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## Director Enrico Pinocci signs international agreements to produce 16 new films

**2024 and 2025 are set to be bumper years for Italian film producer Enrico Pinocci, who has entered international partnership agreements to produce 16 films, with a total budget of over \$45m.**

Pinocci has 30 years' experience in the entertainment industry and is the founder of production and film distributor company Movie On Pictures (he has previously produced 2018's 'Mission Possible' and '6 Children & 1 Grandfather'). The upcoming films will be shot in the United States, Brazil, Italy, Sweden and the United Arab Emirates, after the agreement with Kelmer International Business Consultants Group and Omnia Consultancy. Movie On is currently in pre-production of the first films of the project – the romances 'Falling In Love In Venice', 'The Strength Of Love' and 'The Best Love Recipe' and two thrillers, 'The New Joker' and '11.11 It's Time'. Here he talks about his most recent project, the motor-racing romance 'The Race Of Love'.

## **Tell us about the latest film you've produced, 'The Race Of Love'?**

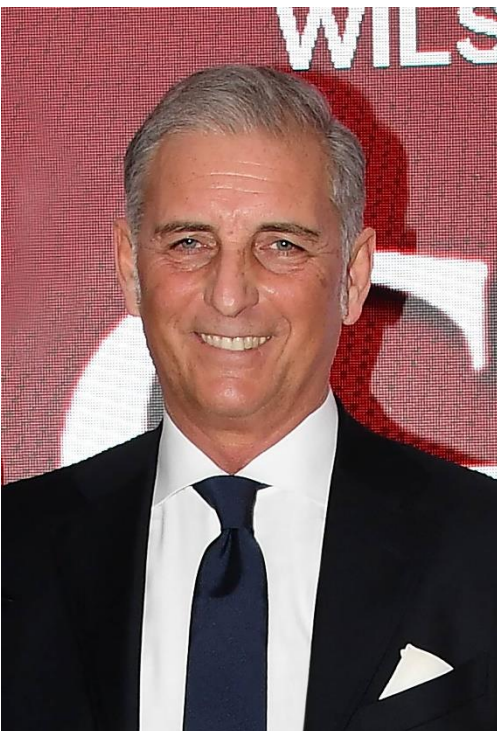
**“It's a romantic film set in the world of motor racing and is currently in post-production – I also wrote the screenplay for it. It's the story of an American racing driver and his challenges on the track, but it's also about how we all hope and look for a soul mate, but often even if we find it, coincidences can happen that put a distance between us. In this case, that's work commitments, and the frenetic pace of both protagonists' lives. But just when everything seems lost, great love finds its natural course.**

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FILM

INTERVIEWS

# Producer Enrico Pinocci Signs International Agreements To Produce 16 New Films

By **Hollywood Stage Magazine**  
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# HOLLYWOOD STAGE MAGAZINE



## Latest Shots In Roma For The Film “The Race Of Love“ Produced By Enrico Pinocci With Ciara Hanna, Thomas Gipson And Blanca Blanco



Finish at Roma and the Vallelunga racetrack the filming of “The Race of Love”, a romance genre film, produced by **Enrico Pinocci’s Movie On Production**, directed by **Alfio D’Agata**, with an international cast headed by **Ciara Hanna** (after the successes with the romance genre films “Stars Fell Again” and Stars Fell on Alabama”), **Thomas Gipson** (Templation Island – series, What Lies Behind the Walls), **Blanca Blanco** (Star Trek Equinox, Mission Possible) and the Italian actors **Letizia Pinocci**, **Vincenzo Bocciarelli** and **Romano Pigliacelli**.

It is the story of a world-famous American racing driver Phil Bradley who in the Grand Prix Finals Championship will challenge other drivers who are also the strongest in the world but all coming from other categories. Phil starts as the favorite but in the last races he is overtaken by the driver Werner Fink who is just a few points behind him in the standings. Everything will be decided in the last race, where thanks to a spectacular performance by a young driver, Phil will manage to win the title.

Outside of his sporting adventures, there are two women in his life: Nancy, a journalist, his childhood friend, and Jenny, curator of the most important international motoring programme, who will unexpectedly become his great love.

The official release of the film will be in June 2024 in US cinemas, after the international premiere in May at the **Cannes Film Festival**.

Movie On is currently in pre-production on four other films: two romance films “The Strength Love”, “The Best Love Recipe” and two thrillers “The New Joker”, “11.11 It’s Time”





December 18, 2023 by: Frankie Stein

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## El director Enrico Pinocci firma acuerdos internacionales para producir 16 nuevas películas



2024 y 2025 serán años extraordinarios para el productor de cine italiano Enrico Pinocci, quien ha firmado acuerdos de asociación internacional para producir 16 películas, con un presupuesto total de más de 45 millones de dólares. Pinocci tiene 30 años de experiencia en la industria del entretenimiento y es el fundador de la productora y distribuidora de películas Movie On Pictures (anteriormente produjo 'Mission Possible' de 2018 y '6 Children & 1 Grandfather'). Las próximas películas se rodarán en Estados Unidos, Brasil, Italia, Suecia y Emiratos Árabes Unidos, tras el acuerdo con Kelmer International Business Consultants Group y Omnia Consultancy. Movie On se encuentra actualmente en la preproducción de las primeras películas del proyecto: los romances 'Falling In Love In Venice', 'The Strength Of Love' y 'The Best Love Recipe' y dos thrillers, 'The New Joker' y '11.11 Es hora'. Aquí habla de su proyecto más reciente, el romance sobre el automovilismo 'The Race Of Love'

### **Cuéntanos sobre la última película que has producido, 'The Race Of Love'.**

"Es una película romántica ambientada en el mundo del automovilismo y actualmente se encuentra en postproducción; también escribí el guión. Es la historia de un piloto de carreras estadounidense y sus desafíos en la pista, pero también trata sobre cómo todos esperamos y buscamos un alma gemela, pero a menudo, incluso si la encontramos, pueden ocurrir coincidencias que ponen distancia entre nosotros. En este caso, se trata de compromisos laborales y del ritmo frenético de vida de ambos protagonistas. Pero justo cuando todo parece perdido, el gran amor encuentra su curso natural.

