

God save the Queen

A movie by **ANDRÉS ARCE MALDONADO**
Written by **SIBILLA BARBIERI**

with
**SIBILLA BARBIERI, IGOR MATTEI, MARIANO RIGILLO, BABAK KARIMI, VITTORIO ALLEGRA, ELLA GORINI,
MARIA IRMA REJAS, FRANCESCA PALMAS, SILVIA MAZZOTTA, MARTA JACOPINI, PAOLA MIGNECO, ELENA BAROGLIO,
ANA BRIGITTE FERNANDEZ, FRANCESCO FALABELLA, ALBERTO CANEVA, RAFFAELLA D'AVELLA,
FILIPPO GILI, VITTORIO CIARDO, ELIO CRIFO', ANNA TERESA EUGENI, JESSICA CORTINI**



Direction & Cinematography **ANDRÉS ARCE MALDONADO** Assistant director **ANDREA CAPRUZZI**
Editing **ERMETE RICCI** Music **FRANCESCO FORNI** Sound **LEONARDO TOSTI** Costumes & Production design **MONICA RAPONI**
Make up artist **ROBERTA BUDICIN** Production assistants **ALBERTO PUXEDDU, MATTEO CASTELLINO**

la Siliàn 

Ph. Mohammad Bassam Zaidi

*«The history of a woman declaring her home completely independent
from the Italian State»*

CAST & CREDITS

Director: Andrés Arce Maldonado

Screenplay: Sibilla Barbieri

Assistant Director, second unit director: Andrea Capruzzi

Actors and characters: Sibilla Barbieri (Diana); Igor Mattei (Marcello); Mariano Rigillo (The Lawyer); Babak Karimi (The Stateless); Vittorio Allegra (Orlando); Ella Gorini (Perla); Maria Irma Reyas (Lupe); Francesca Palmas (Sam); Silvia Mazzotta (Elena); Marta Jacopini (Sofia); Paola Migneco (Simonetta); Elena Baroglio (Monica); Ana Brigitte Fernandez (Rosa); Francesco Falabella (Luca); Alberto Caneva (Eng. Braccialetti); Raffaella D'Avella (Professor Muccini); Filippo Gili (The Professor); Vittorio Ciardo (Him); Elio Crifò (the policeman); Anna Teresa Eugeni (Anna Teresa); Jessica Cortini (Sam's girlfriend); Pietro Condemi (Pietro), Michele Condemi (Michele); Paola Muratore (Mrs. Braccialetti); Vitalia Ippolito (Martina); Luisa Guercio (Luisa); Shan Yue (Chinese boy); Mohammad Hassan Zadeh (Ram) **and with** Graziano Graziani (the President of the condominium assembly) and Jun Ichikawa (Chinese girl)

Cinematography: Andrés Arce Maldonado

Editing: Ermete Ricci

Music: Francesco Forni

Sound: Leonardo Tosti

Creative Producer: Chloè Barreau

Costumes and Production Design: Monica Raponi

Costumes and Production Design assistant: Elisabetta Mancini

Acting coach: Paola Migneco

Make-up, Hair stylist, Edition: Roberta Budicin

Production Assistants: Alberto Puxeddu, Matteo Castellino

Set photographer: Mohammad Hassan Zadeh

Produced by: La Siliàn in cooperation with Vittorio Parpaglion Barbieri, Bonifacio Spinola

Country: Italy, 2019

Genre: Comedy

Running time: 95 minutes

Trailer: <https://vimeo.com/348202485>

SYNOPSIS

Diana, mother and family doctor, is an ordinary woman with an ordinary life that decides to go down the path of social insubordination through a poetic act, declaring her home completely independent from the Italian State. She is driven by the hope to save her “people”. Every participant – her family and the friends that come uninvited every day to her house– will be constrained by this unusual choice and will be thereby propelled towards a new way of relating to others, daily. They’ll have to face major issues like: language selection, the principles that underlie our laws, the rules that create a social tissue, the philosophy to educate our children and future citizens but, most of all, they’ll have to face the responsibility that comes from exercising a power. “God save the Queen” is a sprightly and happily ironic comedy, that focus on small things to talk about major facts: it pays attention to a significant and rather actual theme, in a very gentle way, reminding us that after all, people are a big family, in the end.

