
nanni moretti
domenico procacci
rai cinema
present
margherita buy
john turturro
giulia lazzarini
nanni moretti
OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES
MIA MADRE
a film by nanni moretti

nanni moretti, domenico procacci & rai cinema
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COMPETITION
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MIA MADRE

a film by **nanni moretti**

with
margherita buy, john turturro, giulia lazzarini,
nanni moretti & beatrice mancini

107 min – Italy/France – Scope – 5.1 – 2015

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SYNOPSIS

Margherita is a director shooting a film with the famous American actor, Barry Huggins, who is quite a headache on set.

Away from the shoot, Margherita tries to hold her life together, despite her mother's illness and her daughter's adolescence.

INTERVIEW WITH
NANNI MORETTI

Is the character played by Margherita Buy in Mia madre your alter ego?
I never considered playing the main role in this movie myself. I stopped doing that quite a while back, and I'm glad I did. I used to enjoy it, but today I am no longer driven by the fixed idea of wanting to compose my character film after film. I always thought this character would be a woman and a director, and that this woman would be played by Margherita Buy for a very simple reason: a film with Margherita Buy in the leading role would be much better than one with me in the leading role! She's a much better actor than I am. Margherita carried much of the film's workload on her shoulders. Out of seventy days of shooting, she was only away one day, and that was for a scene I ended up cutting!

Still, one has the impression that there is a lot of you in this film...
In the scene in front of the Capranichetta movie theater in Rome, during which Margherita's brother, played by me, asks his sister to break at least one of her two hundred psychological patterns, it was as if I was talking to myself. I always thought that with time I would get used to drawing from the deepest part of me... But on the contrary, the more I move on and continue this way, the more this feeling of malaise arises. This said, the movie is not a personal confession. There are shots and frames, choices, performances - it's not real life.

How would you define your work? As an autobiography? Autofiction?
Autofiction is a term I really don't understand. And as for autobiography... All stories are somewhat autobiographical. I was talking about myself when I spoke about the Pope in HABEMUS PAPAM *(WE HAVE A POPE)*, played by Michel Piccoli, who felt he was unfit and likewise when I depicted Silvio Orlando's work and personal stories in IL CAIMANO *(THE CAIMAN)*. More thanthe wish to measure how much is autobiographical, what matters is to have a personal approach in relation to every single story.

How did you choose John Turturro?
Directors who have made far fewer films than I don't have any qualms about approaching international stars. But I'm not like that. I called on him because I liked him very much and it seemed to me that his acting style wasn't naturalistic. But also because we were already acquainted, and he already had a connection with Italy – he has even made a beautiful documentary about Neapolitan music called Passione. John had seen some of my films, which reassured me greatly. I admit that it would have been difficult for me to explain who I am, what I want, what my cinematographic expression is like. He also speaks and understands a little Italian. And he is a film director as well. It's nice to work with actors who are also directors; it makes it easier to understand one another.

When did you start thinking up the MIA MADRE screenplay?
I usually allow for a great deal of time between my films. I need to leave behind the psychological and emotional investment of the previous movie. It takes time to recharge my batteries. This time, however, as soon as HABEMUS PAPAM *(WE HAVE A POPE)* was released, I started thinking about my next film. I started writing when the things that I recount in the film had just happened in my life. And that probably had an influence on the narrative.

How did you come up with the different narrative modes, where dream and reality sometimes intermingle?
It's important to tell a story in a non-academic manner, to have a narrative which doesn't limit itself to fulfilling the basics: a narrative which, although familiar with the rules, can do without them. However, it is also important that it rings true within yourself, and also within what you are in the process of telling. You should never have a flat and ordinary relationship with the material you want to present.I liked the idea that when the audience would see a scene, they wouldn't immediately understand whether it was a memory, a dream or reality, for they all coexist in Margherita's character with the same immediacy: her thoughts, her memories of apprehension concerning her mother, the feeling of not being good enough. The narrative time corresponds with Margherita's various emotional states in which everything coexists with the same urgency. I wanted to recount, from the point of view of a female character, this feeling of not being good enough in relation to her work, her mother, her daughter.

