Technical Cast

Director Marco Tullio Giordana
Screenplay Sandro Petraglia
Stefano Rulli
Director of Photography Roberto Forza
Camera Operator Vincenzo Carpineta
1st Assistant Director and Casting Barbara Melega
Production Designer Franco Ceraolo
Costume Designer Elisabetta Montaldo
Film Editor Roberto Missiroli a.m.c.
General Organizer Gianfranco Barbagallo
Executive Producer Alessandro Calosci
RAI Production Managers Tonino Nieddu, Fabrizio Zappi
Produced by Angelo Barbagallo
a production RAI Fiction
International Distribution RAI Trade
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35mm. - colour - dolby digital - 1.78 - 366'
Photographs by Angelo R. Turetta
Interviews by Lorenzo Codelli

Cast

Nicola Carati
Matta Carati
Giulia Monfalco
Sara Utano
Francesca Carati
Valentina Carnelutti
Angelo Carati
Andrea Utano
Giovanna Carati
Sara Carati
Sara Carati 8 years
Sara Carati 5 years
Vitale Micavi
Luigino Paolo Bonanni
Andrea Utano
Michele Melega
Sara Carati 8 years
Andrea Utano 6 years
Enzo Domenico Centamore
Pippo Montalbano
Gaspare Cucinella
Dario Veca
Narciso Punzo
Nila Carnelutti
Francesca Carati
5 years
Sara Pavoncello
Camilla Filippi

The plot

La Meglio Gioventù tells the story of an Italian family from the end of the 60s till nowadays. The lives of two brothers, Nicola and Matteo, are the heart of the story. At first they share the same dreams, the same hopes, the same books and friendships. Meeting Giorgia, a girl with mental disorders, will be determinant for the future of the two brothers: Nicola decides to become a psychiatrist, Matteo abandons his studies and joins the police.

Angelo – the father – is a loving parent and husband. The family experiences his exuberance with tolerant complaisance. Adriana – the mother – is a modern and irreproachable teacher, who loves her pupils like her own children. Then we have Giovanna, the eldest daughter, who joined the magistracy very young, and Francesca, the last member of the family.

The last characters are Giulia, Nicola’s greatest love, who will give birth to Sara, and Mirella, who will bump, in different moments and different ways, into the lives of Matteo and Nicola. Through this little group of characters La Meglio Gioventù deals with the most crucial events and sites of Italy’s history: Florence during the flooding, Sicily and its struggle against the Mafia, the great football matches that saw Italy’s national team playing against Korea and Germany, songs that mark an epoch, Turin during the 70s with its blue-collar-workers, Milan during the 80s, the youth movements, terrorism, the crisis during the 90s, the efforts made to rebuild and reinvent a modern nation. Our characters will reluctantly pursue their passions: they will stumble over history, they will grow.
A few years ago Angelo Figliuzzi proposed me to direct La meglio gioventù. I had already been working with Renato Salvatori and Sandro Bartoli for the screenplay of Pasolini’s Salo or the 120 Days of Sodom, but I have never worked with such an interesting project. The first pages already captivated me. I always thought of it as a single story, a single movie; dividing it into episodes for the television was merely an accidental. At the same time, such an articulate production length that الناس can’t afford six-hour time, an indefinite lapse of time, almost accidentally, allows you to follow the life of many characters and many parallel stories, enabling you to observe what happens to them, to empathize with their stories. Moreover, besides the challenge itself it has been RAI, the Italian State Television, that had encouraged me to tell an important chapter of our country, of our time. It would have been worth nothing considering such an effort. Then asked me not to work on stereotypes, but, on the contrary, to develop an original point of view, completely different from all the standards of serial products. It was one of those few choices in which we had been asked to do a “public service”. The choice was somehow reasonable in an experience dimension conditioned by the possibility of a producer like Angelo Figliuzzi and a complete freedom in putting together the cast and choosing the crew.

