

SEVENTH EDITION OF THE "FARE CINEMA" WEEK, JULY 05-13, 2024.

SYNOPSIS OF FILMS

Synopsis C'è ancora domani, directed by Paola Cortellesi

In post-war Rome, a city torn between its newfound liberation and the miserable aftermath of the war, Delia (Paola Cortellesi) is seemingly resigned to her traditional role of wife and mother. Her husband Ivano (Valerio Mastandrea) is the undisputed master of the family, he works hard to bring in the little money at home and never misses an opportunity to emphasize this, sometimes in scornful tones, other times, directly with his belt. He only respects his scoundrel father, Sor Ottorino (Giorgio Colangeli), an irate and despotic old man whose caregiver Delia is for all intents and purposes. Delia's only relief is her friend Marisa (Emanuela Fanelli), with whom she shares moments of levity and a few intimate confidences. It is springtime and the whole family is in turmoil over the impending engagement of the beloved first-born Marcella (Romana Maggiora Vergano), who, for her part, only hopes to marry quickly to a good middle-class boy, Giulio (Francesco Centorame), and finally get rid of that awkward family. Delia, too, asks for nothing more; she accepts the life she has been given, and a good marriage for her daughter is all she aspires to. The arrival of a mysterious letter, however, will ignite her courage to overturn her predetermined plans and imagine a better future, not only for her.

Paola Cortellesi (Rome, November 24, 1973) is an Italian actress, comedian, screenwriter and director. Active in television and theater since the 1990s and in film since the early 2000s, after a brilliant career as a comic actress, she returned as a committed actress and director. She won the David di Donatello for Best Leading Actress for *Nessuno mi può giudicare* (2011), four Nastro d'argento, including the Nino Manfredi Award, a Golden Globe, three Flaiano Awards and three Golden Ciak. She has also won awards in the theatrical field, including an E.T.I. Gli Olimpici del Teatro Award.

Cortellesi has scripted some of the films she has starred in and finally made her directorial debut with the film *C'è ancora domani* (2023), winning three awards at the Rome Film Festival, the Nastro d'Argento for Film of the Year and five David di Donatello Awards. The work also won the Golden Ticket and became the ninth highest-grossing film in Italy.

Synopsis La Chimera, directed by Alice Rohrwacher

Everyone has their own Chimera, something they try to achieve but never manage to find. For the band of tombaroli, thieves of ancient grave goods and archaeological wonders, the Chimera means redemption from work and the dream of easy wealth. For Arthur, the Chimera looks like the woman he lost, Beniamina. To find her, Arthur challenges the invisible,

searches everywhere, goes inside the earth – in search of the door to the afterlife of which myths speak. In an adventurous journey between the living and the dead, between forests and cities, between celebrations and solitudes, the intertwined destinies of these characters unfold, all in search of the Chimera.

Synopsis Io Capitano, directed by Matteo Garrone

In this acclaimed film which won top directing and acting prizes at the Venice Film Festival, writer-director Garrone presents a “reverse shot” of the immigration experience while unfolding an epic, cinematographically magnificent odyssey. The story is told through the mind’s eye and experiences of two Senegalese teenagers who, longing for a brighter future, leave Dakar and embark on a journey from West Africa to Italy. However, between their dreams and reality lies a treacherous journey through a labyrinth of checkpoints, the scorched Saharan desert, a fetid North African prison ruled by local mafias and the vast waters of the Mediterranean, where thousands have died packed inside unsafe and often not seaworthy vessels, barely fit for passage.

Matteo Garrone (Writer, Director, Producer) was born in Rome in 1968. In 1997 he made his first feature film, *Terra di mezzo*, with his production company, Archimede. Since then, he acquired progressively a great notoriety, winning many awards and prizes like the Best Screenplay and Best Supporting Actor David di Donatello 2002 award, as well as the Nastro d’Argento (Silver Ribbon) for Best Editing, for *The Embalmer/L’imbalsamatore*. In 2005 he was awarded the Silver Bear for Best Soundtrack for *First Love (Primo Amore)* at the Berlinale. In 2008, Garrone wrote and directed *Gomorrah*, winning the Grand Prix at the Cannes Film Festival, as well as five European Film Awards including Best Film and Best Director, seven David di Donatello awards and 2 Nastri d’Argento prizes. *Gomorrah* was selected by Italy to compete for Best International Film (known as Best Foreign Language Film back then) at the Academy Awards and entered the Golden Globes as well as receiving BAFTA and César nominations. Again, in 2012, Garrone won the Grand Prix at the Cannes Film Festival with *Reality*, which was also awarded three David di Donatello and 3 Nastri d’Argento. In 2015 he returned to Cannes with *Tale of Tales (Il Racconto dei Racconti)*, where he won 7 David di Donatello and 3 Nastri d’Argento. In 2018 *Dogman* was awarded the Best Actor prize at Cannes, and went on to win 9 David di Donatello and 8 Nastri D’Argento, also competing for Best International Film at the Academy Awards. In 2019 he brought *Pinocchio* to theaters, winning 5 David di Donatello and 4 Nastri d’Argento awards as well as earning two Oscar nominations for Best Makeup and Best Costume Design.