Is this the reason why you wrote it with three women, Chiara Valerio, Gaia Manzini and Valia Santella?
Perhaps, but those aren't things that you plan or set up in advance. I hardly knew Gaia Manzini and Chiara Valerio. I had met them during a reading. Each onebof us was asked to read an extract from a book by Sandro Veronesi. Shortly after, when I decided to start working on this subject, I called them. Valia, on the other hand, is a friend of mine, and we have been working together for a very long time.

What did you imagine would be the film that Margherita was making?
There is a scene that I cut where Margherita says to her daughter: "I'm never in my films," and her daughter answers: "Well, you don't necessarily have to talk about yourself in your films," and Margherita replies: "No, not necessarily, but I would like to make films that are more personal." There it is. I wanted Margherita, overwhelmed by her life and her problems, to make a film that was more political than personal. In the press conference scene, a journalist asks her: "In such a delicate moment for our society, do you think that your film will succeed in appealing to the country's conscience?" Margherita starts to give a formatted answer: "Well, today, the public itself is demanding a different kind of commitment..." But her voice slowly fades and we can hear what she is really thinking: "Yes, of course it's the role of cinema, but why have I been making repeatedly the same things for years and years? Everybody thinks that I have the knack of understanding what is going on, of interpreting reality. But I don't understand anything anymore." I wanted the sturdiness and assertiveness of her film to be in absolute opposition with her emotional state; with what she's experiencing and how she perceives herself. I wanted there to be a discrepancy between her very structured film and the very delicate moment she is going through.

How did you address the theme of mourning?
In LA STANZA DEL FIGLIO *(THE SON'S ROOM)*, I was exorcising a fear. Here, I am referring to an experience that many people share. The death of one's mother is an important rite of passage in life, and I wanted to recount it without being sadistic whatsoever towards the audience. This said, when you make a film, you are deeply engrossed in what you are doing: you work on the dialogue, the direction, the editing and as a result the theme you are treating doesn't strike you with the full extent of its impact. Even when the feeling is very strong, I tend to think that the director doesn't let himself be fully affected by it.

Is it more difficult to shoot, think through and recount a story like this one compared with other films?
No, I don't think so. There was just a moment during the writing process when I decided to reread the journal I kept during the course of my mother's illness. I did it because I thought that perhaps our exchanges, those lines could add weight and help the scenes between Margherita and her mother to ring true. In fact, the rereading of these journals was painful.

What else did you read or what did you watch in preparation for MIA MADRE?
During intense working periods and during a film shoot, I accumulate an array of things. When I finished shooting MIA MADRE, I realized that I hadn't had the time to review the books and the films that I had believed I should read or watch again because they broached the subject of pain, loss or death. It was a great relief for me to understand that I didn't need them anymore. I saw Woody Allen's ANOTHER WOMAN AGAIN, but I didn't watch Haneke's AMOUR, which was on my desk. And especially, I didn't read Roland Barthes. After my mother's death, a woman I'm friendly with , offered me *Journal de deuil (Mourning Diary)*, which Barthes had written right after his mother's death. She told me that it had helped her. I opened a page at random, I read two lines, which felt like a stab in my heart, and I closed it. At the end of the film shoot I took the book off my desk and put it up on the shelf. Fortunately, I no longer felt the need to delve into grief.

The mother is played by an actress who is not known in France, Giulia Lazzarini.
This actress from the Piccolo Teatro de Strehler has a background which is very different from mine, and meeting her was a delightful experience. Not only was she able to understand me, and enter into my film, but, and I haven't the faintest idea how, she also thoroughly understood my mother.

Your mother was a professor...
She taught for thirty-three years at the Visconti High School in Rome: literature in the middle school, then during the last years, Greek and Latin in the high school. At least one person every week would tell me that she was their teacher. Sometimes, there are people who also had my father as a professor at the University (he was a professor of Greek epigraphy). Many of her former students would come to see her years after passing their baccalaureate. I never had with any of my professors the kind of relationship she had with her students. I'm going to confess something that is a little painful, and which upsets me a bit, but I'll say it: after my mother's death, through the things that her former students told me, I had the feeling that something very important about her as a person had entirely escaped me, something that her former students had been able to grasp and share with me. Something essential.