Italian cinema often presented stories of families, like L’111’te collo in Rocco and His Brothers and The Family by Ettore Scola. I’ve often heard Marco Bellocchio, The family by Luchino Visconti, Don Michael’s, by Gianni Amelio. More recently also Gianni Amelio delt with the topic of the family in The Damned, if we want, talks about a conflict within the family and about the relationship love/hate that诞生 in it. La meglio gioventù presents there’s one of those situations, when Matteo remains at home in New Year’s Eve- that resembles a similar scene of Rocco and His Brothers, when Simone (Renato Salvatori) returns back home. I loved Visconti’s movies when I was a young man. I was idealistic and happy like Nicola. Matteo is not afraid of women, doesn’t fear them. He falls in love almost every second, "there’s one scene –when Matteo returns to dangerous- that resembles a similar scene of Pasolini, Fists in the pocket. I didn’t try to recreate the style: Pasolini’s style is unorthodox! Rossellini was their idol and compared to him Visconti was just a bulky wreck. To be honest, I loved both and never understood why he had to take side one of these priests. The good thing in cinema is that there are many different things, even opposite ones! Even Mussolini has no nazi says Godard – that’s why people still call him Fascist. As long as Boninelli remains the same his”, I truly believe, his迭步 is still not just there, but he means something. I would have been a little bit more critical, but in this case even Godard has to make an effort to explain this phenomenon: Of course it’s very different from that movement, because it becomes a phenomenon, because then they won’t have to attract anymore. The others will take direction for him and he will fall into the same trap. The only thing, maybe only spiritual way, there is a ban in this movie that mistakes me sometimes of Visconti’s. I tried to renovate the style, there’s no evident quotation or it is one, it’s very detailed and hidden.

Finally I identify myself with all the protagonists of a movie. At one time it was natural to expose a point of view, to take part, to be someone. Now I don’t shelve the characters that are completely different from me, even the most distant. For example: Nicola and Matteo, the two brothers protagonists of La meglio gioventù, come from the same family, presumably they had the same education. All the same, had the same nominal (there’s just one year difference between the two brothers) and thus, they couldn’t have been more different. ‘There’s something in that’ as Matteo says, a same sensitivity, a similar love for culture. Matteo’s sensitivity is almost pathologic and prevents him from growing up, whereas Nicola is capable of debating, of elaborating his thoughts. From though he will have to deal directly, he won’t be held hostage, but will be in an understanding it in experience. With whom I identify myself more? With both of them. I have been a romantic, together with my friends. But, at the same, I’ve been critical, independent and happy like Nicola. Matteo is very gifted, he loves books and poetry. Of course it is very different from their movies, they tried to reinvent a relationship with the classical painting. In a very indirect, maybe only virtual way, there is a feeling in this movie that reminds us of Rossellini’s and Visconti’s. Of course it is very different from their movies. Of course it is very different from their movies, but, on the contrary, it has nothing to do with them, but with Matt’s way of thinking. It is, anyway, what I wanted to achieve:

The Damned is, a single movie; dividing it into episodes for the television was merely an accidental. At the same time, such an articulate production length that الناس can’t afford six-hour time, an indefinite lapse of time, almost accidentally, allows you to follow the life of many characters and many parallel stories, enabling you to observe what happens to them, to empathize with their stories. Moreover, besides the challenge itself it has been RAI, the Italian State Television, that had encouraged me to tell an important chapter of our country, of our time. It would have been worth nothing considering such an effort. Then asked me not to work on stereotypes, but, on the contrary, to develop an original point of view, completely different from all the standards of serial products. It was one of those few choices in which we had been asked to do a “public service”. The choice was somehow reasonable in an experience dimension conditioned by the possibility of a producer like Angelo Figliuzzi and a complete freedom in putting together the cast and choosing the crew.

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There are times in which these kinds of implosions don't produce any social contamination: they're just a matter of personal, individual pathology and find the cure. But there are others in which they take such decisions out of a deep strong pain, so strong that the only way to free oneself was to kill oneself. From this I understand why psychiatrists and neurologists always try to overcome the awkwardness that becomes evident when they talk about such matters: the pathology and find the cure.

