Quando The Social Network è uscito dieci anni fa, un disclaimer diceva che Facebook aveva 500 milioni di membri in 207 Paesi. Oggi conta circa 2,7 miliardi di membri praticamente in ogni nazione del mondo, anche se alcune di queste hanno bloccato l’accesso al sito. I vantaggi sono stati notevoli e le battute d’arresto – alla libertà di parola, ai tentativi di informare, al dibattito civile e alla sicurezza di intere comunità e razze – si sono esacerbate negli ultimi cinque anni.

Basato sul libro di Ben Mezrich del 2009 The Accidental Billionaires, The Social Network avrebbe finito per conquistare otto nomination agli Oscar. E avrebbe dimostrato che David Fincher è in grado di realizzare film fantastici che non coinvolgono serial killer o Brad Pitt, che il frontman dei Nine Inch Nails Trent Reznor può scrivere colonne sonore e che Justin Timberlake può recitare. Quando si parla di Facebook, tuttavia, la verità sembra essere molto mutevole e plasmabile.

Per raccontare una storia di paranoia ed entrare al meglio nella testa di Mark, bisogna adottare un certo stile, e il duo David Fincher-Aaron Sorkin è strabiliante, specialmente nella prima parte del film, la più importante al fine di comprendere il genio della programmazione. Il primo mette al servizio dell’opera senso estetico e maestria, Il secondo dona invece all’opera una sceneggiatura nervosa e quasi isterica, aggiudicandosi l’Oscar per la miglior sceneggiatura non originale.

“The Social Network” si sviluppa in quattro momenti chiave: l’intuizione creativa di Zuckerberg, il suo rapporto di amicizia con Eduardo Saverin, la conoscenza e la collaborazione con Sean Parker, ideatore di Napster, e la causa mossa ai suoi danni dai due fratelli Winklevoss. La particolarità del film è quella di essere quasi un legal-movie, senza cadere nella banalità di un film generazionale sui problemi di incomunicabilità dei giovani d’oggi, spesso troppo attaccati a internet.

Fincher e Sorkin, attingendo dalle diverse versioni rilasciate dai protagonisti delle vicende, hanno realizzato un affresco intenso. Durante l’Università, ad Harvard, i ragazzi sentono l’esigenza di diventare qualcuno di importante che possa essere ricordato. La rincorsa al successo e alla popolarità è fondamentale. Il film si concentra non tanto su Facebook in sé, quanto sulla realizzazione personale, che, illusoriamente, si pensa corrisponda alla fama.

Osservando Mark, ci si può convincere che il dolore è foriero di grandi opere intellettuali. Nell’ottica di Facebook la popolarità è avere più amici possibili, ma come disse lo stesso Zuckerberg, “Non arrivi a 500 milioni di amici senza farti qualche nemico”. Fincher non ha creato soltanto un film, ma ha dipinto un grande affresco sulle relazioni che oggi regolano il mondo, sulla solitudine che lo affligge e sui contrasti che nascono quando ci sono di mezzo il denaro, la fama e il potere.

I fan duri a morire di Fincher non troveranno i suoi movimenti speciali di macchina da presa, ma il regista mantiene un tocco unico nel mettere in scena un interessantissimo dramma che diventa a poco a poco un solido thriller d’ufficio. E il manipolo di attori assemblato per il film è in stato di grazia: Justin Timberlake è disgustosamente affascinante, mentre Andrew Garfield, a.k.a. il nuovo Spider-Man, è il migliore del mazzo. Buona anche la prova di Jesse Eisenberg.

Non è forse una coincidenza che due dei film più interessanti di fine anno siano proprio basati sulla genesi di un’idea. Ma se Christopher Nolan ricorre al mondo dei sogni, Fincher rimane nella realtà, una dimensione che può anche trasformarsi in un incubo emotivo. “The Social Network” è un film da non perdere. Unico rammarico: sebbene Trent Reznor abbia fatto un ottimo lavoro nel comporre le musiche del film, segnaliamo l’assenza della versione di “Creep” vista nel trailer.