Synopsis Il Sol dell’Avvenire, directed by Nanni Moretti

Giovanni, a renowned Italian filmmaker, is about to start shooting a political film. But between his marriage in crisis, his co-producer on the verge of bankruptcy and the rapidly changing film industry, everything seems to be working against him! Always on the edge, Giovanni will have to rethink his way of doing things if he wants to lead his little world towards a bright tomorrow.

Synopsis Comandante, directed by Edoardo De Angelis

At the beginning of the Second World War Salvatore Todaro is in command of the submarine Cappellini of the Italian Royal Navy. In October of the year 1940, while navigating in the Atlantic, the outline of a merchant ship comes into view, sailing without lights through the darkness of the night. She is the Kabalo, which later turns out to be a Belgian vessel, and suddenly opens fire on the submarine and its Italian crew. A brief but fierce battle ensues in which Todaro sinks the enemy ship with gunfire. And it is at this point that the commander takes a decision that will go down in history: to rescue the twenty-six members of the Belgian crew from drowning in the middle of the ocean and tow their lifeboat to the nearest safe port, as required by the law of the sea. To do so he was obliged to remain on the surface for three days, exposing the submarine to enemy forces and putting at risk his own life and that of his men. When the captain of the Kabalo, put ashore on the island of Santa Maria in the Azores, asked him why he had been willing to take such a risk, disregarding the instructions of his own superiors, Salvatore Todaro responded with the words that have made him a legend: "The others do not have, like me, two thousand years of civilization behind them."

Synopsis Ultima notte di Amore, directed by Andrea Di Stefano

People say about Franco Amore that he is Amore [Love] by name and by facts. He says about himself that throughout his life he has always tried to be an honest person, a policeman who in his 35-year honorable career has never shot a man. These are in fact the words that Franco has written in the speech he will give on the day after his last night on duty. But that night will be longer and more difficult than he could ever have imagined. And it will endanger everything that matters to him: his work as a servant of the state, his great love for his wife Viviana, his friendship with his colleague Dino, his very life. On that night, everything frantically ties itself together in the streets of a Milan where light never seems to arrive.

Synopsis Palazzina LAF, directed by Michele Riondino

Caterino is a worker at the Ilva factory in Taranto. When the company executives decide to use him as a spy to identify the workers they should get rid of, Caterino starts to track his colleagues, in search of reasons to report them. He then asks to be assigned himself to the Palazzino LAF where as punishment, some employees sit out their time with no job assignment. There he discovers that what looks like paradise is actually a strategy to psychologically break troublesome workers.

Synopsis Non Riattaccare, directed by Manfredi Lucibello

Rome, March 2020. One of the many anonymous nights during the lockdown. Suddenly Irene's (Barbara Ronchi) phone starts ringing. It's Pietro (Claudio Santamaria), her ex boyfriend. She hasn't heard from him for months, since their breakup. She hesitates, but eventually she answers the phone. Pietro is out of his mind. His confused words foreshadow a desperate act. All Irene has to do is to set off, with a car, in a deserted city, without ever hanging up the phone, hoping to reach him in time.

Synopsis Romantiche, directed by Pilar Fogliati

The stories of four girls who live in and around Rome: Eugenia Praticò, the aspiring screenwriter who fled Palermo to pursue success, as long as it is niche; Uvetta Budini di Raso, the aristocratic, beautiful, sleepy downtown girl making her business debut; Michela Trezza, who is about to get married and loves her provincial life in Guidonia; and Tazia De Tiberis, the bully from northern Rome who wants to have everything under control, even her boyfriend's wishes. And all four, in their own way, seek their place in the world.

Synopsis Misericordia, directed by Emma Dante

Sicily, a small fishing village surrounded by rubbish and wreckage. Behind it, a majestic mountain. This is where Arturo, the son of a prostitute who dies in childbirth, is born. Arturo is raised by the three other prostitutes, Betta, Nuccia and young Anna, who take care of him as if he were a son, in the mercy of a desperate love made up of caresses and impatience, cruelty and tenderness.

Arturo is now 18 years old, at times looking like a child, at others very old. Born defective, he moves weirdly and participates in the world with a different spirit. He looks at the people around him like at the mountain he climbs: without fear. He is an invisible among the invisible and must fight, like everyone in Contrada Tuono, for survival, but his pure and different gaze carries hope.

DIRECTOR'S NOTES:

Misericordia depicts a reality steeped in poverty, illiteracy and provincialism. It explores a nightmarish state of terrible degradation, increasingly ignored by society. It recounts the fragility of women, the violence that continues to be perpetuated against them, their desperate and boundless solitude.

Asterion, directed by Francesco Montagner

Foto di gruppo, directed by Tommaso Frangini

In quanto a noi, directed by Simone Massi

The meatseller, directed by Margherita Giusti

We should all be futurists, directed by Angela Norelli