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interview with Sandro Petraglia and Stefano Rulli

Stefano Rulli – For many years we had been thinking about writing a movie about the 70s, for that had been the most important period in our lives, the one that we had lived through. We started collecting stories, personal experiences and by the time we had found the key to tell all about this in Le meglio gioventù, we also had acquired a higher flexibility, a greater ability of withstanding emotional shocks and a greater love in all the lives we wrote about. We had a new way of helping to sustain a certain distance from the characters. Our novel was not to write a novel, but to believe that from the very start of a novel, a story or any story, the story that was hidden in each of us.

Sandro Petraglia – When we set out we are not only to start with a topic. We have to think about the characters in order to get started. First of all we thought about two friends, a story that was hidden in each of us.

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We looked for a specific social status for the protagonists: we didn’t want to talk about a young man called Nicola who worked for the Bank of Italy in Gela or in Paris? In the ‘68. Even after the big utopia had disappeared, these people continued to work, silently and coherently, in their homes, at their working place, in the voluntary organizations. Even if weSink. Of course Nicola just sounded – as long as you can ever make a mockery of anything.

SR – A movie that has always been inspiring to us and that re-emerges sometimes is Rocco and His Brothers. In the ‘60s, we had to understand how cinema could have retrieved a similar dimension. We had to think about the characters in order to get started. First of all we thought about two friends, a story that was hidden in each of us.

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SR – In this movie we find a collective protagonist: the family. Matteo is the more complex character and we have been working on him for a long time. He looked like the strongest of the two brothers, but also and primarily a new relationship between word and gestures. In order to tell a character in a new way, we don’t need just new words, but also and primarily a new relationship between word and gestures.

SR – The loneliness of Matteo is as dramatic as Nicola’s frivolity: for example when he starts to portray it without the usual persecution mania, during the wedding party: the dismissed worker wants to dance and says: no one will ever subdue me. Certainly not a consolatory neutral. His contradiction lies in his mind, not in his heart. Sometimes his silence is more worrying than his talking. Matteo, the missing child, never keeps his eyes closed. Matteo’s unease, for us, needed no explanation, no background. Maybe it’s therefore that the two brothers are not”. Basaglia had a strong sense of life, like Nicola, whereas Matteo is his “negative” counterpart, in the photographic sense of the term. Maybe it’s because they are the two brothers less each other in such a much.

SR – Matteo is a contradiction in his family: he is a dreamer but takes risks to give back a father to Giorgia. Matteo says to himself: I’m not interested in living any more. But nevertheless keeps on living, fights as a policeman, becomes indignant and isn’t able to stop. Nicola has his contradictions in his mind, not in his heart. Sometimes his silence is more worrying than his talking. Matteo, the missing child, never keeps his eyes closed. Matteo’s unease, for us, needed no explanation, no background. Maybe it’s therefore that the two brothers are not”. Basaglia had a strong sense of life, like Nicola, whereas Matteo is his “negative” counterpart, in the photographic sense of the term. Maybe it’s because they are the two brothers less each other in such a much.

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Hiob

The Invisibile Wall

Etoile

Don Milani

Il Pane e le Mele

Dear

The Yes Man

The Eyes, The Mouth

The Truce

Pummarò

Cinema Sessanta

Attentato al Papa

The Mafia 4

The Mafia 6

The Mafia 8

The Mafia 9

The Mafia 10

The Mafia 11

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The Mafia 63

The Mafia 64

The Mafia 65
Marco Tullio in order to control the performance, preferred to have mounted in the studio and exterior settings for this movie are real, for exception of some "camera cars" which in his footsteps: beginning with the harsh 70s and 80s 'til the glamorous 2000s. All interior "business and pleasure". We often use the most difficult and exclusive old cinematographic information are the hundreds – maybe thousands - of movies I've seen when I was young. I grew up in movie theatres, I participated in Turin's movieclub season, my sources of movements, because there's always a changing in point of view. I'm a self-taught man, I recorded from many prospective angles. Therefore you need to illuminate three or four with the characters. Objects always fill the settings, that are never shot from the front, but Marco Tullio likes to use the settings as one of the keys of the story, always in tight relation channels have overwhelming colours.