### **¿Quién está involucrado en la película?**

También lee: LIGHTSPEED Presenta: 'Carbon Zero' de D. Thomas Minton

La película está dirigida por Alfio D'Agata, con un reparto internacional encabezado por Ciara Hanna ('Stars Fell Again', 'Stars Fell on Alabama'), Thomas Gipson ('Temptation Island', 'What Lies Behind the Walls'), Blanca Blanco ('Star Trek Equinox', 'Misión Posible'), Letizia Pinocci («Misión Posible», 6 hijos y 1 abuelo»), Vincenzo Bocciarelli, Romano Pigliacelli y Claudia Motta. El estreno oficial de la película será en junio de 2024 en los cines estadounidenses, tras el estreno internacional en mayo en el Festival de Cine de Cannes.

### **La película trata sobre el automovilismo; ¿Cómo filmaste eso?**

"Teníamos un acuerdo con PNK Motorsport y utilizamos el circuito de Vallelunga para las escenas finales. Las otras localizaciones de la película fueron Los Ángeles, Río de Janeiro, Londres y Mónaco. Dada la acogida positiva de 'The Race Of Love', rodamos otra película ambientada en el mundo del motor, en el género thriller de acción y crimen Against the Time cuyo rodaje está previsto para el tercer trimestre de 2024, contando siempre con la colaboración de El PNK Sport de Sergio Peroni."

### **¿Qué otras películas tienes en preproducción?**

El thriller de acción y crimen 'Contra el tiempo', el thriller policial 'Databreak' y "Dead Turn".

### **Has tenido una larga carrera; ¿Con qué profesionales famosos del cine y la televisión has trabajado?**

«He tenido la suerte de colaborar con Russell Crowe, John Savage, Burt Young, Monica Bellucci, James Duval, Gina Gershon y los directores Dario Argento y Takashi Shimizu».

esta publicación apareció primero en: [filmdaily.co](http://filmdaily.co)



# Best Film Production & Distribution Company 2017 - UK

**Movie On Group is an innovative film production and distribution firm that has distributed more than 1000 movies and currently it has 700 movies intended for the international market. We profile the firm to find out more and explore the secrets behind its success in this competitive market.**

Founded by Enrico Pinocci, who has a 30 years' experience in the entertainment industry, Movie On Group has developed its business internationally, and it has been privileged to achieve strong growth, acquiring all the rights of movies of various kind, for various types of licensing such as theatrical, tv and home video. The group has licensed more than 1000 copyrights. In 2015, the group launched its production enterprise making family comedies with Hollywood stars, supporting a range of clients such as distribution companies and tv networks.

The group's core business consists of the production and distribution of movies for every form of media, offering a full complement of services, from post-production, dubbing in every language, and graphics through to material process. Its focus is on delivering a high quality service, thanks to the latest state of the art technology it uses at every stage of production.

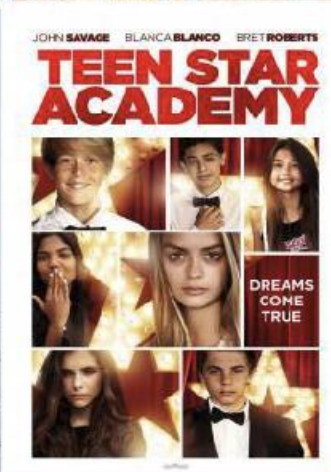
Currently the UK film market is buoyant, offering the group many great chances to grow and flourish. According to the latest

statistics, the U.K. film market during the period of 2012-2016 was among the top 10 Markets Worldwide (ranked 4th by gross box office, ranked 9th by numbers of screens, ranked 10th by feature films production) and also released among top films. Thanks to the country's links with the US, which boasts a vast film market, the group is able to work internationally and support a range of clients around the world.

Looking to the future, there are a number of exciting developments on the horizon for the Movie On Group as it seeks to grow even further and is due to launch its films into cinemas towards the end of the year. This will provide the group with many exciting opportunities which it looks forward to taking advantage of.



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Last 4 movies produced by Movie On







## BERLIN



Reporting from Berlin on the 68th edition February 15 -25, 2018

Our team of festival ambassadors and reporters bring you the dailies from the Berlin Film Festival and European Film Market and keep an eye on past editions archives



Premiere Entertainment Group (PEG), a Los Angeles-based sales, production and financing company, has announced a four-film partnership with Movie On Pictures. Movie On Pictures will produce the features with Premiere Entertainment handling worldwide sales.

**SIX CHILDREN AND ONE GRANDFATHER** is a family comedy in which a wealthy socialite inherits six grandchildren which turn his life upside down. Starring John Savage, Burt Young, Blanca Blanco, and Bret Roberts. Directed by Yann Thomas and written by Francesco Malavenda and Enrico Pinocci, who also produces. The film is completed.

The comedy **TEEN STAR ACADEMY** centers on a group of talented (and not so talented) teenagers and their dreams of achieving stardom. John Savage, Blanca Blanco, and Bret Roberts star. Cristian Scardigno directs from a story by Francesco Malavenda and Enrico Pinocci, who serves as producer. The film is completed.

The family comedy **MISSION POSSIBLE** follows a group of kids and their dog as they try to capture two bumbling dog-nappers. Starring John Savage, James Duval, Chris Coppola, and Blanca Blanco. Directed by Bret Roberts and screenplay by Francesco Malavenda and Enrico Pinocci, who is producing. The film is currently in post-production.

**THE DOG OF CHRISTMAS** features a lovable adopted dog-turned-hero when he saves Christmas from burglars. The film, which has recently gone into production, is being directed by Bret Roberts and produced by Enrico Pinocci. It will star John Savage, James Duval, Chris Coppola, Brian McGuire, Bret Roberts, and Blanca Blanco.

PEG will be introducing the family films in Berlin during the European Film Market (EFM).

Movie On Pictures was founded by Enrico Pinocci, who has a 30 years of experience in the entertainment industry. The company has developed its activities at international level by adopting a trade expansion policy and buying the rights of film library with genres for the various licensing theatrical, TV, home video and all media. Movie On has released more than 1,000 movies and currently has 700 movies intended for the international market.

Premiere Entertainment founder Elias Axume is an accomplished film distribution executive with over 16 years of experience in the international market. Since its inception, PEG has acquired over 50 new titles, most recently it acquired **FOREVER MY GIRL** based on the romance novel and released theatrically by Roadside Attractions on over 1,400 screens. Last year it co-produced sci-fi action **INCOMING** starring Scott Adkins, which is slated for release later this year. The action **LEGACY** and woman-in-peril thriller **LOCKED IN** are currently in pre-production.