THE DIRECTOR – Andrés Arce Maldonado

Born in Bogota in 1972, Andrés Arce Maldonado has been living and working in Rome for many years. In 2007 he attended a Master in Cinematography directed by Roberto Faenza at University of La Sapienza in Rome. His first feature film “Falene” (Moths), marks his debut in full-length movies: it was selected at the Montpellier Film Festival and at the Raindance in London where it achieved excellent success of critics and audience. In 2009 Maldonado won the contest “Screen Stage” with his short film “Niente quasi” (Almost Nothing), the Prize for Best Director at Festival Arcipelago with the documentary film “Ritratti”(Portraits) and the 48H Film Project with the short film “L’Utero al dilettevole” (The Uterus to the enjoyable). He supervised the cinematography and editing for the movie ““Il viaggio della signorina Vila”, “Quando i tedeschi non sapevano nuotare”, “I nomi del signor Sulcic” (The Journey of Miss Vila, When the German couldn’t swim, The names of Mr Sulcic) by Elisabetta Sgarbi. In 2013 he directed the feature film “Carta Bianca (White Paper), winner of the distribution award at Riff (Roma Independent Film Festival) and shown at the Film Festival in Bogota and later the web series “Pirula Pirula – un gaiodramma”. In 2016 he made the documentary “Noma”, a healing journey, winner of best human contribution in Los Angeles. Between 2017 and 2018 he directed the feature film “Dentro” (Inside) winner of the award for Best Film and Best Actress in a Leading Role at The Monkey Bread Tree Film Awards in London and the documentary “Bernini racconta Bernini” (Bernini tells Bernini) presented at the fourth edition of the Master of Art Film Festival in Sofia. He taught at the University Sister Orsola Benincasa in Naples, making music videos and commercials.

DIRECTOR’S NOTES

I was passionate about this project from its very start, I put myself into it since it was just an idea: Sibilla, the author, involved me already in the writing stage. Cinema, for me, is a living animal walking by my side and I try to ride it sometimes; I like working in different projects, wearing always a different look, and a food for thought in playful and ironic key seemed to be the right “ride” at this point of my life and in this delicate historical moment.

“God Save the Queen” is the son of a frail state of democracy as a form of government, a consideration in this regard is more than necessary. The distance between citizen and politics, that over time is becoming increasingly wider, is alarming; the growing disenchantment is frightening. To worry the most is the rebirth of the Right, to say it with someone else’s words, fascism never died, it’s only nested in ignorance and fear. The strength of the content and the freshness of the language characterising the project, guided us with firm hands. Every stylistic choice that I made is strictly connected to the screenplay, to completely absorb the audiences, to ensure they experience the story from “the inside”. To make this magic possible, the director must become “nothing”, his eye must become invisible: the major effort is focused on the acting and the staging in general. To recapture the reality and the naturalness were the watchwords, the rest is written.

“God save the Queen” was a small independent production, on the one hand this made the making of the movie quite challenging but on the other hand it allowed us to work with human, creative, professional freedom. And this cancel any hardship or effort, I can assure you. We have made a virtue out of necessary, there were few of us, but we were the toughest! The branches I had to take care of, direction and cinematography, were made of two people, me and a talented squire who had to be assistant director, camera assistant, electrician and stagehand... but it went well. As for a chef is important to do the shopping, buying excellent ingredients, for a director is essential to work with a quality technical and artistic cast. I couldn’t have chosen better! We were a big a beautiful family, the same we talk about in the film. For an only child like me, marked by both physical and temporal distance from my beloved ones, this was a really fulfilling professional and human experience.

Andrés Arce Maldonado

THE PRODUCTION – LA SILIÀN

Born in 2008, La Siliàn is a production company that is characterized by the choice of socially relevant themes and stories, developed through innovative narrative structures. It produces commercials, short films, documentaries and feature films, many of which are selected at national and international festivals, achieving important awards.