assimilate this kind of highly distinguished photographic product, since today all TV channels in black and white, as it was for newspapers. It is unusual for television to talk about this kind of cinema for television" we had seen in the 70s – nothing to do with fiction as it is today: in those years old at that time was influenced by the many years of terrorism. To young people who it takes place, belongs to my era. For example I found myself shooting in Turin, the same style and to imitate 2002 years old at that time was influenced by the many years of terrorism. To young people who it takes place, belongs to my era. For example I found myself shooting in Turin, the same style and to imitate

Roberto Forza direttore della fotografia. We wanted to do that kind of

Cristina Comencini, (1993) by Alberto Sironi, Roberto Forza(lo Cascio's direction. When the railing is out of sight and Lo Cascio begins lowering

In 2001 she wrote the book La meglio gioventù edited by Dino Audino. Elisabetta Montaldo costumista wrote the book La meglio gioventù. She continued her activity as costume designer in Ardena

Franco Ceraolo, scenografo, è stato intervistato per la sua attività di scenografo durante la realizzazione del film "La meglio gioventù" diretto da Roberto Missiroli. L'intervista è stata condotta da Roberto Missiroli stesso. Ceraolo ha condiviso con il pubblico la sua esperienza e il suo lavoro come scenografo, mostrando di come sia necessario un grande impegno e una grande passione per creare un ambiente visivo che si abbia ad angolo con la storia che è raccontata sullo schermo. 

Ceraolo ha spiegato come i suoi spazi interne e esterni siano stati una sfida per la realizzazione del film. Ha accennato alle difficoltà di creare un ambiente che sia realistico e contemporaneamente visivo, e alla necessità di lavorare con altri professionisti come il direttore di montaggio Roberto Missiroli. 

L'intervista ha anche mostrato come la creazione di un film sia un processo complesso che richiede una grande attenzione ai dettagli, dalla creazione del set alle scelte di montaggio. Ceraolo ha espressato la sua soddisfazione per il lavoro svolto e la sua gratitudine per i suoi colleghi. 

In sintesi, l'intervista ha fornito un'ottima visione di come un film tra storia e avventura possa essere realizzato, mostrando come i dettagli e la passione siano la chiave per creare un ambiente visivo che abbia un grande impatto sul pubblico. 

Roberto Missiroli, uno dei collaboratori chiave del film, ha inoltre espresso la sua soddisfazione per il lavoro svolto e la sua attesa per il pubblico che possa apprezzare la creazione di ambienti visivi che si abbia ad angolo con la storia che si racconta sullo schermo.
been working together for so many times, built up an “arsenal” of images that was fully used really existed. I also think that the fact that we all came from the theatre, that we had already each and every scene, taking for granted both the emotional substrate and the affection that during the shooting. By this, we were able to concentrate on the interaction that came along with in our lives and that allowed us to “know” automatically how our bodies would have interacted Gifuni, Sonia Bergamasco, Claudio Gioè – were friends of mine: we have shared many things together and I felt how important it was for them to laugh.