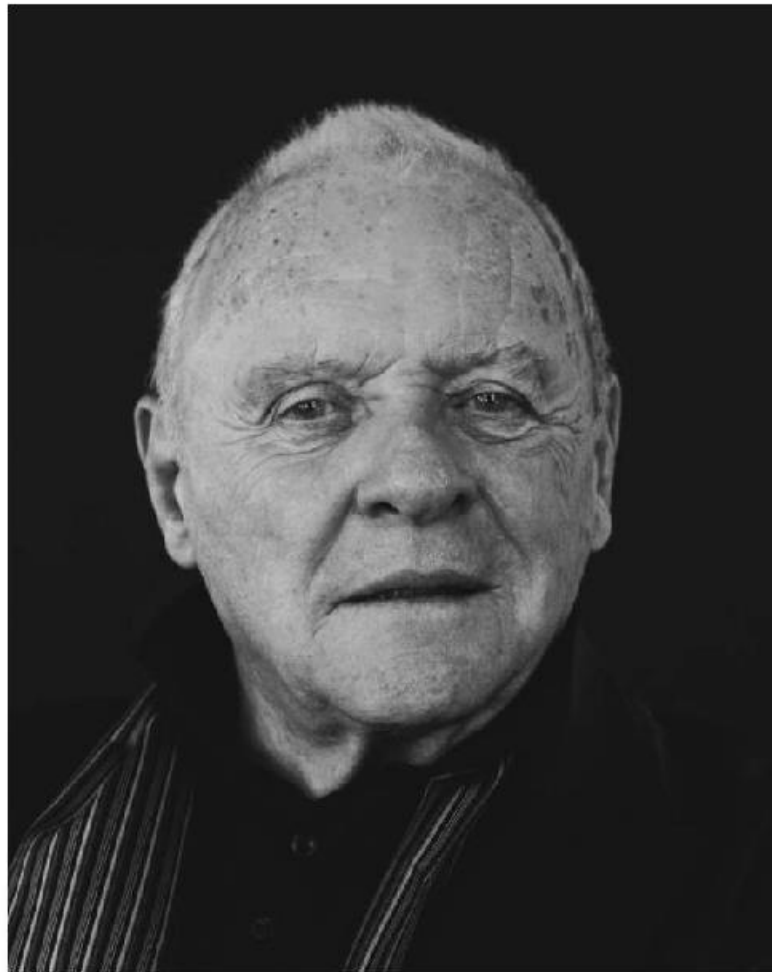
"I am excited to announce our collaboration with Movie On and present these hilarious family features to our buyers in Berlin," says Elias Axume, PEG's President & CEO. "We represent a wide array of genres since each buyer has different needs, but family films are always in high demand."

Axume negotiated the deal with Movie On Pictures.



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# Anthony Hopkins Returns to 'King Lear,' Finally Up to the Challenge



Anthony Hopkins returns to "King Lear" more than 30 years after first playing him onstage. *Ryan Pfluger for The New York Times*

By **Roslyn Sulcas**

Sept. 26, 2018

SAMPHIRE HOE, England — High above the sea, on the white cliffs of Dover, soldiers hoisted equipment and secured tents in what looked like a military encampment. A man appeared at the edge of a tent, his white hair close-cropped, his grizzled face shadowed by a ragged beard. "Shall we get on with it?" Anthony Hopkins said.

Mr. Hopkins, 80, has been getting on with the business of acting for almost 60 years. And on a chilly day last November, he was about to shoot his final scene as King Lear in the new made-for-television film of Shakespeare's tragedy, which debuts on Amazon Prime Video on Friday.

This "King Lear" — a production from the BBC and Amazon and co-starring Emma Thompson, Emily Watson, Florence Pugh and Andrew Scott — is directed by Richard Eyre, who also adapted the text, shrinking a play that usually runs three hours or more into an action-driven 115 minutes. Mr. Eyre has placed his Lear in a contemporary Britain where the king is a military dictator. Viewers are first greeted with sweeping views of the glass-and-steel skyscrapers and bridges of the London skyline, before Mr. Eyre's camera alights on the Tower of London, a symbol of military might since William the Conqueror erected fortifications on the site in 1066.

And Mr. Hopkins's Lear is at first every inch the tyrant; a blunt, gruff, arrogant man used to obedience and obeisance, incapable of reflection or empathy. Or as he put it pithily between takes, "a punchy old guy."

It's a bit of a shock to see Mr. Hopkins playing Lear at all; after all, he had forsworn the stage (and Shakespeare, for the most part) nearly 30 years ago. But time, along with some family memories and the proliferation of well-funded prestige TV, has spurred him to tackle the role once again.

A much younger Mr. Hopkins took on the challenging part in a 1986 production at London's National Theater, directed by David Hare. "It was a terrific production, but I soon realized I wasn't going to hit the mark," Mr. Hopkins said in a telephone interview from his home in Malibu, Calif., at the end of August. "It's not enough just to have muscular, lumpen energy to play Lear. Or any part."

Soon after Lear, he played Antony to Judi Dench's Cleopatra. "I thought at that point: These are proper actors who can speak verse. I'm not in their league. I knew I was in the wrong world."

In an email after the interview, Mr. Hopkins offered further ruminations on the decision to leave the stage, which he did in 1989. "I think there was and still is, probably, something in me that balked against the dark 'seriousness' of everything to do with acting," he wrote. He added that a "problem of my own creation was a feeling of alienation, not being up to the mark, not educated — all that mishmash of insecurity."

Mr. Hopkins is best known for his film roles, most indelibly his Oscar-winning turn as the serial killer Hannibal Lecter in "Silence of the Lambs," from 1991. He has made dozens of movies since (including "Titus," Julie Taymor's adaptation of "Titus Andronicus") and has returned to television in recent years, starring in the HBO series "Westworld."



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Mr. Hopkins plays Lear (here, with Florence Pugh as Cordelia) as “a punchy old guy.”  
Ed Miller

Mr. Hopkins did concede that he had occasionally thought about tackling Lear again. When the producer Colin Callender approached him three years ago about the role of the grand British actor Sir in a television production of Ronald Harwood’s “The Dresser,” directed by Mr. Eyre, he was attracted by the opportunity to perform parts of “Lear” as a play within the play.

“When we filmed those scenes, it was the first time in around 30 years that Tony had been on a stage,” said Mr. Callender, whose company Playground has produced “King Lear” with Sonia Friedman Productions and Lemaise Pictures Limited. “It was extraordinary and very moving. I went to Richard and said, ‘Would you do it?’”

