Nell'inverno 1940, inglesi e tedeschi si fronteggiano per prendere il controllo della Norvegia e attingere alle sue enormi risorse di materie prime. Il 27 aprile, un aereo inglese e uno tedesco si abbattono a vicenda nei cieli delle lande innevate norvegesi. Tre tedeschi sopravvissuti allo schianto raggiungono un capanno di caccia, dove trovano rifugio poco prima dell'arrivo di due sopravvissuti inglesi, il pilota Capitano Charles P. Davenport e l'artigliere Robert Smith che, disarmati, vengono fatti prigionieri.

Nonostante l'iniziale ostilità reciproca, i nemici sono obbligati a collaborare per affrontare le avverse condizioni ambientali e la scarsità di cibo. Con il passare dei giorni, la convivenza forzata li porta a familiarizzare. Gli inglesi riescono a impossessarsi delle armi, ma quando si trovano in una situazione di stallo, entrambe le parti decidono di liberarsene. Insieme, gli uomini affrontano momenti drammatici, come l'amputazione di un braccio di Josef Schwartz per evitare la gangrena.

Proprio quando finalmente le condizioni meteo consentono loro di lasciare il capanno e dirigersi verso la civiltà, vengono raggiunti da soldati norvegesi, che senza esitazione uccidono il primo tedesco in cui si imbattono, per poi catturare gli altri due e soccorrere gli alleati inglesi. Scritte finali ci informano che Horst Schopis e Josef Schwartz trascorreranno il resto del conflitto come prigionieri di guerra in Canada, mentre Davenport e Smith verranno nuovamente abbattuti in una successiva missione sopra Trondheim.

Il film è uscito nelle sale norvegesi il 9 marzo 2012. Successivamente è stato distribuito in Nuova Zelanda il 19 luglio, in Svezia il 29 agosto, in Spagna il 31 agosto, e negli Stati Uniti il 12 aprile 2013. In Italia è stato distribuito su Netflix. Frutto di una co-produzione europea e girato tra Norvegia, Svezia e Germania, *Prigionieri del Ghiaccio* può contare su un cast eterogeneo nel quale l'unico membro noto al grande pubblico è Rupert Grint, storico interprete del personaggio di Ron nella saga di Harry Potter.

Il film è ambientato quasi esclusivamente nella solitaria baita colpita da violente tempeste di neve che costringono i personaggi a cercare rifugio al suo interno. Nonostante la storia sia ricca di significato, con i nemici sul campo di battaglia che scoprono di essere più simili del previsto e sviluppano un profondo legame umano nel corso del tempo, l'esecuzione risulta fiacca. Questo è dovuto principalmente alla monotonia delle situazioni che si susseguono nei cento minuti del film.

Tolto infatti il drammatico finale, per certi versi prevedibile anche per chi è all'oscuro dei fatti realmente accaduti, *Prigionieri del Ghiaccio* mostra una progressiva mancanza di idee che neanche le pur buone performance degli attori riescono a nascondere. Dai momenti più tesi a quelli più leggeri, il ribaltamento dei ruoli che ha luogo in più occasioni durante la prima metà del film permette l'emergere di rivelazioni e confidenze private che approfondiscono il passato dei soldati, senza però suscitare nel pubblico l'empatia necessaria.

**PRESS CONFERENCE FOR INTO THE WHITE – OSLO FILM FESTIVAL**

*(adapted transcript with questions in English: http://exclusives.rupert-grint.us/wordpress/tag/intothe-*

*White)*

**Moderator:** Una domanda per Petter: è da un po' che aspetti questo giorno. Se hai una parola o un messaggio, oggi, quale sarebbe?

**Petter Naess:** Rock on. No, I’m just very happy to finally come out with this movie, this Norwegian movie in Norway, which I made for a Norwegian audience. And hopefully and luckily it will be travelling the world as well, but I wanted to… That was only one word? That’s not my strong point. No, but I wanted the movie to be a different war story in Norway, it plays in Norway, there’s a few Norwegians, but first of all it’s a new angle, a new way of portraying human beings behind the uniforms in World War 2. We have seen a few stories about our heroes, the story has been told many times, and of course it will be told again, but we will see something different. That’s about it.