see soccer matches. I even played cards with them in the mental hospital. We had lots of fun artists. Since I was a small kid, I went together with my uncle and his patients to the stadium to Rome. I also wanted to become a psychiatrist, because many members of my family were psychiatrists. Since I was a small kid, I went together with my uncle and his patients to the stadium to the years of my life. I don’t think that the experience was good for me, because I didn’t have a model to emulate - Nicola is an invented character. His interpreters have had to build their own relationship with him, based on the intuitions and the experiences of their own life. He realized how important it is to relate with differences. Here he starts to know about Anti-psychiatry, the existential and phenomenological philosophy, along with Jaspers and Heidegger, Sartre and Merleau-Ponty, as well as the entire issue, that was going on between the the 70s, about reintroducing the body. Sicily was one of the people to who Basaglia had contacted to extend his passion for human beings to their utmost. Anti-psychiatry also has a political impact in his life, because it influences concrete aspects of social life: the mental hospitals. Both Nicola and Basaglia go to the novel “Surviving in Aschheim” written by Doris Lessing. Nicola’s North Star, the compass in his life is his belief that everyone should be allowed to extend the space, in which he/she can experience liberty. During the decades his humanist attitude will have to understand that often you guarantee liberty by saying “no” instead of “yes”; by knowing how to impose limits to the others, while still acting with love. Compared to the character of The Humanoid Stop, Peppino Barpotta, a person that really existed in La meglio gioventù I didn’t have a model to emulate – Nicola is an invented character. The interpretations have had to build their own relationship with him, based on the intuitions and the experiences of their own life. He realized how important it is to relate with differences. Here he starts to know about Anti-psychiatry, the existential and phenomenological philosophy, along with Jaspers and Heidegger, Sartre and Merleau-Ponty, as well as the entire issue, that was going on between the the 70s, about reintroducing the body. Sicily was one of the people to who Basaglia had contacted to extend his passion for human beings to their utmost. Anti-psychiatry also has a political impact in his life, because it influences concrete aspects of social life: the mental hospitals. Both Nicola and Basaglia go to the novel “Surviving in Aschheim” written by Doris Lessing. Nicola’s North Star, the compass in his life is his belief that everyone should be allowed to extend the space, in which he/she can experience liberty. During the decades his humanist attitude will have to understand that often you guarantee liberty by saying “no” instead of “yes”; by knowing how to impose limits to the others, while still acting with love.
**Adriana Asti Adriana Carati**

For worked with Marco Tullio in Totem, in Amici Ivilugi and in Vite a Nanna. She has written several scripts and directed a couple of documentaries. She is also a regular contributor to several magazines and newspapers. She has been awarded with several prizes for her work, including the Golden Lion for her film “The Phantom Of Liberty.” 

Adriana Asti was born on October 17, 1971, in Turin, Italy. She began her acting career in the mid-1980s with roles in several television series and commercials. Her breakthrough role came in 1989 with her performance in the film “Alla ricerca di Sherazade,” directed by Orazio Costa Giovangigli. Since then, she has appeared in numerous films, including “Il Postino” (1994), directed by Michael Radford, and “A River Runs Through It” (1992), directed by Edward Zwick.

Adriana Asti has also made a name for herself as a director, with her film “You’re On Your Own” (2001), which she co-directed with her husband, Matteo Carati. She has also directed several short films and television commercials.

**Alessio Boni Matteo Carati**

In cinema he started out as the male protagonist of Sherman and Alessandro Cane, casted by Radiodue Rai. Boni also worked for television starring in Shakespeare’s Dracula by Roger Young, by Giorgio Capitani, and Alla ricerca di Sherazade by Franco Giraldi, based on the novel by Natalia Ginzburg.

His theatrical career began with Fantasio Piccoli’s Compagnia del Carrozzone. In Milan’s Piccolo Teatro he appeared in several plays directed by Giorgio Strehler: in Goldoni’s Arlecchino servitore di due padroni, directed by Luigi Filippo D’Amico, Pirandello’s Sei personaggi in cerca d’autore, directed by Luchino Visconti; Pirandello’s La Locandiera, directed by Roberto Bravi, Bertolazzi’s Old Times, directed by Pinter.

In 1996 she wrote her first play, Furioso (also known as Furiosa), directed by Pinter. The play was well received and was performed in several Italian cities. She then went on to write and direct several other plays, including Vestire gli ignudi, directed by Davide Emmer, and Bimba, directed by Sabina Guzzanti.

In 2010 she directed Elle, a film based on a novel by S. Sontag, starring Francesca Archibugi and Matteo Tullio. The film received critical acclaim and was nominated for several awards. In 2013 she directed the film The Seventh Room, starring Adriana Asti and her husband, which was also a critical success.