Mr. Eyre had directed the play in 1997 and was hesitant about revisiting familiar territory, but he was finally persuaded by the chance to direct Mr. Hopkins. For 18 months before the rehearsal and filming period began, he said he received and replied to almost daily emails from Mr. Hopkins about the role.

“Richard may have got bored of my notes, but I had total recall of what I did and what I did misguidedly,” Mr. Hopkins said. “Now I think Lear is afraid of the feminine — in himself and in his daughters. I think he treated Cordelia like a tomboy, a chip off the old block, and when she rejects him, I think it releases something in him. He rampages through the rest of the play until he ends up on skid row, a tramp wheeling a shopping trolley.” (Mr. Callender said that several people mistook Mr. Hopkins for a homeless man during the filming of these scenes.)



Mr. Hopkins added that he had drawn from memories of his father and grandfather. "They were very instrumental in my life — very tough men, old school: Pull yourself together, man up, nothing touchy-feely," he said gruffly. "My father was a baker, very rough around the edges but with a great lust for life. My Lear feels very much like him, particularly in the storm scene. I laugh at the storm, laugh at the elements and in the face of faith. And Richard encouraged me to follow my instincts and go over the top."

Although he is known for his intense preparation for his roles, Mr. Hopkins is matter of fact about his methods. "The text is like a cobbled street," he said. "I pull the stones out, see what's underneath and how they connect, then replace them. It's not complicated. When I hear people talking on television about 'process,' I think, shut up and get on with it."

A two-week rehearsal period allowed the cast to bond and "examine the themes that Richard wanted to draw out," said Ms. Thompson, who plays Goneril. These themes, she said, centered on the notion "that cruelty in parenting undoes the family but also the state; that a state without love and wise leadership is a nihilistic, baleful place."

Ms. Thompson, who has starred alongside Mr. Hopkins before, in "Howard's End" and "The Remains of the Day," said that the entire company of actors felt "privileged to witness him tackle the part."

"There was this sense of something ultimate, an apogee of some kind," she added. "Tony is one of our greatest actors, and here he was, playing one of the greatest roles ever written."

Mr. Hopkins brushed aside these accolades. "You have to be very careful about the narcissism of the lead actor," he said. "What I liked about Richard's 'Lear' was the lack of lack of ceremony, no kowtowing and bowing. I liked the raw, brutal approach; come in, speak your lines and get off."

He added: "I was trying too hard the first time. Now I have more experience, and I wanted to prove I had the stamina and the chutzpah. As Goethe said, every old man knows what Lear is about."



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# Anthony Hopkins, Emma Thompson to Reunite in Amazon, BBC's 'King Lear'

Shakespeare adaptation will play on BBC in the U.K., Amazon in the U.S.

By Stewart Clarke ▾



Douglas C. Pizac/AP/REX/Shutterstock

The Bard is heading to streaming service [Amazon Prime Video](#), which has teamed with the [BBC](#) on an adaptation of “[King Lear](#),” starring Oscar winners [Anthony Hopkins](#) and [Emma Thompson](#).

The BBC commissioned the Shakespeare project; Amazon joined as a co-producer. Principal photography gets underway this month, with former HBO executive Colin Callender’s Playground on production duty, alongside theater producer Sonia Friedman’s production company.



Richard Eyre (“The Dresser”) has adapted the play and will direct. The TV film will be set in a fictional version of present-day England, with Hopkins as the tragically capricious king and Thompson as his scheming eldest daughter, Goneril. The two actors starred together in 1993’s “The Remains of the Day,” for which both received Oscar nominations. Hopkins won the Best Actor statuette for “The Silence of the Lambs,” while Thompson picked up the Best Actress award for her performance in “Howards End.”

The starry “King Lear” cast also includes Emily Watson (“Theory of Everything”) as the king’s middle daughter, Regan, and Florence Pugh (“Marcella”) as youngest child Cordelia. Christopher Eccleston plays Oswald, Jim Broadbent takes the role of the Earl of Gloucester, and Andrew Scott plays his son Edgar.

“The film is a testament to the BBC’s ongoing commitment to the single drama, and we are very appreciative of their continued support,” executive producers Callender and Friedman said in a statement. “We are particularly excited to be working with Amazon, and their support for the film reflects their emergence as a leading global brand of top-quality drama.”

In the U.K., “King Lear” will launch on the BBC Two channel next year. Amazon has it for the U.S. and Germany, and will show it in the U.K. in a second window.

“Richard Eyre has assembled an unmissable cast to embody his vision for a timeless but deeply resonant screen adaptation of ‘King Lear,’” said Piers Wenger, controller of BBC Drama. “We are all looking forward to seeing this landmark production come to life on BBC Two.”

Brad Beale, vice president, Worldwide TV content acquisition, Amazon Prime Video, added: “Playground has an incredible track record of producing award-worthy series and films, and we are delighted to work with them and SFP on bringing such a star-studded, exciting adaptation to Prime members.”

Great Point Media is distributing “King Lear” outside of the Amazon and BBC territories and will kick off the sales effort at Mipcom in Cannes.



# 'King Lear' EP Talks Anthony Hopkins' Return to Theatrical Roots, Play's Resonance in Trump Era

11:30 AM PDT 8/2/2019 by Scott Huver



Ed Miller/Amazon

The BBC and Amazon Studios co-production of Shakespeare's cautionary tale of greed and power brought the actor back to the Bard after decades apart.

It had been more than three decades since Sir Anthony Hopkins last trod the stage in the kind of Shakespeare role that defined his fiery early theater career, and 20 years since tackling the Bard's *Titus* onscreen. But all it took was a brief scene shot onstage for another project entirely to stoke the actor's appetite again — and in turn launch Amazon Studios' sleek, propulsive, modernized take on the play, now Emmy-nominated as outstanding television movie.

Colin Callender was serving as executive producer of the 2015 film adaptation of *The Dresser* — starring Hopkins and directed by Richard Eyre — when Hopkins, in character as a Shakespearean actor, performed sequences from *Lear* onstage in a London theater as cameras rolled. "This was the first time that Anthony Hopkins walked onto a stage in a theater in something like 30 years," says Callender, who was seated in the audience next to the actor's wife — who'd not experienced his Shakespeare era — as Hopkins performed Lear's final, tragic scene in the play. "She turned to me and said, 'Oh, my goodness — he's in his element. I now understand. I understand what acting really is to him.' "

It wasn't long before Callender, Eyre and Hopkins cooked up a new collaboration: bringing a singular, stylized film version of *King Lear* to the screen in concert with Amazon and the BBC, with an eye toward streamlining the legendary colossus of a production. "Richard has directed the play onstage several times, and it's his favorite play," says Callender. "He had a very clear vision of how he wanted to bring it to a two-hour running time. In the process of doing that, I think what he did was excavate the emotional core of the play."