**Moderator:** E Peter Aalbeck, hai scelto di venire in Norvegia dalla Danimarca per la prima volta. Perché sei stato attratto da questa storia?

**Peter Aalbek:** Because I have the privilege of selling the Elling movie, which proved to me that Petter Naess has the capacity of making film for an international audience and then, here we have a type of World War 2 movie where there actually was no heroes, but at least there was no villain either, so actually for once we had a story where we could reflect on wartimes, on the relationship in-between human beings that sparked through the mirror of the remote cabin in the hillside of Norway. So I thought the story was extremely exotic in a way and then placed in that – for the rest of the world – quite fantastic landscape. And everyone from the international scene that have watched the movie have said “Wow, does Norway look like that?” and I’ve said “Yes. It does, yes.”

**Moderator:** Florian, interpreti il signor Horst Schopis e l'hai incontrato una volta, almeno una volta. Ce lo puoi descrivere?

**Florian Lukas:** He was a real gentleman and he was very kind to me. And he offered me… he said to me: “You can ask me everything, so please start to ask me questions whenever you want” So he was very open to everything, so he told me a lot about this time and yeah, he was a real gentleman and, you know, like a real old-fashioned officer, in a way. And he had a lot of friends here in Norway and it was great to know someone who was not some old Nazi-officer or something like that, but a very kind person. So we had a great dinner last year, and he told me a lot about the time and that helped me very much.

**Moderator:** E Lachlan, tu interpreti Davenport. Come descriveresti Davenport come personaggio?

**Lachlan Nieboer:** Not dissimilar to Schopis, I suppose. In terms of that they’re both… He perceived that Davenport was a real gentleman. And when I met Horst, I was astonished at how addressed he was, and how he was a gentleman. So Davenport, I suppose, what we have to go on, on the real name he is based on, and we saw a clip of him, just walking gently down a road in Norway. And he’s very tall and saw himself as a gentleman and that’s what we have to go on. And for me, it was like he was slightly superior, or at least act like he was superior but did not really mention that, just sort of be it.

**Moderator:** Rupert, cosa ti ha spinto a voler interpretare questo “Smith”?

**Rupert Grint:** I thought it’d be a great challenge and I thought that filming in Norway would be very exciting, and it would be a complete change of scenery to filming Harry Potter. After ten years of doing the same thing it was kind of, just refreshing on the mountain for three weeks. I play Smith who’s this great character who’s real force and angry and edgy and, yeah, really really fun playing him, and a great experience.

**Moderator:** E David, che mi dici di te? Cosa ti ha spinto a dire di sì a questo progetto?

**David Kross:** I thought it was really interesting to get the arm chopped off. No, of course I watched Petter’s film Elling and some of his other work as well, and I really enjoyed the films and I thought it was a great story as well, and also to work in Norway, which is a really beautiful place. And also it’s a great cast, which was a really good bunch of people, and I was, yeah, that was the main thing, I think.

**Moderator:** E Stig Henrik, avete passato parecchie settimane insieme a Grotli lo scorso inverno. Puoi raccontarci qualcosa del tempo trascorso là?

**Stig Henrik Hoff:** The weather. The weather conditions changing all the time. There were so many things that were working against us all the time. It was so difficult to shoot in the mountains. But of course those guys know that. And we had bazookas with kind of smoke with four or five guys and somebody changing to the other side, and the wind machines and everything, so… But I have to say the main thing was that shooting in Norway for me which is my country, and being together with Petter who is one of the best directors that we have, and also to have this cast is… when we did the film, we all worked so close together, and we were always talking to each other even when we were off the camera. We were always going on. It was a great bunch of people, and I liked that. And also the script was fantastic.

**Moderator:** E vorrei chiedere ad Ole Meldgaard, perché hai iniziato a scrivere questa storia?

**Ole Meldgaard:** To show that I do now approve of war, and we wanted to show that war is absurd. And we knew that they had this way to go, then, and in the end had to make friends, and we wanted to show that they changed, or that they learnt something. And we wanted to show that war is absurd so it’s an anti-war movie. And we wanted to make it, maybe, a little bit like a theatre play, and when Strunk was shot, with that shot ringing in the mountains, so we have one shot, just one shot in this movie, so this is not a normal war movie. It’s not Platoon 2, we’re making, it’s a very low-key warmovie. We kill rabbits.