What have you learned making this film?
I can answer this question very specifically. I feel exactly as I did during my first film shoot - the same anxiety, the same confusion, the same utter lack of confidence. I don't think it's this way for everybody. I believe for many people with experience, their knowledge of the profession and a certain detachment counts. I, on the other hand, have this very clear impression: it always feels as though I am making my first film. This time, it was with even more anxiety. There are people who say it is my most personal film; perhaps that is the reason why. But I just don't know.
I can say, however, that I have learned something along the way. I'm nicer to the actors, I'm more willing to stand by their side; I stick up for them. And what else have I learned... well indeed, there's something I learned very quickly: the fact that when a film comes out, it no longer fully belongs to you. The public sees it, transforms it. There are things that have escaped you entirely that the public picks up, reveals and sheds a light upon...
"I want to see the actor next to the character." This is one of Margherita's lines that she often repeats to her actors. It's something I say all the time. I don't know whether the actors understand it, but in the end, I'm able to get what I had in mind out of them.

This interview has been compiled from questions asked in various interviews given by Nanni Moretti to the Italian press in April 2015.



FILMOGRAPHY NANNI MORETTI

DIRECTOR

2015 **MIA MADRE**
2011 **HABEMUS PAPAM** *(WE HAVE A POPE)*
2006 **IL CAIMANO** *(THE CAIMAN)*
2001 **LA STANZA DEL FIGLIO** *(THE SON'S ROOM)*
1998 **APRILE**
1993 **CARO DIARIO** *(DEAR DIARY)*
1989 **PALOMBELLA ROSSA** *(RED WOOD PIGEON)*
1985 **LA MESSA È FINITA** *(THE MASS IS ENDED)*
1984 **BIANCA**
1981 **SOGNI D'ORO**
1978 **ECCE BOMBO**
1976 **IO SONO UN AUTARCHICO** *(I AM SELF SUFFICIENT)*

SHORTS & DOCUMENTARIES

2008 **FILM QUIZ**
2007 **DIARIO DI UNO SPETTATORE**
L'ULTIMO CAMPIONATO
2003 **THE LAST CUSTOMER**
2002 **IL GRIDO D'ANGOSCIA DELL'UCCELLO PREDATORE**
1995 **IL GIORNO DELLA PRIMA DI CLOSE UP** *(OPENING DAY OF CLOSE-UP)*
1994 **L'UNICO PAESE AL MONDO**
1990 **LA COSA** *(THE THING)*
1974 **COME PARLI FRATE?**
1973 **PATÉ DE BOURGEOIS**
LA SCONFITTA

ACTOR

2008 **CAOS CALMO** *(QUIET CHAOS)* by ANTONELLO GRIMALDI
1995 **LA SECONDA VOLTA** *(THE SECOND TIME)* by MIMMO CALOPRESTI
1991 **IL PORTABORSE** *(THE YES MAN)* by DANIELE LUCHETTI
1988 **DOMANI ACCADRÀ** *(IT'S HAPPENING TOMORROW)* by DANIELE LUCHETTI
1977 **PADRE PADRONE** *(FATHER & MASTER)* by PAOLO and VITTORIO TAVIANI