Eyre also provided a striking 21st-century visual template to *Lear* straight from the opening imagery, where the gleaming high-tech steel and glass spires and skyscrapers of contemporary after-dark London are juxtaposed against still-standing structures from antiquity like the Tower of London.

As ever, when stripped to their most primal form, Shakespeare's themes continue to ring true centuries after he wrote them, and *Lear* has a particular resonance in today's Trump era. "One aspect of the play is the sudden, dizzying aphrodisiac of power and how that impacts people — the men who have power and how they behave. And I think that is as relevant today as ever," says Callender.

Deepening the political allegories are its depictions of tortured relationships between parents and their children and sibling rivalry. "It's a profoundly human piece," the producer says, "and it's interesting to look at families who have power and how they fight over that. That's what I think makes it so resonant."

Callender too finds the film "deeply, deeply moving," he says. "Anthony Hopkins is now 80 years old, which is the same age as the character in the play. His portrait of a father coming to terms with the end of his life and his family and his daughters, his relationships ... [is] as moving and as powerful a portrait of this iconic role that one would ever see. For a man of his age, he embraced the role with extraordinary stamina and vigor."



# Los Angeles Times

TELEVISION

## Anthony Hopkins gets crowned in Amazon's 'King Lear'



Anthony Hopkins in "King Lear" on Amazon Prime. (Ed Miller / Amazon Prime)

By EMILY ZEMLER

SEP. 28, 2018 4:30 AM PT

Late last year, as winter fell over London, a group of storied British actors gathered in a rehearsal room for two weeks at Pinewood Studios watching 80-year-old Anthony Hopkins unfurl the fury of King Lear.

The ensemble cast, which includes Emma Thompson, Emily Watson, Jim Broadbent, Jim Carter, Florence Pugh and Christopher Eccleston, was assembled by theater and film director Richard Eyre, who previously directed Hopkins in a film rendition of "The Dresser."



“The plot of ‘The Dresser’ involves an aging actor who is playing King Lear, and he goes onstage and plays Lear throughout the original story,” Eyre recounts. “There’s a lot of talk about ‘King Lear,’ so between takes Tony and I used to talk about the play. We talked a lot about it and eventually the producer, Colin Callender, said ‘Why don’t you make a movie?’”



Ian McKellen, left, and Anthony Hopkins in a scene from “The Dresser.” (Joss Barratt / Starz)

The result is a new version of “King Lear” that premieres Sept. 28 on Amazon. The adaptation, a co-production between Amazon Studios and BBC shot last winter following a two-week rehearsal process, is unlike any of its predecessors. Originally set in the pre-Christian era of Britain and normally performed onstage at over three hours, the play takes on new life on the small screen.

“Richard said to me, ‘Maybe you ought to have another go at that,’” says Hopkins, who first played the role in 1987 at age 50 in a theater production by David Hare. “I thought, ‘Yeah.’ I’d wanted to do it for years because now I was at the right age. And I felt it in my bones, really. I just knew inside how to play the man. I took the following year after ‘The Dresser’ to work on it and to learn the whole part. I went through it bit by bit, line by line to see what interpretations I could bring to it instead of the same thing.”



Eyre pared Shakespeare's words to a neat two hours and set the story in a contemporary world, with Lear as a tyrannical military dictator who takes up residence in the Tower of London.

"I thought, 'I really don't want to have to create some kind of mythical 'Game of Thrones' world,'" Eyre says. "What if it were to be in contemporary costume but filmed in an historical building? I thought the paradox would work and, for me, it does."

Adds Eccleston, who fought for the small role of Oswald simply because he wanted to be in the room with Hopkins, "I think a lot of people come to Shakespeare with associations, like Elizabethan costumes, etc. This 'Lear' is very current. What I think Eyre is trying to do is foreground the issues and the narrative, the issue of power and the impact of power on family. What we're dealing with really is the essence of the play."

Ultimately a tale of parents and children, "Lear" centers on a malicious, brutal father who asks his three daughters which one loves him best so he can divide the kingdom among them. When they fail to comply with his wishes, chaos ensues and Lear falls into a state of madness, resulting in a deeply tragic end.

Eyre offered Thompson the role of Goneril, Lear's eldest, and cast Watson and Pugh in the respective roles of Regan and Cordelia. Goneril and Regan are often portrayed as bitterly evil, pitted against their father without remorse. Here, though, the actors wanted to ensure that the characters had a real psychological grounding. Thompson and Watson, in their first time working together, spent hours discussing the sisters' past.

"I loved re-interpreting the cruelty of Goneril and Regan as coming from very messed women who've been abused all through their childhoods, emotionally and probably physically," says Thompson, who studied "King Lear" extensively in school and once played the Fool in a theater production. "It all made so much sense. It's funny because I don't think I've ever seen it portrayed in quite that way before. We had such a good time working out the relationship of the sisters with Florence Pugh. The sisters tell us a lot about what life must have been like."



Watson notes, “The two daughters are very damaged by their father, and it seems to me by their attitude to him and the way they deal with him is only one or two degrees off from reasonable because his behavior was so chaotic and demanding and abusive. We experience on human terms someone who is a very powerful male figure controlling everything with horrible favoritism.”

She adds, “It happened around the same time as the Weinstein story and the #MeToo movement was going on and it just felt so part of that. It felt strongly like, ‘How did these abused women grow up? What’s motivated them? What’s pushed them to who they are?’ It was every woman’s story, really. Doing it on film allows you a calibration of what that is in a way that allows you to get more inside it. The film gives you more access to the subtlety of it.”



Anthony Hopkins and Florence Pugh in “King Lear” on Amazon Prime. (Ed Miller / Amazon Prime)

Hopkins made the play his own psychological study, focusing on his personal experiences with his father and grandfather as he imagined the character. The actor, who claims he’s “not a well-informed Shakespeare student,” was particularly interested in what results when a man shows no outward kindness. In the film, Eyre underscores this point with militaristic imagery. Lear and his soldiers hop in and out of massive black SUVs and invade the stately homes where Goneril and Regan take up residence, tramping mud all over the white carpets in an act of sheer emotional apathy.