In 2009 the short film ““A chi è già morto a chi sta per morire” (To whom is either dead or dying) won the Festival of Torino and it was selected for final competition at the David of Donatello and at The Nastri d’Argento; the documentary “Ritratti” (Portraits), (I wanna tell you the truth)” won as “Best Artistic Contribution” at the Arcipelago Film Festival. In 2011, the Siliàn produced the short film “Orizzonti” (Horizons), a project of National Cultural Interest. During the same year the screenplay of the feature film “Passavanti” achieves the title of project of National Cultural Interest. In 2013 it produced the web series “Pirula Pirula, un gaiodramma” and the feature film “Carta Bianca” (White Paper), prize winner for distribution at Riff (Roma Independent Film Festival), released in cinemas by Distribuzione Indipendente. In 2017 it produced the feature film “Dentro (Inside)”, winner of The Monkey Bread Tree Film Festival – winter 2017. In 2018 it produces the art documentary “Bernini racconta Bernini” (Bernini tells Bernini).

THE PRODUCER AND AUTHOR – Sibilla Barbieri

Multifaceted and dynamic, Sibilla Barbieri is author, producer, director and actress. Her professional training ranges in several artistic areas and it consists of important courses and workshops: from 1997 to 2000 she was the pupil of the Spanish playwright and filmmaker Josè Sanchis Sinisterra. Between 1990 and 1992 she attended the Directing Course coordinated by Thierry Pathe at New York University. Between 1983 and 1986 she attended the Screenwriting Course at Centro Studi e Comunicazione di Roma (teachers: Age, Sergio Leone, Francesco Maselli, Gigi Magni).

As a producer, together with Simona Barbieri, she founded the production company La Siliàn, operating since 2008. It produces commercials, short films, documentaries and feature films, many of which are selected at national and international festivals, achieving important awards.

Among her experiences as a screenwriter: “Passavanti” (2011), written with Josè Sanchis Sinisterra, was acknowledged work of Cultural Interest with the support from MiBAC; “Orizzonti – Linea di fuga” (2010), shortlisted screenplay at Pescara Corto Script and e film recognized of cultural interest with the support from MiBAC. Between 2007 and 2002 she was co-writer in various productions of Cineteam for Rai Fiction: the handling of “Il Leone di Damasco” (The Lion of Damasco) (written with Anna Negri and Andrea Purgatori); “L’Amore Proibito” (Forbidden Love) (written with Andrea Purgatori) directed by Anna Negri; “L’Altra Donna” (The Other Woman), (written with Graziano Diana) and directed by Anna Negri. In 1996 she signs “I Giorni delle Meraviglie” (Days of Wonders) (written with Franco Bernini), Rendez-Vouz award for the script and Quality award from the Ministry of Performing arts; in 1993 she worked to the treatment of “La Rapina” (The Robbery) (written with Claudio Lizza) for Bianca Film. In 1989 she worked to the movie script “Stanno tutti bene” (Everyone is fine) by Giuseppe Tornatore.

Among the most significant experiences in advertising, in 2016 she was a Creative Director of the campaign of Sky Extra” (Angeli).

In theatre she was an actress to the staging of “La Donna Guerriera” (The Warrior Woman) (2015) with Marta Jacopini and Silvia Mazzotta directed by Ivana Pantaleo (Teatro di Documenti). In 2010 she was the author of the play “Trezza 70” special mention at Premio teatrale Flaiano and finalist at Premio Enrico Maria Salerno. Between 2005 and 2007 she was a drama teacher at Officina XI, a workshop sponsored by XI municipio di Roma, Comune di Roma, Regione Lazio. In 2003 she held the workshop “La Scena Senza Limiti” (Limitless scene) with Josè Sanchis Sinisterra, in cooperation with Marte 2010, Istituto Cervantes, Comune di Roma. In the same year she signed “La Donna Guerriera”, (The Warrior Woman) runner up at Enrico Maria Salerno award, she was director of the mise en espace in the exhibition “I Solisti del Teatro”

at Giardini della Filarmonica (among the performers: Maria Paiato). In 1997 she wrote the play “La Vita Segreta” (Secret Life) (Second Prize in the competition Concorso Nazionale Eduardo De Filippo).

She directed the short films “Orizzonti” (2011) with Alessandro Roja and Maria Paiato, in competition at Visioni Italiane Festival della Cineteca di Bologna; “Le Lontananze” (2007), winner at XIII San Giò Video Festival as Best Screenplay (Sibilla Barbieri) and Best actors (Alessandra Acciai, Antonio Ianniello) and special mention of the jury at Concorso Film Festival; “The Thief” (1992), selected at 34° Bilbao Film Festival, at NYU/SCE Film Festival and broadcasted in the RAI programs “Gli Occhi Sul Cinema” and “Prisma”.