MARGHERITA BUY



LA SECONDA NOTTE N. Bizzarri (1986), **DOMANI ACCADRÀ** *(IT'S HAPPENING TOMORROW)* D. Luchetti (1988), **LA SETTIMANA DELLA SFINGE** D. Luchetti (1990), **LA STAZIONE** *(THE STATION)* S. Rubini (1990), **CHIEDI LA LUNA** *(ASK FOR THE MOON)* G. Piccioni (1991), **MALEDETTO IL GIORNO CHE T'HO INCONTRATO** *(DAMNED THE DAY I MET YOU)* C. Verdone (1992), **ARRIVA LA BUFERA** D. Luchetti (1992), **COMINCIÒ TUTTO PER CASO** *(IT ALL STARTED BY CHANCE)* U. Marino (1993), **CONDANNATO A NOZZE** *(CONDEMNED TO WED)* G. Piccioni (1993), **LE FILS PREFERÉ** *(THE FAVORITE SON)* N. Garcia (1993), **PRESTAZIONE STRAORDINARIA** S. Rubini (1994), **VA' DOVE TI PORTA IL CUORE** *(FOLLOW YOUR HEART)* C. Comencini (1995), **FACCIAMO PARADISO** *(LOOKING FOR PARADISE)* M. Monicelli (1995), **IL CIELO È SEMPRE PIÙ BLU** *(BITS & PIECES)* A. Grimaldi (1995), **TESTIMONE A RISCHIO** *(AN EYEWITNESS ACCOUNT)* P. Pozzessere (1996), **FUORI DAL MONDO** *(NOT OF THIS WORLD)* G. Piccioni (1998), **DOLCE FAR NIENTE** *(THE SWEETNESS OF DOING NOTHING)* N. Caranfil (1999), **TUTTO L'AMORE CHE C'È** *(ALL THE LOVE THERE IS)* S. Rubini (2000), **CONTROVENTO** *(AGAINST THE WIND)* P. Del Monte (2000), **LE FATE IGNORANTI** *(HIS SECRET LIFE)* F. Ozpetek (2000), **IL PIÙ BEL GIORNO DELLA MIA VITA** *(THE BEST DAY OF MY LIFE)* C. Comencini (2001), **MA CHE COLPA ABBIAMO NOI** (*WHAT FAULT IS IT OF OURS?)* C. Verdone (2002), **CATERINA VA IN CITTÀ** *(CATERINA IN THE BIG CITY)* P. Virzì (2003), **IL SIERO DELLA VANITÀ** *(THE VANITY SERUM)* A. Infascelli (2003), **L'AMORE RITORNA** *(LOVE RETURNS)* S. Rubini (2003), **MANUALE D'AMORE** *(THE MANUAL OF LOVE)* G. Veronesi (2004), **I GIORNI DELL'ABBANDONO** *(THE DAYS OF ABANDONMENT)* R. Faenza (2004), **IL CAIMANO** *(THE CAIMAN)* N. Moretti (2006), **COMMEDIASEXI** A. D'Alatri (2006), **SATURNO CONTRO** *(SATURN IN OPPOSITION)* F. Ozpetek (2006), L**A SCONOSCIUTA** *(THE UNKNOWN WOMAN)* G. Tornatore (2006), **GIORNI E NUVOLE** *(DAYS AND CLOUDS*) S. Soldini (2007), **DUE PARTITE** *(THE LADIES GET THEIR SAY)* E. Monteleone (2008), **MATRIMONI ED ALTRI DISASTRI** *(WEDINGS AND OTHER DISASTERS)* N. Di Majo (2008), **LO SPAZIO BIANCO** *(THE WHITE SPACE)* F. Comencini (2009), **HAPPY FAMILY** G. Salvatores (2009), **L'UOMO NERO** *(THE CÉZANNE AFFAIR*) S. Rubini (2009), **GENITORI E FIGLI** *(PARENTS & CHILDREN)* G. Veronesi (2009), **HABEMUS PAPAM** *(WE HAVE A POPE)* N. Moretti (2011), **UNA BELLA ESTATE** N. Di Majo (2011), **COM'È BELLO FAR L'AMORE 3D** *(LOVE IS IN THE AIR*) F. Brizzi (2011), **LA SCOPERTA DELL'ALBA** *(DISCOVERY AT DAWN)* S. Nicchiarelli (2011), **MAGNIFICA PRESENZA** *(A MAGNIFICIENT HAUNTING)* F. Ozpetek (2011), **IL ROSSO E IL BLU** *(THE RED AND THE BLUE)* G. Piccioni (2012), **MI RIFACCIO VIVO** S. Rubini (2013), **VIAGGIO SOLA** (A FIVE STAR LIFE) M. S. Tognazzi (2013), **LA GENTE CHE STA BENE** F. Patierno (2014), **MIA MADRE** N. Moretti (2015).