“He doesn’t understand gentleness or love,” Hopkins says of Lear. “He’s with his guys at the pubs out drinking and disregards his daughters. In fact, he’s turned them into neurotic people themselves. My grandfather and my father didn’t have time for hugs and kisses and all that. They never hugged. They never spoke of love. That’s the way I was brought up and that’s how I understood life to be, and I’m still like that. [This performance] came out of my muscular self.”

Hopkins, who delights in keeping fit and being able to do take after take even when shooting a night scene in a rainstorm, brings an indescribable intensity to the role. His performance comes from a place of immense passion and, the rest of the cast members say he is the best Lear of all time. Even Eyre, who directed Ian Holm onstage in the play, can’t deny it: “I think he’s the best King Lear ever,” he says.

“He is determined, if you watch him, to capture naturalism in this very ornate language,” Eccleston notes. “He’s a very visceral gut and heart actor. I agree with him that I don’t think acting is an intellectual pursuit. It’s emotional and instinctive, and he’s setting the tone for this.”

“What’s been really exciting has been for me to see how my heroes, all these extraordinary actors, how much they care about it,” adds John Macmillan, a relative newcomer who joined the cast to play Edmund. “They take it so seriously. They think about every line. No stone is left unturned. That was really thrilling for me to go, ‘OK, you can have two Oscars in your pocket and still treat it like your first year out of drama school.’”

Hopkins, who turns 81 at the end of the year, could potentially be convinced to revisit the character. “I loved playing it,” he says. “It’s life-affirming to do stuff like that. I’d love to do it again. [But] if I did a stage performance, I’d do it for one night only.”

If not, Thompson and Watson have an idea for a follow-up, which fits perfectly into the current cultural concerns of Hollywood. “Emily and I thought it would be very good to write a new play called ‘Regan and General Are Dead’ and write about those women,” Thompson says. “They’re terribly interesting. Shakespeare is very stimulating to play with. You discover so much. Re-interpreting is a great privilege, really.”



TV review Television & radio

## King Lear review – Anthony Hopkins is shouty, vulnerable and absolutely mesmerising

★★★★☆

This BBC adaptation cuts the play to two hours, adds helicopters and mixed martial arts, and boasts fab performances all over the place



▲ 'At home in Lear's skin.' Anthony Hopkins in *King Lear*. Photograph: Ed Miller/BBC/Playground Entertainment/Ed Miller

**L**ondon at night, the capital's priapic new edifices - the Shard, Gherkin etc - sparkle and thrust proudly skywards, something to do with the lusty stealth of nature perhaps. It looks a bit like the start of *The Apprentice* but it's *King Lear*. "Nothing will come of nothing" ... you're fired.

Just along the river, Gloucester and Kent (Jims Broadbent and Carter) arrive at the Tower in a black Range Rover. The king presumably will land at City airport in a Learjet. He doesn't. They missed a trick there.

Anyway, he's already here at the Tower. In Richard Eyre's TV adaptation, Lear (Anthony Hopkins) is a military dictator in the present, gathering the troops - and the family - for the division of the kingdom.

**// I've never been good with eye gouging. In, stay in, "vile jelly"**

The north, and its powerhouse presumably, goes to Goneril (Emma Thompson). The West Country to Regan (Emily Watson, this is a seriously sparkly cast). The prosperous south-east is due to be Cordelia's, until she fails in her filial flattery and is disinherited, disowned and sent to France

(boo) instead.

It's really not such a leap of the imagination - the ageing, dangerous, male autocrat losing the plot. Or the power-passing down a generation. I thought of the Kims over in Pyongyang, another dynasty that also has favourite offspring, illegitimate offspring, a Midsomer body count and sibling poisoning. And the Murdochs.

Anyway, the point is, Eyre's TV *Lear* doesn't just sparkle and shine with city lights and thespian stars, it hammers on the big bell of relevance as well. (The Bard should probably take some of the credit, too.)



▲ 'Thompson's power-hungry and cold Goneril reminded me of another Hopkins - Katie.' Photograph: Ed Miller/BBC/Playground Entertainment/Ed Miller

Shakespeare on television - a box it wasn't designed for and doesn't necessarily fit - isn't always successful. It only works if it's not just a play on the telly, but something in its own right, too, with its own identity. This one achieves that, with pace and modernity.



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## First look at Anthony Hopkins as King Lear in new BBC2 images

Anthony Hopkins stars as King Lear, with Emma Thompson and Emily Watson as his conniving daughters



By [Ben Dowell](#)

Published: Wednesday, 16th May 2018 at 11:02 am

King Lear, Shakespeare's magnificent, elemental tragedy of almost unbearable power, [is coming soon to BBC2](#), with Anthony Hopkins taking the title role and Andrew Scott playing Edgar.

Directed by Richard Eyre, it condenses the tragedy, first performed in 1606, into two hours of mesmerising drama set in the present.

- [Westworld's Anthony Hopkins on what makes a terrifying villain and the best way to scare children](#)
- [BBC and Amazon reveal new images of Anthony Hopkins as King Lear](#)

Supporting Hopkins is a stellar line-up, with Jim Broadbent brilliant as the kindly Gloucester whose treacherous bastard son Edmund (John Macmillan) joins forces with Lear's wicked and damaged daughters Goneril (Emma Thompson) and Regan (Emily Watson) to control the kingdom.



Emma Thompson as Goneril and Emily Watson as Regan, rehearsing a scene with Richard Eyre (BBC/RT)

It's a play many people (including Eyre) regard as the summit of Shakespeare's writing achievement — and perhaps the greatest work of drama ever written.



Anthony Hopkins on set in the new BBC adaptation (BBC/RT)

The Silence of the Lambs actor previously graced the small screen [as Dr Robert Ford in Westworld](#), alongside Evan Rachel Wood, Ed Harris and Thandie Newton.