NOTES OF THE PRODUCER AND AUTHOR OF THE SCREENPLAY

There’s a need behind the choice to write and produce this movie: I found myself thinking about what was really missing in my life, about what I would like to do with my life and I understood that I have never been able to deeply show my civil love.

In my job as an author and producer I often dealt with social themes, I like investigating the frontiers of the soul and the limit of the law, because writing is also a way to colonize uncharted territories. I love cultural anthropology, I like to look at our costumes as I were seeing them for the very first time, as I were a “noble savage” because this look unmasks the obvious. We take for granted the world in which we live, the idea that there are laws, an authority, that there is a State in which we live, and we feel obliged to move within these conventions. But there was a time when all this was born, when the choice was ours, a time when we had power in our hands. We are still those women and those men.

“God save the Queen” arose out of these considerations.

Once my thoughts very serious, almost dramatic, but now, maybe because I’m growing old, I think that laughing doesn’t take anything away, on the contrary, when things get dramatic, I know from my personal experience that it’s better to have a witty friend around.

The main character of the movie, Diana, is a middle-class woman, a doctor, but she’s also a childish, almost innocent person, she’s therefore the “noble savage” that sees and claims what others won’t. She does it for love, aware of what is at stake: everything that we, ourselves, hold dear: life and most of all the future of those we love. Diana can’t surrender, so she performs a poetic act, she makes a jump, a turnaround, a senseless stubborn action: she declares a new State, a new start.

Her character embodies an extremely topical desire. To write the screenplay I interviewed people in a market, their answers are faithfully reported in the film, they are the genuine words of the merchants. One of them said: “A powerful man should live six months with people’s wallet, so that he can understand”. A naive answer, disarmingly sincere, the people I interviewed were happy to talk, they lit up when you asked for their opinion. Diana represents them, she embodies the simple person that would like to weigh in on this. She is an ordinary woman, a separated mother, a mistreated daughter that thanks to this experience understands many things, especially those her son tells her: you can’t change something without changing anything, you can’t be afraid to change the rules.

When I started to write this story, I felt the urge to talk about it, I needed an audience, and so I asked my friends and Andrés, to sit down and listen to the fun facts of this spangled family. I liked to make them laugh. Then I went to write, by myself, and that was strenuous. To mitigate my loneliness, I printed a picture of Billy Wilder, so I could talk to him. I thought: if I must choose an imaginary partner, I better choose the best one! I felt that loneliness was necessary, I wanted to be independent, loose myself all the time. It took me one year to complete the screenplay.

The story was meant to be filmed in my home. I am a small producer so to optimize resources, I thought about a story that nobody would stop me from doing. This isn’t the first movie to be filmed in my home, I

filmed one myself and tomorrow I'll be shooting a short film in my kitchen. I started asking myself how many films can be made in the same house, and then I made a further assumption: how can I turn this limit into a choice? A style manifesto, a policy.

As we want to be free, we always film in the same house.

Among other things, if this was a theoretic choice, I would be in excellent company. Many cinematographic movements, neorealism, Nouvelle Vague, or Dogma 95, turned their limits into elegant stylistic choices: only hand-held camera work, no scenery, natural lights, actors taken off the streets. We fit perfectly into these choices, so I'm ready to claim, in good faith, that we a libertarian, innovative movement too, with the aim to film at least one take in my house and to spend many evenings to drink all together.

Back to the story, the core idea of "Dio salvi la Regina" aroused great interest, the screenplay has met with a very big response and there were various options that, however appealing, I intentionally didn't want to take. This project expresses and represents a request for freedom and independence, from the very way in which it was made. In Italy the film machine turned into a system that blocks any independent momentum. A handful of famous actors is mandatory, and the play has been reduced to mechanism with no depth. Small production companies are becoming poorer, stuck in a device that doesn't allow any testing. We are the craftsmen; we do by ourselves and we are willing to take the risks.

When I say "we" I talk about my fellows but, particularly, I talk about Andrés Arce Maldonado, director of the film, my long-time companion, with whom I share battles and hopes. I can say that he's a cultured, witty man, and that he "feels" the light.