JOHN TURTURRO



THE FLAMINGO KID G. Marshall (1984), **DESPERATELY SEEKING SUSAN** S. Seidelman (1985), **TO LIVE AND DIE IN L.A.** W. Friedkin (1985), **OFF BEAT** M. Dinner (1986), **GUNG HO** R. Howard (1986), **HANNAH AND HER SISTERS** W. Allen (1986), **THE COLOR OF MONEY** M. Scorsese (1986), **FIVE CORNERS** T. Bill (1987), **THE SICILIAN** M. Cimino (1987), **DO THE RIGHT THING** S. LEE (1989), **CATCHFIRE** D. Hopper (1989), **MO' BETTER BLUES** S. Lee (1990), **MEN OF RESPECT** W. Reilly (1990), **MILLER'S CROSSING** J. Coen (1990), **BARTON FINK** J. Coen (1991), **JUNGLE FEVER** S. Lee (1991), **BRAIN DONORS** D. Dugan (1992), **THE SEARCH FOR ONE-EYE JIMMY** S. H. Kass (1993), **BEING HUMAN** B. Forsyth (1993), **FEARLESS** P. Weir (1994),**QUIZ SHOW** R. Redford (1994), **CLOCKERS** S. Lee (1995), **UNSTRUNG HEROE**S D. Keaton (1995), **GIRL 6** S. Lee (1996), **BOX OF MOON LIGHT** T. Dicillo (1996), **SEARCH & DESTROY** D. Salle (1996), **GRACE OF MY HEART** A. Anders (1996), **THE TRUCE** F. Rosi (1997), **O.K. GARAGE** B. Cole (1998), **ANIMALS WITH THE TOLLKEEPER** M. Di Jiacomo (1998), **THE BIG LEBOWSKI** J. Coen (1998), **HE GOT GAME** S. LEE (1998), **ROUNDERS** J. Dahl (1998), **CRADLE WILL ROCK** T. Robbins (1999), **THE MAN WHO CRIED** S. Potter (1999), **COMPANY MAN** P. Askin, D. Mcgrath (2000), **O BROTHER, WHERE ART THOU?** Coen (2000), **THE LUZHIN DEFENCE** M. Gorris (2000), **THIRTEEN CONVERSATIONS ABOUT ONE THING** J. Sprecher (2002), **COLLATERAL DAMAGE** A. Davis (2002), **MR. DEEDS** S. Brill (2002), **FEAR X** N. W. Refn (2003), **ANGER MANAGEMENT** P. Seagal (2003), **SHE HATE ME** S. Lee (2004), **SECRET WINDOW** D. Koepp (2004), T**HE GOOD SHEPERD** R. De Niro (2006), **SLIPSTREAM** A. Hopkins (2007), **MARGOT AT THE WEDDING** N. Baumbach (2007), **TRANSFORMERS** M. Bay (2007), **WHAT JUST HAPPENED** B. Levinson (2008), **MIRACLE AT ST. ANNA** S. Lee (2008), **YOU DON'T MESS WITH THE ZOHAN** D. Dugan (2008), **THE TAKING OF PELHAM 1 2 3** T. Scott (2009), **TRANSFORMERS: REVENGE OF THE FALLEN** M. Bay (2009), **PROVE PER UNA TRAGEDIA SICILIANA** *(REHEARSAL FOR A SICILIAN TRAGEDY)* R. Paska (2009), **THE NUTCRACKER IN 3D** A. KonĐalovskij (2009), **TRANSFORMERS: DARK OF THE MOON** M. Bay (2011), **SOMEWHERE TONIGHT** M. Di Jiacomo (2012), **GODS BEHAVING BADLY** M. Turtletaub (2013), **GOD'S POCKET** J. Slattery (2014), **EXODUS: GODS AND KINGS** R. Scott (2014), **TEMPO INSTABILE CON PROBABILI SCHIARITE** M. Pontecorvo (2015), **MIA MADRE** N. Moretti (2015).

DIRECTOR & ACTOR

1992 **MAC**
1998 **ILLUMINATA**
2005 **ROMANCE & CIGARETTES**
2010 **PASSIONE**
2014 **FADING GIGOLO**
2014 **RIO, EU TE AMO** (RIO, I LOVE YOU) *(SEGMENT "QUANDO NÃO HÁ MAIS AMOR")*

GIULIA LAZZARINI

DESTINO E. Di Giannl (1951), **NON HO PAURA DI VIVERE** F. Taglioni (1952), **PRIGIONIERI DELLE TENEBRE** E. BombA (1952), **HO FATTO SPLASH** *(I MADE A SPLASH)* M. Nichetti (1981), **GRAZIE DI TUTTO** L. Manfredl (1998), **CAPITAN BASILICO** M. Morini (2008), I**L PICCOLO M. Zaccaro** (2009), **ROMANZO DI UNA STRAGE** *(*PIAZZA FONTANA) M. T. Giordana (2012), **MIA MADRE** N. Moretti (2015).