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**Mission Possible**

**COUNTRY:** U.K.

**DIRECTOR:** Bret Roberts

**SECTION:** Market

**SALES:** Movie On

**VENUE:** Olympia 1

**RUN TIME:** 113 min.

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 Chris Coppola, Blanca  
 Blanco, Bret Roberts.  
*A story with a group of  
 kids, a dog, woods, a vet,  
 a police officer with his team  
 and the typical gang of  
 bad guys.*

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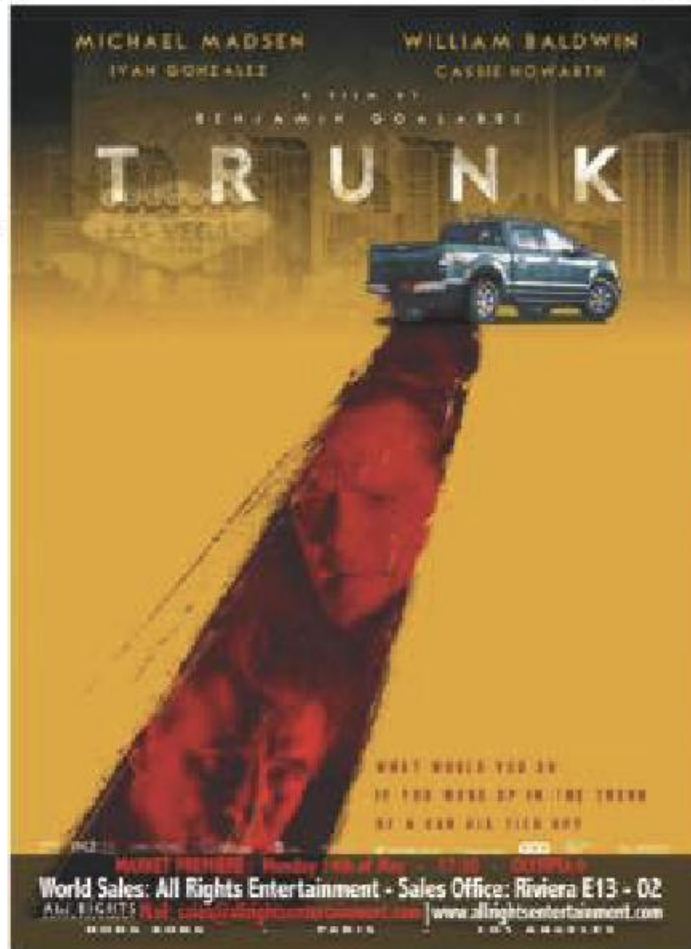
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WITH THE  
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14 MAY 2018

**SCREENINGS**  
MARKET



Monday 14 May

**17:30**



**MISSION POSSIBLE**

Première

United Kingdom, 113', Family

**Olympia 1**

Sales: Movie On Pictures/ Movie On Pictures & Entertainmentmen

Section: Market

Director: Bret Roberts

Casting: John Savage, James Duval, Chris Coppola, Blanca Blanco, Bret Roberts

Synopsis: A group of kids, a Shih tzu dog, a wood, a vet, a police officer with his team and the typical gang of bad guys.



**Cannes 2018**



**MISSION POSSIBLE**

Post-Production. Family, 113'.

By Bret Roberts with John Savage, James Duval, Chris Coppola, Blanca Blanco, Bret Roberts.

A group of kids, a Shih tzu dog, a wood, a vet, a police officer with his team and the typical gang of bad guys will be the main characters of a funny action movie.



**E' l'attore Vincenzo Bocciarelli a consegnare il prestigioso Premio "Terra di Siena Film Festival" al produttore Enrico Pinocci**



Grande successo alla **XXIV**esima edizione del "Terra Di Siena International Film Festival", per l'anteprima nazionale nella **versione italiana**, del film "Mission Possible", per la regia di Bret Roberts.

La divertente pellicola, prodotta e distribuita dalla **MovieOn**, ha già riscosso un notevole riscontro negli States su **Amazon Prime**, Germania e attualmente in Australia e **prossimamente sarà trasmessa sulle reti Rai**.

Tra i protagonisti **Jhon Savage, Chris Coppola, Jeames Duvall, Blanca Blanco e Vincenzo Bocciarelli**, unico attore italiano, che durante la serata conclusiva della rassegna cinematografica, ha consegnato il prestigioso riconoscimento del Festival ad Enrico Pinocci, produttore e distributore della Movie On, il quale dal palco del Teatro dei Rinnovati di Siena, ha annunciato importanti progetti futuri con grandi nomi come Antony Hopkins.

Insieme ad **Enrico Pinocci** sono stati premiati **Vincent Riotta, l'attrice di Ferzan Opzeteck Serra Yilmaz, Claudia Gerini, l'attore francese Christophe Favre**. La kermess cinematografica internazionale organizzata da **Antonio Flamini e Maria Pia Corbelli** ha aperto il sipario con il film **Waiting for the Barbarians di Ciro Guerra con Johnny Deep** e si è conclusa con un'altra grande anteprima internazionale "**A score to settle**" di **Shwan Ku con Nicolas Cage**.



## Festival di Cannes: successo della premiere mondiale del film "Mission Possible"

Sul red carpet gli interpreti internazionali John Savage e Blanca Blanco

Successo al Marché du Film del Festival di Cannes dell'anteprima mondiale del film "Mission Possible".

Sul red carpet i protagonisti John Savage, Blanca Blanco e Vincenzo Bocciarelli, reduci dalle riprese del film "The dog of Christmas" sempre prodotto dalla Movie On di Pinocci, gli attori Letizia e Rebecca Pinocci, Tatiana Romanova, Alexander Yankovsky, Arman Derakhshandeh, Antonella Salvucci, e Claudio Pettinari, Rettore dell'Università di Camerino, una delle più antiche nel mondo e il cui Campus è stato tra le incantevoli location del film girato anche a Tolentino, nel Castello della Rancia, e in Costa Azzurra.



John Savage, Vincenzo Bocciarelli, Enrico Pinocci e il Rettore dell'Università di Camerino Claudio Pettinari

Al termine della premiere un effervescente **cocktail party** al quale si aggiunto **Pascal Vicedomini**, l'attrice russa **Agata Gotova**. Il film, genere *family adventure*, è scritto da **Francesco Malavenda** ed **Enrico Pinocci** recentemente premiato con il **TMT Entertainment Award** come "miglior società di produzione e distribuzione cinematografica nel regno unito" ed è diretto da **Bret Roberts**, altri interpreti internazionali, **James Duval**, **Chris Coppola** e **Bret Roberts**.

Protagonisti del film un gruppo di ragazzi, un cane **Shih Tzu (in realtà sono 30!)**, un bosco, un veterinario, un capitano di Polizia con la sua squadra e la classica "banda" di cattivi. La storia comincia in un bosco dove dei ragazzi si ritrovano per andare a giocare con il loro inseparabile cane shih tzu di nome Alex... ed è grazie a lui che inizierà per tutti una avventura che non dimenticheranno per tutta la vita!

"Mission Possible" e "The dog of Christmas" verranno distribuiti in **40 paesi del mondo**, grazie ad un accordo con la **Premiere Entertainment Group**, importante **società di distribuzione americana**.