The atmosphere on the set was idyllic, all the people that are linked to the project, are very good actors and indeed they are very good friends. The film owes a great deal to them and the very precious troupe.

We didn't have money, but we spent a lot on amazing lunches and dinners. Our chef was Imma, my real nanny, she plays Lupe, Diana's nanny in the film. As a group we were a hard-core of amateur actors that were a real family, me, debuting in cinemas, my daughter Ella, my nanny Imma, her little dog Trudy and my real nephews Pietro and Michele.

We moved in a known territory and the difficulty was to tell our character from the role.

My daughter and my nephews were involved in other productions of La Siliàn, like short films and documentaries; Ella acted in our previous feature film "Dentro", Pietro and Michele took part of the medium-length film "Orizzonti".

Ella, as an actress, always chooses her character's names, in the film "Dentro" her name was Lola, in this one she picked Perla. The name Orlando, instead, for Perla's brother, was chosen from my other son, Vittorio. The character was written on him but he's in his twenties now and he's too grown up for that part, so we chose a young passionate actor, Vittorio Allegra.

The goal, identified with the director, was keeping firmly the feeling among us and let all the others inside this intimate and genuine atmosphere. Around us there were about thirty professional actors, plus approximately fifteen character-actors, selected for minor roles in acting school.

We went on impetus. When we were shooting in the house, we started the day rehearsing the scene for many times, all together, sometimes they were choral scenes, we planned almost theatrical rehearsals, we went on and on until we found an agreement. The scene was represented as a whole, the camera had an "internal" point of view, placed literally "between us."

As I said, we ate all together, meal after meal, the group grew stronger and with it, its idea of unity. Maybe because of this good vibe, even the actors that didn't have to shoot, came back to visit us. A part of the

house has been transformed into production and wardrobe; the other part was the set. We established very specific rules, some commandments, to make cohabiting possible.

Before entering my character's shoes, Diana, and beginning my job as an actress, I held a production meeting with my assistants; when I abandoned the role of the grumpy producer, called "The Barbieri" everyone told me I was a completely different person. To guide me, reassure me and scold me, as well as the director, there was a fantastic acting coach: Paola Minieco, that plays Simonetta, the punk secretary, in the film. We have been collaborating for some time now and she is also the author e main character of our previous feature film, "Dentro".

"God save the Queen" has been enriched with some cameo by very good actors like Mariano Rigillo that plays the role of my father, Babak Karimi that plays the role of the stateless and Jun Ichikawa that plays the role of a dazed Chinese girl. When Mariano Rigillo accepted the role and said "yes" we were on the phone and after a long break he asked me "Sibilla, did you faint?". I had seen Mariano in theatre when I was a child and the idea of acting next to him and maybe make a mistake, terrified me, but he's a man of great elegance and he has never embarrassed me. Babak Karimi is a very good friend and the role of the stateless poet was written on him.

I had the luck to have an artist like Filippo Gili, that in the film plays the role of the teacher, by my side. Filippo is a director, author and actor in theatre, a true intellectual, he gave his character the noble and disenchanted features that were needed. And it was great fun working with friends like Elio Crifò, that plays the cop and Anna Teresas Eugeni that plays the tenant suffering the flag.

On the crew we all had many roles, Andrés was director and cinematographer and often cameraman, Monica Raponi costume designer and set designer, Roberta Budicin editing and make-up artist, I took care of the production with two brilliant assistants, Alberto and Matteo. In short, everyone did everything, with the advantage that when three of us were speaking, it looked like all of the eight of us agreed on that!

The shooting lasted for three months, from September to November, with some breaks to reconcile everyone's needs Besides my place, we shot in a bar, a school, a doctor's office, a law firm, a restaurant, a market, a public square, a shore.

I can say in this film everything happened with ease, and anyone, from the professional actors to the extras, was mad keen to participate. We were in trouble only once when our precious director got sick and there were around forty extras, the musicians and the actors ready to shoot the party scene, but even there, unity is strength and with the help of Andrea Capruzzi, assistant director to Andrés, we were able to complete the film.

The troupe was composed of young and good professionals, sound was edited by Leonardo Tosti that also took care of the mix. The beautiful music is by Francesco Forni who generously joined the project.

The total cost of the production was € 20.000 which I think is a small miracle.