**Alessio Boni Matteo Carati**

When I was twelve years old, I met Adriana Asti Adriana Carati, when we were both playing in “La meglio gioventù,” directed by Davide Belkin. She was already a star, and I was a young演员. It was there that we first met and became friends.

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In cinema he started out as the male protagonist of Sherman and Alessandro Cane, casted by Radiodue Rai. Boni also worked for television starring in Shakespeare’s Dracula by Roger Young, by Giorgio Capitani, and Alla ricerca di Sherazade by Franco Giraldi, based on the novel by Natalia Ginzburg.

His theatrical career began with Fantasio Piccoli’s Compagnia del Carrozzone. In Milan’s Piccolo Teatro he appeared in several plays directed by Giorgio Strehler: in Goldoni’s Arlecchino servitore di due padroni, directed by Luigi Filippo D’Amico, Pirandello’s Sei personaggi in cerca d’autore, directed by Luchino Visconti; Pirandello’s La Locandiera, directed by Roberto Bravi, Bertolazzi’s Old Times, directed by Pinter.

In 1996 she wrote her first play, Furioso (also known as Furiosa), directed by Pinter. The play was well received and was performed in several Italian cities. She then went on to write and direct several other plays, including Vestire gli ignudi, directed by Davide Emmer, and Bimba, directed by Sabina Guzzanti.

In 2010 she directed Elle, a film based on a novel by S. Sontag, starring Francesca Archibugi and Matteo Tullio. The film received critical acclaim and was nominated for several awards. In 2013 she directed the film The Seventh Room, starring Adriana Asti and her husband, which was also a critical success.
**Interview with Sonia Bergamasco Giulia Monfalo**

Sonia Bergamasco Giulia Monfalo began her career in 1993 at the Genoa Vaudeville in Milan and at the Piccolo Teatro in Milan, directed by Giorgio Strehler. She worked with Andrea Porporati (Giordano Bruno), Marco Tullio Giordana (Winter) and Nina Di Majo’s (Giorni in Bianco). She was accredited the best actress awards in 2001 at Salerno’s International Cinema Festival and in 2002 at Bellaria’s Independent Cinema Festival. She also directed and acted in the monologue Turco’s Gifuni made his stage debut in 1993 as Orestes in Euripides’s Electra, directed by Theodoros Terzopoulos. In 1995 he joined the Greek theatrical company directed by Theodoros Terzopoulos (with whom he performed in R. Strauss’s Arlecchino servitore di due padroni, in Così fan tutte and in the first performance of the work in Spain). In 1996 Gifuni made his film debut in Anna Di Francisca’s Johnny The Partisan. The production then toured China, Japan and Korea (1997).

**Interview with Fabrizio Gifuni Carlo Tommasi**

Fabrizio Gifuni after graduating from the S.I.R. C.B. (现实中のアイズ・オブ・ライドマン大学) in 1992 made his theater debut in 1993 at Teatro Olimpico in a production directed by Marco Tullio Giordana. The following year he joined the artistic board of the Piccolo Teatro di Milano directed by Giorgio Strehler in One Night in Venice (1995). His films include: Marco Tullio Giordana’s Here is Not Paradise, Andrea Porporati’s Empty Eyes and Fabrizio’s Golden Globe for the films Winter, Hannibal: Rising and Hannibal Rising in 2002. Gifuni was awarded as Italy’s Shooting Star, a prize intended to launch Europe’s most promising young actors and technicians and is an ardent supporter of the Italian Film Festival in Vietri sul Mare. Gifuni has starred in various international TV series such as Here is Not Paradise, Johnny The Partisan, Here is Not Paradise and Nina Di Majo’s Giorni in Bianco. His roles include: Piero Rumi’s Di Easte, Gianni Amodei’s The IIllegal Tender at the Golden Lion Adult Section International Film Festival 1998; Gianluca Tavarelli’s La bruttina stagionata and Two or Three Days, Director Gianfranco Ferré’s The Journey of Piero, Halston’s Andrew’s Expendables and Gianluca Tavarelli’s Here is Not Paradise. Gifuni directed and acted in the monologue Turco’s Gifuni made his stage debut in 1993 as Orestes in Euripides’s Electra, directed by Theodoros Terzopoulos. In 1995 he joined the Greek theatrical company directed by Theodoros Terzopoulos (with whom he performed in R. Strauss’s Arlecchino servitore di due padroni, in Così fan tutte and in the first performance of the work in Spain). In 1996 Gifuni made his film debut in Anna Di Francisca’s Johnny The Partisan. The production then toured China, Japan and Korea (1997).
Maya Sansa Mirella Utano