## BIRTHDAY PARTY IN MONTECARLO FOR THE CINEMA PRODUCER E. PINOCCI

MONACO. A Birthday Party was held for the film producer and president of **Movie On Pictures Ltd, Enrico Pinocci**, whose two young daughters, Letizia and Rebecca, are already movie stars. Mr. Pinocci has celebrated his 58 years of age at his residence in Monte Carlo with his family and a small group of friends, including the Italian ambassador in Monaco, **H.E. Cristiano Gallo** with his wife **Sabrina Ducceschi**, his young daughters Letizia and Rebecca with their beautiful mother, model, manager, and ex-wife, **Irina Sidorovokaia**, with the producer and current wife, **Juliana da Silva Pinocci**, the actor **Enrico Mutti**, the young talented actor and singer **Juan Sebastian Aldana Carrasco** the co-funder manager of Luxpro, **Gulshat Uzenbaeva**, the entrepreneurs **Sergio Sella** and **Gianni Angelini**, the surgeon **Mauro Cioccarelli** with his wife **Chiara Fontana**, the gynecologist **Umberto Colombo** and wife.



Rebecca and Letizia with their father Enrico Pinocci at his birthday Party in Montecarlo

Enrico Pinocci, back from an excellent film season, was recently awarded in England with the **Global Business Insight Awards as Film Production & Distribution Company of the Year 2018**, confirming the success already achieved in 2017, also in England, when he was bestowed of the **Entertainment Awards Tmt News as Best Film Production & Distribution Company**, success consecrated by the **All Media** distribution agreement for the United States and Canada. Thanks to the contract concluded with **ITN Distribution**, the American company will distribute the last three films produced: “Mission Possible”, “Six Children and One Grand Father” and “Teen Star Academy 1”.



Among the many activities in process, the filming of the family movie “The Dog of Christmas”, written by Enrico Pinocci with the collaboration of **Francesco Malavenda** and set in some of the most evocative locations of the Côte d’Azur, like Montecarlo, Menton and Roquebrune-Cap Martin, will end November next. The protagonist of this movie is a lovely ShihTzu, named Alex,

who arrives on Christmas Eve in a wealthy family as a gift from the husband to his wife and their three children. The spouse that hates dogs does not appreciate the surprise, so a difficult cohabitation between the lady and Alex begins, until one day... Last spring, the production site of this film received the visit of the Italian Ambassador to Monaco, **HE Cristiano Gallo**, who wanted to personally congratulate Pinocci for his intense cinematographic activity in the two Riviera.

The presentation of the film, which will be distributed in 40 countries, took place at the Cannes Cinema Festival in May 2018, while the international premiere will be held at the American Film Market, in time for Christmas. In the meantime, the movies “Daddy Do not Marry Again that will be filmed in Italy at Civitanova Marche, with Dean Cain (*Lois & Clark -Superman last Adventures, Out of time, God’s dead*), and the musical for families “Teen Star Academy 2” are in pre-production.



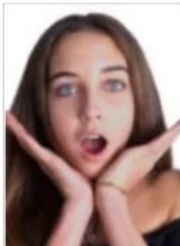
The Italian Ambassador In Monaco Cristiano Gallo and Enrico Pinocci





The cast of the family movie Teen Star Academy – Center: Letizia Pinocci

Like the first film, the sequel will be filmed between the French Riviera and Italy. Instead, thanks to the agreement defined with the entrepreneur **Rolando Canestrini**, owner of the Lilly Palm Resort, “In Search of Lost City” will be filmed between Watamu and Malindi in Kenya, while “The White Stallion” in Beverly Hills and in a ranch in San Luis Obispo, in North Los Angeles. And it is in this film that we will see the fifteen-year-old daughter of Pinocci, Letizia, a young movie star, for the first time in America. The agreements for the start of this movie have been set for July 2019, in time for Letizia to finish school. Like her father, Letizia was born in Rome, but as a child she moved with her family to Monte-Carlo, where she is enrolled at the International School of Monaco. The American actor and director Bret Roberts is also coaching her to improving her talent. Since 2015 Pinocci has launched its film production projects by creating comedies for families, and engaging some famous Hollywood stars. Since very young, Letizia and her sister Rebecca started acting in some of the films produced by their father.



The young actress Letizia Pinocci

While Rebecca started acting in 2013 in “Fabulous Christmas”, in 2106 she and Letizia were together on the set of the film “Teen Star Academy”, filmed in Monte-Carlo and other cities of the French Riviera, with international actors such as John Savage (*Hair, The Huntsman, The Godfather, The Thin Red Line*), Blanca Blanco (*Fake News, Torch, America Romance*) and Bret Roberts (*May, Pearl Harbor, Nightstalker*).

In 2017, Letizia starred again in “Mission Possible” with James Duval (*Donnie Darko, Independence Day, Out in 60 seconds, Doom Generation*), Chris Coppola (*The Legend of Beowulf, Postal, Friday*

*13, Polar Express*), John Savage, Bret Roberts, and Blanca Blanco. In 2018, the star sisters were enrolled together, in the cast of “Six children and one grandfather”, where Letizia played the lead role, along with the Academy Award® nominee Burt Young (*Rocky, Chinatown, Winning Moves, Once upon a Time in America*) and John Savage, Blanca Blanco and Bret Roberts. The fourth film for Letizia and the third for Rebecca is “The dog of Christmas”, with Brian McGuire (*1 World 100 Lonely, Window licker, Sick of it All*), John Savage, James Duval, Blanca Blanco, Bret Roberts and Chris Coppola.



The young actress Rebecca Pinocci



Left to right: Letizia Pinocci, John Savage and Rebecca Pinocci

The two prodigy children also starred together in 2018 in “Mission Possible”, in “Daddy Do not Marry Again” and in the romantic comedy “Jonny Zumba”, while in 2019 both will be part of the cast of “2 Hearts and 3 Puppies at Christmas “, set again on the French Riviera.

Thanks to its link with the United States, which boasts a huge film market, **Movie On Pictures Ltd** enjoys a vast

distribution network across the world. **“After studying the international market for years, I focused my activity mainly on the production of generic films – comments Pinocci “Receiving two important awards in London has made me very happy. I can not wait to develop the goals I have set myself, the launch of six films a year starting from 2019”.** It seems that the young emerging actresses Letizia and Rebecca have taken the same determination from their father’s DNA, and that their presence in the cast of some of the films produced by their father is really deserved!