TELEVISION

CAPITAN FRACASSA A. G. Majano (1958), **MONT ORIOL** C. Fino (1958), **GENTE CHE VA, GENTE CHE VIENE** E. Trapani (1960), **IL MULINO DEL PO** S. Bolchi (1963), **I MISERABILI** S. Bolchi (1964), I **PROMESSI SPOSI** S. Bolchi (1967), **I DEMONI** S. Bolchi (1971), **LA DONNA DI PICCHE** L. Cortese (1972), **RESURREZIONE** *(RESURRECTION)* P. E V. Taviani (2001), **AMANTI E SEGRETI** G. Lepre (2004), **MARIA MONTESSORI** G. M. Tavarelli (2006).

In 1960, she initiated a collaboration with the Milan Piccolo Theater, directed by Giorgio Strehler, playing worldwide.



SCREENPLAY
FRANCESCO PICCOLO

PAZ! R. De Maria (2002), **MY NAME IS TANINO** P. Virzì (2003), **AGATA E LA TEMPESTA** *(AGATA AND THE STORM)* S. Soldini (2004), **OVUNQUE SEI** *(ANOTHER LIFE)* M. Placido (2004), **AMATEMI!** R. De Maria (2005), **IL CAIMANO** *(THE CAIMAN)* N. Moretti (2006), **L'ORCHESTRA DI PIAZZA VITTORIO** *(THE ORCHESTRA OF PIAZZA VITTORIO)* A. Ferrente (2006), **GIORNI E NUVOLE** *(DAYS AND CLOUDS)* S. Soldini (2007), **CAOS CALMO** *(QUIET CHAOS)* A. Grimaldi (2008), **LA PRIMA COSA BELLA** *(THE FIRST BEAUTIFUL THING)* P. Virzì (2010), **GLI SFIORATI** *(DRIFTERS)* M. Rovere (2012), **HABEMUS PAPAM** *(WE HAVE A POPE)* N. Moretti (2011), **IL CAPITALE UMANO** *(HUMAN CAPITAL)* P. Virzì (2013), **UN FIDANZATO PER MIA MOGLIE** D. Marengo (2014), **IL NOME DEL FIGLIO** (*AN ITALIAN NAME)* F. Archibugi (2015).

SCREENPLAY
VALIA SANTELLA

TE LO LEGGO NEGLIO OCCHI *(I CAN SEE IT IN YOUR EYES)* V. Santella (2004), **LASCIA PERDERE, JOHNNY!** *(DON'T WASTE YOUR TIME, JOHNNY!)* F. Bentivoglio (2007), **NINA** E. Fuksas (2012), **MIELE** *(HONEY)* V. Golino (2013), **FAI BEI SOGNI M. Bellocchio** (2015, IN DEVELOPMENT), **PERICLE IL NERO** S. Mordini (2015, IN DEVELOPMENT).

EDITING
CLELIO BENEVENTO

TE LO LEGGO NEGLIO OCCHI *(I CAN SEE IT IN YOUR EYES)* V. Santella (2004), **FORTAPÀSC** *(FORT APACHE NAPOLI)* M. Risi (2009), **LA PASSIONE** *(THE PASSION)* C. Mazzacurati (2010), **L'ULTIMO TERRESTRE** (*THE LAST MAN ON EARTH)* G. A. Pacinotti (2011), **È NATA UNA STAR?** L. Pellegrini (2012), **PASSIONE SINISTRA** M. Ponti (2012), **CHA CHA CHA - Cronaca di un delitto** M. RISI (2013), **VIVA LA LIBERTÀ** *(LONG LIVE FREEDOM)* R. Andò (2013), **TUTTI CONTRO TUTT**I R. Ravello (2013), **LA SEDIA DELLA FELICITÀ** C. Mazzacurati (2013), **TI RICORDI DI ME?** R. Ravello (2014).