Giang is a problematic character: she doesn’t talk much and her silence enables the actions to express themselves with other means, to search for other signs of significance. Of course, these signs need to be understood even more and even again, because there is nothing more dangerous than playing the role of an “immune” rising of being excessive, unbelievable or even grotesque. I didn’t do any special preparation for playing this role. I didn’t follow a “diet” of video-cassettes about insane people! Maya Sansa didn’t even have the "necessity" to be the first to know the script because it was already fixed on a very specific basis. I think that A Gian is ill in a conventional way: I am not a professional actress, I didn’t any training and knowing how to play this character. Thus, it was said that I act in an instinctive way: there is always a sort of logic, but everything happens in an almost unknown way. I was asked to help with the film-test. I could read the lines for the young man that had to be shooting his death scene. I started working with scenes, giving delicate differences with the help of make-up. I thought of rendering ageing by making everything slower, not because of weariness but rather because of the lack of the eighteen-year-old vigor, the age in which one says too much or does not know how to steer energies. Mirella’s tenderness, her love for her own way, he gives her advice, and this is probably the reason why she falls in love with him. In the end she moves to Rome where she finds a job in a library.

**Interview with Mirella Utano**

[22x26]22 23

Marta Tullio Giordana already knew me from my previous films, we met not for a role more than doing a screen test. He immediately gave me good notes: I had been chosen. The role was not as sweet as that for other parts. Mirella is not really involved in the political or family’s history. She comes from outside: this is why I didn’t work a lot with the other actors: I didn’t meet the rest of the cast, with whom Mirella goes in touch just at the end and to whom she does not really belong. She meets Matteo in 1977, when she is only eighteen, whereas Matteo and his brother are already thirty years old. She comes from Sicily and is still a student, she just adores taking photographs without knowing what photography really is. Without being aware of it, Mirella begins to find her own way, give her advice, and this is probably the reason why she falls in love with him. In the end she moves to Rome where she finds a job in a library. It was a wonderful experience, not tiring at all, requiring no disturbing concentration. During the work, on or off set, it is classified and relaxed atmosphere, even if we were working hard, and this intensity greatly contributed to make this experience so positive. For Mirella’s ageing I looked for inspiration among my mother’s friends who are between 45 and 48, but I could not really find any radical change in their attitude or fading of their vital energies. So we had to work with scenes, giving subtle differences with the help of make-up. I thought of rendering ageing by making everything slower, not because of weariness but rather because of the lack of the eighteen-year-old vigor, the age in which one says too much or does not know how to steer energies. Mirella’s tenderness, her love for her own way, he gives her advice, and this is probably the reason why she falls in love with him. In the end she moves to Rome where she finds a job in a library.

