



**THE ROME FILM FEST
18|19 OCTOBER 2023**

THE PROGRAMME FOR TUESDAY, OCTOBER 24th

The 18th edition of the Fest presents *Volare*, the first film by multi-award-winning actress Margherita Buy

The Sala Sinopoli in the Auditorium Parco della Musica Ennio Morricone hosts the world premiere of *In Bed with Gondry* by François Nemeta and the restored version of *Ciao Nì* by Paolo Poeti, starring singer-songwriter Renato Zero

The Film Fest comes to the prisons in Lazio with a rich programme of films and talks: it kicks off at the Latina penitentiary, with a screening of *Troppo azzurro*, presented by filmmaker Filippo Barbagallo

The Fest in the city: until October 29th, the Nuovo Cinema Aquila will be screening an array of titles on the 2023 Fest lineup

Tomorrow, Tuesday, October 24th, at 7 pm in the Sala Sinopoli at the Auditorium Parco della Musica, the 18th edition of the Rome Film Fest hosts the premiere of *Volare* by Margherita Buy (Grand Public section). The award-winning actress makes her directorial debut with this comedy that draws on her own well-known fear of flying; she struggles with it here alongside Sergio Rubini, Anna Bonaiuto, Elena Sofia Ricci, and Maurizio Donadoni. As Margherita Buy explains, “Doriana Leoneff, Antonio Leotti, and I wrote what we feel is an entertaining script about one of the most common fears in the world: fear of flying. The main character finds herself sharing her phobia with a group of total strangers, who have little in common with her, except they do, and a lot: they all have the very same problem. We hope that audiences will see something of themselves in the story of these characters and their fears and smile at their own weaknesses, which they may never have admitted to anyone. I myself will admit that I great enjoyed this experience directing the film!”

Next up in the Sala Sinopoli, at 9:30 pm, audiences can catch *Ciao Nì* by Paolo Poeti in the restored version conceived by Tattica and promoted by the Fondazione Cineteca di Bologna, in collaboration with Mediaset. The restoration was supervised under the artistic direction of Renato Zero himself, and carried out at the laboratory L’Immagine Ritrovata. The film shows its star, the singer-songwriter Renato Zero, trying to find out who sent him a mysterious note of warning, in between the concerts on one of his tours. As the press release put it when the film originally came out:

“Wishing to simplify the mathematical logic of obscure concepts and lofty philosophies I know the system and it is reduced by the magic of immediacy with a simple and effective CIAO NÌ. This is to satisfy the curious and the incredulous. But lo and behold I, born under the name Renato Fiacchini, but now due to a postal misunderstanding Renato Zero, decide to make a film! Why a film? Why don’t you mind your own business? Let me make a film, I beg you!”

Hurray I made it (the film). It's not a cowboy movie, it's not a cartoon, it's not a porn film and maybe if I think about it, it's not really a film.

What are you going to ask me? It's the presumption, the zeal to stick my nose into everything. This time my nose slammed up against the camera. The result... (no response) It would be great if you could help me interpret what I wrote and represented on the big screen. It would be great to discover my custodian named Sugar, my attendant Dopey, my manager Cash, my psychiatrist Super-ego, and the many other faces I have carried within me forever and whom I would like to introduce you to.

Why should you watch this film? Because I made it for you. I place my trust in your severity and your good taste.

CIAO NÌ”.

Earlier in the Sala Sinopoli, at 4 pm, the world premiere of *In Bed with Gondry* by François Nemeta represents the second documentary that his historic collaborator has devoted to the filmmaker after *Michel Gondry, Do It Yourself*, which premiered at the Venice Film Festival this year. *In Bed with Gondry*, screening in our Freestyle section, is an intimate and highly personal portrait of the great director. Over the course of one sleepless night, Michel Gondry discusses his influences, his dreams and his nightmares, and reveals the secrets of his original and incomparable creative process. The director of the film, François Nemeta, will be on hand to meet with audiences.

Tomorrow, Tuesday, October 24th, the Film Fest hosts four more titles from the Freestyle section.

At 6:30 pm, the Sala Petrassi holds the screening of *À la recherche* by Giulio Base, who directs a refined and surprising “chamber drama” performed entirely in French, in which the two protagonists (played by the director and the wonderful Anne Parillaud) become more and more ambiguous, unpredictable and obscure. Here, against the backdrop of an era full of promise, the greats of cinema are seen from afar, from the perspective of the losers.