PRODUCTION DESIGN
PAOLA BIZZARRI

LE MANI FORTI F. Bernini (1997), **IL TEMPO DELL'AMORE** *(A TIME TO LOVE)* G. Campiotti (1999), **PANE E TULIPANI** (*BREAD & TULIPS*) S. Soldinl (2000), **BRUCIO NEL VENTO** *(BURNING IN THE WIND)* S. Soldini (2002), **A CAVALLO DELLA TIGRE** *(JAILBREAK)* C. Mazzacuratl (2002), **RICORDATI DI ME** (*REMEMBER ME, MY LOVE)* G. Muccino (2003), **GIORNI E NUVOLE** *(DAYS AND CLOUDS)* S. Soldinl (2007), **PA-RA-DA** M. PONTECORVO (2008), **LA MATASSA** G. Avellino - S. Ficarra - V. Picone (2009), **IO, DON GIOVANNI** C. Saura (2009), **COSA VOGLIO DI PIÙ** *(COME UNDONE)* S. Soldini (2010), **HABEMUS PAPAM** *(WE HAVE A POPE)* N. Moretti (2011), **ANCHE SE È AMORE NON SI VEDE** S. Ficarra - V. Picone (2011), **IL COMANDANTE E LA CICOGNA** *(GARIBALDI'S LOVERS)* S. Soldinl (2012), **BIANCA COME IL LATTE, ROSSA COME IL SANGUE** G. Campiottl (2013), **ANDIAMO A QUEL PAESE** S. Ficarra - V. Picone (2014).

CINEMATOGRAPHY
ARNALDO CATINARI

LA VERA VITA DI ANTONIO H. *(THE TRUE LIFE OF ANTONIO H.)* E. Monteleone (1994), **RADIOFRECCIA** (RADIO ARROW) L. Ligabue (1998), **ECCO FATTO** *(THAT'S IT)* G. Muccino (1998), **IL PESCE INNAMORATO** L. Pieraccionl (1999), **CHIEDIMI SE SONO FELICE** *(ASK ME IF I'M HAPPY)* A., G. E G. - M. Venier (2000), **MY NAME IS TANINO** P. Virzì (2002), **LA FELICITÀ NON COSTA NIENTE** *(HAPPINESS COSTS NOTHING)* M. Calopresti (2003), **AGATA E LA TEMPESTA** (AGATA AND THE STORM) S. Soldini (2004), **IL CAIMANO** *(THE CAIMAN)* N. Moretti (2006), **PIANO SOLO** R. Milani (2007), **I DEMONI DI SAN PIETROBURGO** *(THE DEMONS OF ST. PETERSBURG)* G. Montaldo (2008), **VALLANZASCA - Gli angeli del male** *(ANGEL OF EVIL)* M. Placido (2010), **SCIALLA!** (EASY!) F. Brunl (2011), **MISSIONE DI PACE** F. Lagi (2011), **LE GUETTEUR** *(THE LOOKOUT)* M. Placido (2012), **BUONGIORNO PAPÀ** *(OUT OF THE BLUE)* E. Leo (2013), **VIAGGIO SOLA** (*A FIVE STAR HOTEL)* M. S. Tognazzi (2013), **NOI 4** F. Bruni (2014), **ANITA B**. R. Faenza (2014), **LA SCELTA** *(THE CHOICE)* M. Placido (2015).

COSTUMES
VALENTINA TAVIANI

APRILE N. Moretti (1998), **PAZ!** R. De Maria (2001), **L'AMORE IMPERFETTO** G. D. Maderna (2001), L'**ESTATE DI MIO FRATELLO** P. Reggianl (2004), **IL GIORNO PIÙ BELLO** (*ANY REASON NO TO MARRY?)* M. Cappelll (2006), **NON PENSARCI** *(DON'T THINK ABOUT IT)* G. Zanasi (2007), **IL RESTO DELLA NOTTE** F. Munzi (2008), **LA SCUOLA È FINITA** V. Jalongo (2010), **IO SONO CON TE** *(LET IT BE)* G. Chiesa (2010), **L'ULTIMO TERRESTRE** *(THE LAST MAN ON EARTH)* G. A. Pacinotti (2011), **GLI EQUILIBRISTI** *(BALANCING ACT)* I. De Matteo (2012), **BUONGIORNO PAPÀ** *(OUT OF THE BLUE)* E. Leo (2013), **I NOSTRI RAGAZZ**I *(THE DINNER)* I. De Matteo (2014).

