs since 1996, making records and performing in various formations and solo. He plays the acoustic guitar as the main instrument and the piano. He has been singer for cartoons on the "Sky Cartoon Network" and master of solo artists and co-director in the company "Musici e Comici".



### SIMONE VALERI

He studied at the "Actor Studio" in Rome and he followed up on vocal and movement techniques for many years. He has worked as a theater, television, fiction and short film actor. He has taught acting at the "Play House" in Rome and currently at the "Teatro Kairos" also in Rome.



### WALTER SMORTI

He has always been interested in information technology and software development. He has experience as a computer developer, computer analyst, IT architect, team leader and project manager. He has obtained various international certifications both as a technique and as Project Management.



# The Director

**Giordano Giulivi** was born in Rome on August 17, 1974.

After his education in humanities, his passion for audiovisual techniques led him to work as an editor at Italian National Television. Always attracted by the imaginary and the mysterious, interpreted in a philosophical and scientific way, as shown by his passion for astronomy, he found in making movies his mean of expression, conceiving and telling stories that reflect his interests and fantasies.



He has therefore dedicated himself to the cinema taking care of all the aspects related to the realization of a film, seen as a unitary and integrated activity, including the creation of the story, writing the script down to the smallest details, directing and final editing.

He has devoted time and attention to this passion, with a continuous process of training and learning by doing that has led him to the management of also innovative techniques, applied with accuracy, method and perseverance that ensure the high quality of the product, despite the limited resources available.

One example is the scenery of his films, conceived and made by himself, by manually building some elements, and using more and more systematically computer tools, such as Computer Graphics, in a coherent way with the expressive needs of his films.

Giordano is an independent director, screenwriter of his films and co-producer of the same.

## **Filmography**

The first video and short film production activities are from 1990.

Then he made two feature films that have received international recognition.

### **Apollo 54 (2007)**

First feature film. Sci-fi comedy, it won the "Spirit Award" and the "Best Editing Award" at the Brooklyn Film Festival in 2008 and was in competition at the Seattle International Film Festival of the same year. It has earned the definition of "sci-fi spaghetti" by some US film critics.

### **The Laplace's Demon (2016)**

Second feature film. Sci-fi thriller inspired by American classical movies, as described in this press kit. It should be considered the film of the artistic maturity of the director.

## Festivals and Awards



The **Laplace's Demon** was shown in World Premiere on July 21, 2017 at the **Fantasia International Film Festival** in Montreal, held from July 13 to August 2, 2017, where it has been selected in "Camera Lucida" section.

The film received very positive comments from critics and had a strong appeal on the audience, with all sold out in both screenings held during the Festival.



Audience appreciation came true with the award of the "Silver Prize" in the category "Audience Award - Most Innovative Feature Film".



October 15, 2017, TCL Chinese Theatre in Hollywood:  
The Laplace's Demon debuts in the USA at the Screamfest Horror Film Festival in Los Angeles.



October 19: the film is awarded by the organizers of Screamfest with 4 Skull Awards.



May 2018, Nashville: the jury of the prestigious Nashville Film Festival awards the film with a special prize, “for Imagination, Philosophical and Scientific Rigor and Visual Inventiveness”.



**OFFICIAL SELECTIONS:**



# Critic Reviews

“The Laplace’s Demon hits that soft spot for me critically that was cultivated by the «Twilight Zone» and «Ten Little Indians». It is a low-budget affair that gets a ton of mileage out of canted angles, creative lighting, and clever effects. ”

“There’s nothing scarier than human behavior .”

**Brian Tallerico - RogerEbert.com (USA) July 21, 2017**

“The movie looks and feels retro, blending in elements of film noir and channeling the horror films of Val Lewton. Somehow the movie also feels like a Victorian Gothic horror, turning the house and environment into terrifying characters .”

“ The film does boast thrills and a Hitchcock-level of suspense.”