Following in the Sala Petrassi at 9 pm, *The Persian Version* by Maryam Keshavarz, acclaimed at Sundance 2023, will be screened. Iranian-American Leila, the daughter of two very different countries, attempts to balance her two cultures, challenging the labels imposed on her by society. When her father has to have a heart transplant, her family is reunited in New York. Leila keeps everyone at a distance, to separate “real” life from family life. When her secret is revealed, Leila and her mother discover that they share an unexpected similarity from the past.

Two screenings on Tuesday unfurl at the MAXXI. At 5:30 pm, *Allo la France* by Floriane Devigne is a road movie through some of the backwaters of France, where 4G coverage has yet to arrive. It's a journey through space and time in search of something that is disappearing after forty years of activity: the last telephone booths, seen as relics of the 20th century. What results is a portrait of modern-day France and a playful reflection on progress.

At 8:30 pm, the film *Wanted* by Fabrizio Ferraro, intertwines the lives of three women in an ambiguous game of escape and capture, in which the roles of victim and perpetrator switch until they become confused.

The programme for the Progressive Cinema competition is on until October 27th. Two titles on the lineup will be screened tomorrow, Tuesday, October 24th.

First up, at 4 pm in the Sala Petrassi, *The Monk and the Gun* by Pawo Choyning Dorji. In 2006, the king of Bhutan abdicates. For the first time in its history, democratic elections are called; however, the population must first be taught how to vote, in a country where (cathode ray) TVs showing James Bond films are a sign of modernity.

The next Progressive Cinema title, at 9:15 pm at the Teatro Studio Gianni Borgna, is *After the Fire*, the feature directorial debut of Mehdi Fikri, starring Camélia Jordana (*Some Like It Veiled*, *Le Brio*) and Sofiane Zermani (alias the rapper Fianso). Short, effective, and shot in an American style, Mehdi Fikri's feature-length début is a work of fiction; however, as highlighted by a caption, it is "based on the real-life battles of many families" and points the spotlight on an issue that has increasingly inflamed the suburbs of French cities.

Earlier in the Teatro Studio Gianni Borgna, at 6 pm, a title from the Best of 2023 section will be screened: *Eureka* by Lisandro Alonso, which premiered last May in Cannes Première. Three separate threads, a common theme: the lives destroyed by colonial violence. Viggo Mortensen and Chiara Mastroianni star in a black-and-white neo-Western. A native American police officer drives through a reservation in South Dakota and finds a community devastated by drug use and poverty. Indigenous workers look for gold and share their life goals in the Amazon rain forest of the 1970s.

The ample selection of films in the History of Cinema section continues at the Casa del Cinema. On Tuesday, October 24th at 5 pm, the Sala Cinecittà hosts two titles from the Isabella Rossellini retrospective: *Animals Distract Me*, *Mammas* (ep. 10) and *Darwin, What?* (ep. 2). As Isabella Rossellini, who will be on hand to introduce the screenings: "*Animals Distract Me* is the story of a typical day in my life, my day with the animals; they distract me, because they interest me. *Mammas* is a scientific-comic series about the material instinct." In *Darwin, What?*, the celebrated British scientist appears in a dream to Isabella Rossellini, and since she's an actress, he talks to her about the facial expressions of humans and animals.

At 7 pm, in the Sala Cinecittà, the documentary programme features a screening of *Io, il tubo e le pizze*, the last film by Ugo Gregoretti, never released, in which the great director, documentarian, an journalist retraces his own career with intelligence, irony, and a light touch. At 9:30 pm in the same theater, *Force of Evil* by Abraham Polonsky is a legendary noir, anomalous, scathing, in the restored version by the UCLA Film & Television Archive and The Film Foundation, with the support of the Hobson/Lucas Family Foundation.

Repeat screenings abound at the Casa del Cinema. At 3 pm, the Sala Cinecittà hosts *La Pitturessa* di Fabiana Sargentini (sezione Freestyle), while the Sala Fellini will be screening the three other offerings of the day. The first, at 5:15 pm, *Together with Lorenza Mazzetti* by Brighid Lowe, is a tribute to the only woman who undersigned the Free Cinema manifesto. It will be followed by her most famous film, *Together*, preceded by two of Mazzetti's shorts, *The Country Doctor* and *K*, at 18:45. The documentary lineup wraps up with *Lui era trinità* at 8:30 pm, by Dario Marani, on the life and career of producer Italo Zingarelli.