SOUND
ALESSANDRO ZANON

LA VERITÀAAA *(THE TRUUUUTH*) C. Zavattini (1983), **KAOS** *(CHAOS)* P. E V. Taviani (1984), **IL LADRO DI BAMBINI** *(THE STOLEN CHILDREN)* G. Amelio (1992), **IL GRANDE COCOMERO** *(THE GREAT PUMPKIN)* F. Archibugi (1993)**, LAMERICA** G. Amelio (1994), **LA SECONDA VOLTA** *(THE SECOND TIME*) M. Calopresti (1995), **APRILE** N. MORETTI (1998), **L'ALBERO DELLE PERE** *(SHOOTING THE MOON)* F. Archibugi *(1998),* **LA STANZA DEL FIGLIO** *(THE SON'S ROOM)* N. Moretti (2001), **LE CHIAVI DI CASA** *(THE KEYS TO THE HOUSE*) G. Amelio (2004), **LA VITA CHE VORREI** *(THE LIFE THAT I WANT*) G. Piccionl (2004), **IL CAIMANO** *(THE CAIMAN)* N. Moretti (2006), **LA RAGAZZA DEL LAGO** *(THE GIRL BY THE LAKE)* A. Molaioli (2007), **QUESTIONE DI CUORE** *(A STROKE OF LUCK*) F. Archibugl (2009), **LO SPAZIO BIANCO** *(THE WHITE SPACE)* F. Comencini (2009), **LA DOPPIA ORA** *(THE DOUBLE HOUR)* G. Capotondi (2010), **IO SONO LÌ** *(LI AND THE POET)* A. Segre (2011), **HABEMUS PAPAM** *(WE HAVE A POPE)* N. Moretti (2011), **UN GIORNO SPECIALE** *(A SPECIAL DAY)* F. Comencini (2011), **SULLA STRADA DI CASA** *(ON THE WAY HOME)* E. Corapi (2012), **LA PRIMA NEVE** *(FIRST SNOWFALL*) A. Segre (2013), **L'INTREPIDO** *(INTREPIDO: A LONELY HERO)* G. Amelio (2013), **IL GIOVANE FAVOLOSO** *(LEOPARDI)* M. Martone (2014).

MUSIC

Arvo Pärt	Sarah was ninety years old Für alina Pari intervallo Cantus in memory of benjamin britten Tabula rasa Festina lente Silouan's song I ludus (con moto)
Ólafur Arnalds **Arnor Dan Arnorson**	A stutter For now i am winter
Ólafur Arnalds	Carry me anew
Leonard Cohen	Famous blue raincoat
Jarvis Cocker	Baby's coming back to me
Philip Glass	String quartet n° 2 (company) i - ii - iv excerpt from kronos quartet
Cinzia Donti, **Isabella Colliva**	Charisma
Mario Cantini, **Nino Rota**	Bevete più latte



CAST

Ada	**Giulia Lazzarini**
Giovanni	**Nanni Moretti**
Livia	**Beatrice Mancini**
Federico	**Stefano Abbati**
Vittorio	**Enrico Ianniello**
Actress	**Anna Bellato**
Producer	**Tony Laudadio**
Interpretor	**Lorenzo Gioielli**
Assistant Director	**Pietro Ragusa**
Script Supervisor	**Tatiana Lepore**
Doctor	**Monica Samassa**
Nurse	**Vanessa Scalera**
Elgi Employee	**Davide Iacopini**
Former Student	**Rossana Mortara**
Former Student	**Antonio Zavatteri**
Young Margherita	**Camilla Semino Favro**
Giorgio	**Domenico Diele**
Luciano	**Renato Scarpa**



CREW

Director	**Nanni Moretti**
Story by	**Gaia Manzini** **Nanni Moretti** **Valia Santella** **Chiara Valerio**
Screenplay	**Nanni Moretti** **Francesco Piccolo** **Valia Santella**
Cinematography	**Arnaldo Catinari**
Production Design	**Paola Bizzarri**
Costumes	**Valentina Taviani**
Sound	**Alessandro Zanon**
Editing	**Clelio Benevento**
Producers	**Nanni Moretti** **Domenico Procacci**
Co-Production	**Sacher Film - Fandango** **Rai Cinema (Italy)**
With	**Le Pacte - Arte France Cinéma (France)**
Italian Distribution	**01 Distribution**
Italian Release	**April 16, 2015**
Runtime	**106 Min**



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