**PRESS CONFERENCE FOR THE SOCIAL NETWORK – AARON SORKIN**

*(adapted transcript with questions in English: https://deadline.com/2011/01/exclusive-aaronsorkins-*

*full-screenplay-for-the-social-network-plus-qa-96451/)*

*Questa sceneggiatura sul dietro le quinte della fondazione di Facebook è tecnicamente un adattamento ma non è basata sul libro vero e proprio, giusto?*

**AARON SORKIN:** Initially, I was given a 14-page book proposal that Ben Mezrich wrote for his publisher about these guys and the friction between them. The publisher wanted to get simultaneous film deals and took it to Hollywood. That’s how it ended up in my hands. And I said yes on page three. That’s the fastest I’ve ever said yes to anything. And it was because it’s set against this very modern backdrop of this very modern profession that I didn’t know very much about at all. It was a classic story of friendship, loyalty, betrayal, power, jealousy and class: things that Shakespeare and Chayefsky wrote about.

*Come hai scritto questa sceneggiatura senza leggere il libro?*

**SORKIN:** There was no book at the time, actually. There was just a book proposal, and I had assumed that the studio would actually want to wait until the book was finished. But they wanted me to start right away. So, I did. As to my research, with people who are still alive there is obviously a tremendous responsibility. Everybody has an internal moral compass that says, ‘First, do no harm’ and if for some reason that compass is broken, there is a team of lawyers ready to go through your work. The research went very quickly. It fell into different categories. There were parts that I was helped with by two lawyers, but finally and most importantly it was first person research — speaking directly to the people themselves.

*Sappiamo che Mark Zuckerberg non ha collaborato, ma hai mai incontrato Eduardo Saverin, il personaggio interpretato da Andrew Garfield?*

**SORKIN:** Once Eduardo signed that non-disclosure agreement after his settlement, he disappeared off the face of the earth. But on October 1st, the movie opened and that’s the day I met Eduardo. I got a phone call from our producer that a representative for Eduardo had contacted him late at night. He wanted to see the movie. So, we set up a private screening for him in New York right before Lady Gaga’s private screening. It’s true. I went to meet him when the movie was over, and I gotta say, he was a deer in the headlights. He did certainly expect to like the movie a lot, but you could tell in his face that he had just relived the thing.

*E qual è stata la reazione di Zuckerberg?*

**SORKIN:** He has seen it. Mark, I think, has been a great sport about this. I don’t think that there’s anybody who would want a movie made about the things they did when they were 19 years old. And if you were going to have that movie made, you would want it told only from your point of view, and not from the points of view from the people suing you. And that is what happened. And Mark also saw the movie on October 1st. He shut down the Facebook offices, bought out an entire movie theatre, took the entire Facebook staff to the movie, and then took them out for Appletinis. As it happens, Jesse Eisenberg’s first cousin works very closely with Mark Zuckerberg. Over an Appletini, Jesse’s cousin texted Jesse saying Mark really liked the parts that he agreed with.

*Le performance degli attori sono più “interpretative”, giusto?*

**SORKIN:** They are definitely not impersonations. David and I both made it clear that we weren’t looking for physical impersonations. Justin Timberlake was playing an anti-hero in the movie, and Jesse was playing an anti-hero in the movie. Because I wrote these guys as anti-heroes. Jesse’s character is an anti-hero for an hour and 55 minutes of the movie, and a tragic hero for the final five minutes of the movie. But when you are playing those parts, when you are writing those parts, you can’t judge the character. You have to respect the character, and so, as you do that, you have to find the parts of yourself that are like that character. I’m awkward. I’m shy like most people. I’ve felt like an outsider.

*Pochi avrebbero pensato che la combinazione Aaron Sorkin, maestro del dialogo, e David Fincher,*

*maestro dello stile visivo, avrebbe funzionato. Cosa ne pensi?*

**SORKIN:** It wasn’t an intuitive marriage in terms of director and material. Because as you say, David is peerless as a visual director, and I like people talking in rooms. But now that we’ve done it, I can’t imagine anyone else having directed it or directing it as well. He first did a great job of telling a story being told with language and he did bring a very distinctive visual style to it. He got extraordinary performances out of extraordinary, but young, actors and then, once it got into postproduction, was able to make scenes of typing. And sometimes just talking about typing look like bank robbers. So, I can’t tell you enough good things about David.