**Rebekah McKendry - BlumHouse.com (USA) July 21, 2017**

“ The Laplace’s Demon is a (yet to be fully discovered) masterpiece in manipulation, style, nail-biting suspense and jaw-droppingly impressive story structure. Do. Not. Miss. It. ”

**Michael Klug - HorrorFreakNews.com (USA) October 17, 2017**

“With its use of old-school methods such as rear projection, practical effects, canter angles and low-key lighting to evoke its sense of dread, The Laplace's Demon finds interesting and creepy ways to explore human actions. ”

“This film becomes as much theatre as movie .”

**Shelagh Rowan-Legg - ScreenAnarchy.com (CAN) July 25, 2017**

“...the monochrome math-horror you didn’t know you were waiting for. ”

**Tara Brady – The Irish Times (IRL) October 25, 2017**

“There's tension, throughout, between the grim yet reassuring fateful pathos of Greek tragedy (with classical imagery popping up at opportune moments) and the fractured, unpredictable world hinted at by the film's Gothic trappings. ”

“The only thing it really lacks is Vincent Price .”

**Jennie Kermode - EyeForFilm.co.uk (UK) July 21, 2017**

“ Maybe the screenwriter can't actually write anything but the plot of this movie. Between that and the VHS fetish, Laplace's Demon is my jam. ”

“ It's a real mind bender .”

“ The Laplace's Demon was a nice surprise at Screampfest. ”

**Fred Topel - WeLiveEntertainment.com (USA) October 15, 2017**

“ It's a well-told suspense story about a group of characters trapped on an island [...]. And it's a philosophical drama about free will. Both aspects succeed. It's one of the strongest pieces I saw at Fantasia this year. ”

“ Can they find a flaw in the math and save themselves? Is there room in the universe for free will? ”

**Matthew David Surridge - BlackGate.com (USA) September 5, 2017**

“ One of the most exciting and creative films from Italy for many years!”

“The script is exceptionally well-written and offers fresh and surprising twists.”

**Norwegian Film Institute (NOR) March 2018**

“Like Houdini and his escape tricks, this is a film that understands how to lay its cards on the table and put the best brains on the job, trying to tear holes in the model's authority.”

**Rachel Bellwoar – DiaboliqueMagazine.com - August 19, 2017**

# THE LAPLACE'S DEMON

a film by  
Giordano Giulivi

created and produced by  
Silvano Bertolin  
Ferdinando D'Urbano  
Duccio Giulivi  
Giordano Giulivi

Roy Lombard	Alessandro Zonfrilli
Sophia Brent	Carlotta Mazzoncini
Jim Bob	Duccio Giulivi
Herbert MacGuffin	Ferdinando D'Urbano
Karlheinz von Schach	Silvano Bertolin
Alfred Algel Narracott	Simone Moscato
Bruno Gutiérrez	Simone Valeri
Isaac Bradbury	Walter Smorti

synopsis and treatment	Silvano Bertolin Ferdinando D'Urbano Duccio Giulivi Giordano Giulivi
screenplay	Duccio Giulivi Giordano Giulivi
director of photography	Ferdinando D'Urbano
music	Duccio Giulivi
film editing	Ferdinando D'Urbano Giordano Giulivi
visual effects	Giordano Giulivi
optical printer effects	Alessandro Zonfrilli
color correction	Giordano Giulivi
production coordinator	Silvano Bertolin
scouting	Silvano Bertolin
casting	Silvano Bertolin Ferdinando D'Urbano Duccio Giulivi Giordano Giulivi
camera operator	Ferdinando D'Urbano
grips	Silvano Bertolin Ferdinando D'Urbano Duccio Giulivi Giordano Giulivi
data manager	Giordano Giulivi
script supervisor	Silvano Bertolin
art director	Giordano Giulivi
set decorators	Silvano Bertolin Ferdinando D'Urbano Duccio Giulivi Giordano Giulivi

props manager	Silvano Bertolin
paintress	Tamara Boggiano
prop maker	Sergio D'Urbano
rear projection effect	Giordano Giulivi
craft service	Tamara Boggiano
electricians	Silvano Bertolin Ferdinando D'Urbano Duccio Giulivi Giordano Giulivi
seamstress	Tamara Boggiano
runner	Duccio Giulivi
location scouts	Tamara Boggiano Giordano Giulivi
foley artists	Ferdinando D'Urbano Giordano Giulivi
sound managers	Ferdinando D'Urbano Giordano Giulivi
audio mixing	Ferdinando D'Urbano Giordano Giulivi
english subtitles	Margaret Weirick Carosi Katerina Vaisova
french subtitles	Eugenia Pansera