At MAXXI, for the second year in a row, the "Dialogues on the Future of Cinema" are underway, promoted by the Fondazione Cinema per Roma and ANICA, in collaboration with Cinecittà Spa and SIAE. The conference cycle of seven sessions of Dialogues runs from October 19th to the 26th, at 3:30 pm: a daily appointment, except on Sundays, which is open to the public and the media, on a first-come, first-served basis, consolidating the sleek, straightforward format it tried out in 2022. The title of tomorrow's conference, on Tuesday, October 24th, is "Can there be a European cinema that captivates Italian and European audiences? The point of view of Italian producers". After introductory remarks by Nicola Borrelli, director of the General Directorate of Cinema and Audiovisual of the Ministry of Culture, Tuesday's round of speakers will feature Angelo Barbagallo (Bibi Film TV), Francesca Cima (Indigo Film), Gianluca Curti (Minerva Pictures), Marta Donzelli (Vivo Film), Raffaella Leone (Leone Film Group), Federica Lucisano (Lucisano Media Group), and Alessandro

Usai (Colorado Film). The discussion will be moderated by Gian Luca Farinelli, president of the Fondazione Cinema per Roma.

Starting tomorrow, Tuesday, October 24th, the 18th edition of the Film Fest will be bringing a rich programme of films and talks to the prisons in Lazio. It gets underway at 10 am in the Latina penitentiary, where Filippo Barbagallo will present *Troppo azzurro*, his feature directorial debut. It's a romantic and fanciful comedy, with the rhythm and perspective of today's youth, its framing at times reduced to the format of a mobile phone, or breaking into rectangles, building an ironic, observant and involving fresco.

And tomorrow, Tuesday, October 24th, and through Sunday, October 29th, the Nuovo Cinema Aquila will be hosting repeat screenings of several titles from the Freestyle, Special Screenings, and History of Cinema sections. At 9 pm tomorrow, they kick off with *La solitudine è questa* by Andrea Adriatico, a "road doc movie" that conveys the atmospheres, the imagination, and the relevance of the work of Pier Vittorio Tondelli, who died at just thirty-six in December 1999.

Until Monday, October 30th, the Film Fest programme unfolds again this year at the Cinema Nuovo Sacher, with an array of titles selected by Nanni Moretti himself. On Tuesday, October 24th, at 4:15 pm, the screening of *Un silence* by Joachim Lafosse takes a close look at an uncomfortable topic: abuse inside the family, while at 6:15 pm, the film *Achilles* by Farhad Delaram tracks two Iranian fugitives as they join forces to free from the clutches of a corrupt government. Lastly, at 9 pm, filmmaker Filippo Barbagallo meets audiences for the screening of *Troppo azzurro*.

Until tomorrow, Tuesday, October 24th, the cinema Barberini will be hosting a retrospective devoted to master filmmaker Federico Fellini, thirty years after his death: the 3 pm screening is *Variety Lights*.

Repeat screenings of the films at the 18th edition of the Film Fest continue tomorrow at the Cinema Giulio Cesare. In Sala 1, at 7 pm, the title is *À la recherche* by Giulio Base, followed by *After the Fire* by Medhi Fikri at 9:30 pm. Sala 3 also offers several screenings: *In Bed with* by François Nemeta (at 4:30 pm), *Volare* by Margherita Buy (at 7:30 pm), and *American Badass: A Micheal Madsen Retrospective* by Dominique Milano (at 9:45 pm).

Three repeat screenings unfold in Sala 5: *The Monk and the Gun* by Pawo Choyning Dorji (at 4:30 pm), *Eureka* by Lisandro Alonso (at 7 pm), and *The Persian Version* by Maryam Keshavarz (at 10 pm). Lastly, Sala 7 will hold two screenings for Film Fest audiences: at 3:30 pm, *La solitudine è questa* by Andrea Adriatico, and at 5:30 pm, the documentary *Grandmother's Footsteps* by Lola Pelpoe.