**PRESS CONFERENCE FOR THE SOCIAL NETWORK – DAVID FINCHER**

*(adapted transcript with questions in English:* https://www.timeout.com/chicago/film/david-fincheron-

the-social-network-interview*)*

**Perché fare un film su Mark Zuckerberg? Ti identifichi con lui?**

He’s fascinating, he’s driven, he’s smart and he’s incredibly intolerant. Nobody came to me and said, “Ya like Mark Zuckerberg?” They said, “We have a really great script, would you like to read it?” But this is Zuckerberg as written by Aaron Sorkin, because I must stress that I have not met him, I have just observed him from afar. I identify myself with almost every character in the movie. Yet as a director, I don’t feel you have to identify with your characters as a requirement to make a movie – though Aaron would tell you otherwise. According to him, finding the parts of yourself that are like that character is a prerequisite for good film-making. Again, I empathise with them, but I don’t think it’s a prerequisite.

**Pensi abbia giocato un ruolo determinante il fatto che Zuckerberg non sia un personaggio che si ama facilmente?**

Look, I’m not an obsequious studio development assistant: a lot of times, people like characters who need to be loved or liked. I like those characters. I like Jake LaMotta. I like Travis Bickle. I even like Rupert Pupkin. I like characters who don’t change, who don’t learn from their mistakes. Charles Foster Kane was a spoiled rotten eight-year-old with a sled, he became a spoiled rotten 76 year old who may or may not have figured it all out in his last moments on earth. But he doesn’t change. If I’m trying to separate you from your wallet, then I have to worry about whether you’re going to like what you see. But I’m not. I like people who think, “Fuck it!”

**Hai provato a metterti in contatto con Mark Zuckerberg?**

By the time I got involved, the producer Scott Rudin had had the last official discussions with Facebook, and they had parted ways. They had a list of a dozen “requirements” for their participation, and the first two were: it can’t take place at Harvard, and you can’t call it Facebook. So, Rudin, who’s not a dumb guy, just said that discussions didn’t need to go any further: we’re going to make a movie about the litigation, as the depositions are all part of the public record, and we can draw from them the drama we need to make our film. And that was precisely what we did. I’m told a bunch of representatives of Facebook went to see the movie, and they were… appropriately appalled.

**Il dialogo all'inizio del film si sviluppa in modo estremamente rapido. Cosa puoi dirci a riguardo?**

The first scene in a movie should teach the audience how to watch it. I’ve got a contract for two hours and 19 minutes. I have final cut at two hours and 19 minutes. As long as I can make it in that time, I can do whatever the fuck I want. I held this 166-page script in my hand, I got the first nine pages, handed them to Aaron Sorkin, took a stop-watch out and said, “talk”. He does it, it was funny, and that’s going to catch people’s attention, and you know what? It’s not going to start in black as was written. They’re going to start talking over the fucking Columbia Pictures logo! If I could’ve put the opening lines of dialogue over a trailer, I would’ve done that. It’s shut-the-fuck-up-time: pay attention, or you’re going to miss a lot.

**Il film è stato lanciato, da un punto di vista del marketing, in modo molto intelligente e strategico. Cosa ne pensi?**

Yes, but my problem with the ad campaign is that you can’t just say, “Punk, genius, billionaire,” because it’s using that narcissistic MTV flash to get kids interested. I wanted to include “Judas” or “traitor”, because you’ve got to have a bad word in there. “Punk, genius, billionaire” is basically a giant blow job. The film is a bitter pill, and I would rather it had been marketed as such. You need many spoonfuls of sugar to help you swallow it.

**Questo è il tuo film più parlato. Da regista noto per il suo particolare senso visivo, ti sei divertito altrettanto a dare forma a parole e interpretazioni?**

There are two things I’m responsible for. One is whether or not I’m presenting believable behaviour, which is totally subjective. The other thing I have is camera position: from where am I going to see this person? People think of directing as a big circus: yes, 90 per cent of directing is getting the money and getting the right equipment there and the right people and departments to create the right feeling out of the right context. In film, we sculpt time, we sculpt behaviour, and we sculpt light. Audiences only get to see what we show them and, in that moment, I control everything they hear and see. I’m hoping that these elements will translate into feeling. It was Louis B Mayer who said, “The genius of the movie business is that the only thing the purchaser gets is a memory.” That’s what directing is.