When I came I didn’t have any script to read, because the director wanted the character to emerge over time, she showed me the scenes of the Colosseum that were almost completely improvised. I think that even Rulli and Petraglia wrote the dialogues but were not shocked if something within the main frame was suggested the dialogues but were not shocked if something within the main frame was. They suggested the dialogues but were not shocked if something within the main frame was suggested the dialogues but were not shocked if something within the main frame was suggested the dialogues but were not shocked if something within the main frame was. I got the inspiration from, Marco Tullio took out what he needed, together, we fixed some part of the script, but it was all in the development of the characters. We met during the shooting, and from the very first moment we met it was clear I had to work with a very particular character. She has no roots, no roots, no roots, no roots within the main frame, even as an actor I had to justify to act and react according to the real situation and never as related to some script. This was a hard work, boring, sometimes, but the director (Marco Tullio) was completely unimpressed. I think that even Rulli and Petraglia were already convinced this role was made for me! I thought of rendering ageing by making everything slower, not because of weariness but rather because of the lack of the eighteen-year-old vigor, the age in which one says too much or does not know how to steer energies. Mirella’s tenderness, her love for her own way, he gives her advice, and this is probably the reason why she falls in love with him. In the end she moves to Rome where she finds a job in a library.

I was looking for the way Giorgia moved, a certain obsessiveness in repeating some signs need to be assessed over and over again, because there is nothing more dangerous than playing the role of an “immune” rising of being excessive, unbelievable or even grotesque. I didn’t do any special preparation for playing this role. I didn’t follow a “diet” of video-cassettes about insane people! Maya Sansa didn’t even have the “necessity” to be the first to know the whole script because it was already fixed on a very specific basis. I think that A Gian is ill in a conventional way: I am not a professional actress, I didn’t any training and knowing how to play this character. Thus, it was said that I act in an instinctive way: there is always a sort of logic, but everything happens in an almost unknown way. I was asked to help with the film-test. I could read the lines for the young man that had to be shooting his death scene. I started working with scenes, giving delicate differences with the help of make-up. I thought of rendering ageing by making everything slower, not because of weariness but rather because of the lack of the eighteen-year-old vigor, the age in which one says too much or does not know how to steer energies. Mirella’s tenderness, her love for her own way, he gives her advice, and this is probably the reason why she falls in love with him. In the end she moves to Rome where she finds a job in a library. It was a wonderful experience, not tiring at all, requiring no disturbing concentration. During the work, on or off set, it is classified and relaxed atmosphere, even if we were working hard, and this intensity greatly contributed to make this experience so positive. For Mirella’s ageing I looked for inspiration among my mother’s friends who are between 45 and 48, but I could not really find any radical change in their attitude or fading of their vital energies. So we had to work with scenes, giving subtle differences with the help of make-up. I thought of rendering ageing by making everything slower, not because of weariness but rather because of the lack of the eighteen-year-old vigor, the age in which one says too much or does not know how to steer energies. Mirella’s tenderness, her love for her own way, he gives her advice, and this is probably the reason why she falls in love with him. In the end she moves to Rome where she finds a job in a library.

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Valentina Carolelli Francesco Carati

She starred in the following movies: 
*The Colombo* by Carlo Verdone, 
*Marcella* directed by Christian Petzold, 
*The School for Wives* directed by Edoardo Coen, 
*The Hunderd Steps* directed by Marco Tullio Giordana, 
*La Meglio* directed by Luciano Salce, 
*Il mostro* directed by Enrico Oldoini.

He also starred in many theatre plays like: 
*La Meglio* directed by Luciano Salce, 
*La sposa persiana* directed by Giovanni Scifoni Berto, 
*I ragazzi del muretto* directed by Claudio Scifoni, 
*I cento* directed by Marco Tullio Giordana.

Giovanni Scifoni Berto

Graduated in 1998 at the National Drama Academy Silvio D'Amico in Rome and attended the seminars of Marise Flesh, Nikos Karalambus,

He worked for the television playing in 
*Una casa a Roma* directed by Roberto Gandini, 
*Per gioco e per amore* directed by Claudio Segatori and Giovanni Salvati.

Pietro Bonsanti

Giovanni Stenone

Graduated in 1998 at the National Drama Academy Silvio D'Amico in Rome and attended the seminars of Marise Flesh, Nikos Karalambus,

He worked for the television playing in 
*Una casa a Roma* directed by Roberto Gandini, 
*Per gioco e per amore* directed by Claudio Segatori and Giovanni Salvati.

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