dubbing

dubbing director	Giordano Giulivi
dialogists	Silvano Bertolin Ferdinando D'Urbano
dialogue editor	Ferdinando D'Urbano

special thanks to

mamma Aurora, zia Lilli, zia Margaret,  
Alessio, Andrea il musico, Christian, Ciro, Piero, Goran,  
Sergio D'Urbano, Silvana Cocci, Patrizia D'Urbano, nonna Iolanda, Alessandro Moretti,  
Marianna Ferrara, Paolo Carpineta,  
Gianluca Giulivi, Liliana Serrani, Pietroantonio Isola, Mariapina Bellisario, Chiara Cucinotta,  
Tamara Boggiano, Rita Piva, Maurizio Boggiano, Piero e Franca Bellisario,  
Miranda, Davide and Linda  
and all those who contributed to this project

The persons and events in this motion picture are fictitious.  
Any similarity to actual persons or events is unintentional.

[www.thelaplacesdemon.com](http://www.thelaplacesdemon.com)

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# Details and Technical Specs

Original title: IL DEMONE DI LAPLACE

International title: THE LAPLACE'S DEMON

French title: LE DÉMON DE LAPLACE

Year of production: 2016

Country: ITALY

Director: GIORDANO GIULIVI

Cast: ALESSANDRO ZONFRILLI, CARLOTTA MAZZONCINI,  
DUCCIO GIULIVI, FERDINANDO D'URBANO, SILVANO BERTOLIN,  
SIMONE MOSCATO, SIMONE VALERI, WALTER SMORTI

Production: SILVANO BERTOLIN, FERDINANDO D'URBANO,  
DUCCIO GIULIVI, GIORDANO GIULIVI

Sales Company: EPT CONSULTING S.r.l. from Rome (Italy)

Genre: THRILLER, HORROR, SCI-FI, MYSTERY

Color: BLACK AND WHITE

Runtime: 109 minutes (DCP), 105 minutes (DVD, BLU-RAY, FILE)

Exhibition format: DCP 2K, FILE MP4

Other formats: DVD, BLU-RAY, FILE

Aspect ratio: 1.85:1 (DCP), 16:9 (DVD, BLU-RAY, FILE MP4)

Audio: 5.1 (DCP), STEREO (DVD, BLU-RAY, FILE MP4)

Language: ITALIAN

Subtitles: ENGLISH, FRENCH

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Italian Rating (MIBACT - Direzione Generale Cinema registration N. 113147): T (All ages admitted)

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for more information about the film, please visit the website

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IMDB page

**<http://www.imdb.com/title/tt5791732/>**













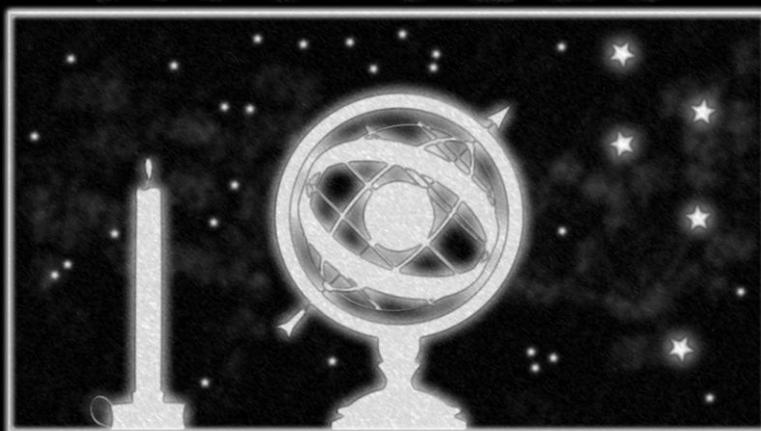








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