TESTI SIMULAZIONE

TAV TESTO 1

Durante la Seconda Guerra Mondiale, due piloti nemici si ritrovano faccia a faccia dopo aver entrambi abbandonato il proprio aeroplano ed essere atterrati in un territorio desolato. Viste le difficoltà che si trovano ad affrontare, la coppia di uomini decide di metter da parte le ostilità per riuscire a sopravvivere. Basato su una storia vera, *Prigionieri del ghiaccio* non è stato ben accolto dalla critica; d’altro canto, l’opinione pubblica sembra averlo apprezzato, vuoi perché fa riflettere, vuoi per la sua capacità di farti sorridere, nonostante il contesto non propriamente allegro.

TAV TESTO 2

Il 27 aprile 1940, mentre i nazisti e gli inglesi si contendono le vaste risorse naturali della Norvegia, un bombardiere tedesco e un caccia britannico si scontrano nei cieli al di sopra delle foreste innevate. Entrambi gli aerei precipitano e gli equipaggi si rifugiano in un capanno abbandonato. Il regista norvegese Petter Næss ha riunito un ottimo cast per questo film, che si discosta di molto dai film di guerra tradizionale, soprattutto perché contiene pochissima azione. Nel complesso, *Prigionieri del ghiaccio* è un film coinvolgente e profondo che non ricorre a facili colpi di scena.

TRATTATIVA TESTO 1

*Question: Allora, hai visto il film ieri, è come volevi che fosse? Qual è stata la tua scena preferita, ora che hai visto l'intero film?*

GRINT: Yeah, it was. I always find it quite weird watching myself, especially when it’s the first time you’re watching it with everybody. I’m used to seeing it on my own. But yeah, it was good, I really enjoyed it. It brought back a lot of memories, and yeah – I’m really pleased. As to my favourite scene, there are so many. I like the moments we have with the relationship between my character and Stig. Those are the moments that were quite cool. And I like the scene where we chop his arm off. The one where I’m drunk. That was quite funny, because we didn’t know how it would look like.

*Question: Parliamo dell'accento. Quanto tempo hai passato a lavorarci su?*

GRINT: Quite a lot. I mean it was a quite a last-minute decision, to go with the Liverpool accent. I was kind of worried, because it is a hard accent to do. It’s very difficult from the sound, because it is such a quick accent. It’s like twenty words per second. But I thought it would kind of fit the character, because he is a really argumentative and feisty kind of guy. The people in Liverpool are quite tough, so I thought it would work well. But it was quite a challenge, because obviously there weren’t many locals there who are familiar with the accent. So, I couldn’t really guess if I was doing it right or not, because everyone was either German or Norwegian in the crew or cast.

TRATTATIVA TESTO 2

*Question****:*** *Petter, hai detto che questo è il film che hai sempre voluto fare. Ne sei ancora convinto? Quali sono le tue scene preferite?*

NAESS**:** Yes, absolutely. As far as my favourite scenes go, I think they come in a very good order. I like many of the scenes… actually, I like all of the scenes. I don’t have any favourite scenes, but it was very important for me to give a sense of unity to the story, to have the drama and the seriousness, but also the humour, the absurdity of this encounter. These soldiers try to maintain their authority, they are vain people wearing their uniforms. I like to portray men in situations like that, which is quite silly, so I like all the humour about it. But first and foremost, I like the movie!

*Question****:*** *Qual è secondo te il punto di svolta nella storia, a livello di sceneggiatura?*

NAESS: If I wereto pick one scene, and we have to thank the writer for doing this, it would be the scene where you see the two officers, each in their uniform, and then they undress. Underneath the uniform, they have the same type of underwear, which actually shows you that, “here we are, two human beings, you know, in the same type of underwear, and now that we have to take off our uniforms, we are the same.” And it’s a scene which, you know, probably looks very simple in the script, but that actually testifies to the genius behind the script, which allowed us to convey such an important message in such a small scene.