Rebuilding this experience made me focus once again on its importance on both my human and professional path and I'd like to finish this story starting from the beginning, talking about the one from whom everything started: Graziano Graziani, who in the film plays the president of the condominium assembly. His is a funny cameo, a small and funny game as Graziano, famous journalist and writer, is the author of the book "Atlante delle micronazioni", a text that lists the micronations that had been formed in the world and from which I was inspired.

Micronations are past and present historical realities, we have several examples also in Italy with San Marino and the Vatican. Born because there were territories which were forgotten by politics or realms that survived anachronistically the Middle Age, due to social and economic needs, for fun or for many other reasons, those realms represent the manifestation of a dream, of a delirium, a reaction not to give up, that lays its foundations on independence and initiative.

“God save the Queen” is our realm, our flag, it doesn’t want to have credible legal bases, but it essentially claims a quality: it’s a poetic kingdom. Poetry which is sometimes underestimated is an essential aspect of the social weaving. I live in Rome and like in many Italian cities; beauty is a fundamental part of my day. The Italian people created terrific “sense networks” and poetry in my opinion is the evocation of our deep identity. Furthermore, speaking of the bases of the State, of the reasons why we stay together, and allow us to face a real social unrest, spread by the common perception of the excessive unfairness. This film is a declaration of love, not to a man, not to a woman, but to our community.

Sibilla Barbieri

ARTISTIC CAST

Igor Mattei (in the role of Marcello)

Actor of theatre, cinema and television, theatre director. Graduated in Modern Literature, he studied and worked with Antonio Latella, Danio Manfredini, Enzo Cosimi, Eleonora Danco, Pierluigi Pieralli, Walter Manfrè, Alessio Pizzech, Walter Pagliaro, Riccardo Vannuccini, Franco Miseria, Duccio Camerini. Protagonist of short and feature films among which: “L’Angelo” and “Bianco” by Roberto Di Vito, “L’Affare Bonnard” by Anna Maria Panzera; “Te absolvo” by Carlo Benso, “Tre notti” by Gianluca Catalfamo. Main character in the film “La coppia dei Campioni” by Giulio Base, “La verità è in cielo” by Roberto Faenza, “Oltre la Bufera” by Marco Cassini, and in the short film “Sadok” by Geraldine Ottier. For the tv he worked in “Distretto di polizia”, “Grandi domani”, “Un posto al sole”, “Baciamo le mani”, “Incantesimo”, “Terapia d’urgenza”, “Al di là del lago”, “Il bello delle donne”. He worked with the directors Antonello Grimaldi, Lucio Gaudino, Genovese/Miniero, Vincenzo Terracciano, Eros Puglielli, Gianfranco Albano, Raffaele Mertez, Luca Ribuoli. As a director he filmed: “Billie Blu(es)”, of which is also the author “Clitennestra” with Marina Biondi; “Cassandra”; “Rooms” (dramaturgy and direction); “Shakespearean Puppets” (dramaturgy and direction) “Raffaele Viviani – versi, prosa e musica” by and with Franco Acampora (rearrangement) the documentary feature “In direzione ostinata e contraria... Ad Arte”. He has conceived and directed Ad Arte – Calcata Teatro Cine Festival, emerging and independent theatre and cinema review “made in Italy”; in this occasion he produced the plays “La Cerimonia” by Carlo Benso with Marina Biondi and Astra Lanz and “Fedra” by Mariano Anagni.

Mariano Rigillo (in the role of the Lawyer)

Pupil of O. Costa and S. Tofano, Mariano Rigillo graduated in 1962 at Accademia Nazionale d’Arte Drammatica, and in the ’60/’70 he stood as one of the more interesting actors in the Italian theatre, venturing both in the classical repertoire (Seneca, Shakespeare, Goldoni) than in the modern (Brecht, Viviani, Pirandello). Together with G. Patroni Griffini he works on the theatre of Raffaele Viviani (“Napoli, notte e giorno”) bringing to the stage “Pescatori”, that was worth the prize Premio della Critica Teatrale Italiana at Carnevale del teatro in Venezia (1982). Artistic Director Direttore of Ente Teatro di Messina from 1991 to 1995 and of Benevento Città Spettacolo in 1994, he awarded his theatrical career with Eschilo d’oro and Premio Flaiano (2011) and the award: Premio del Presidente alle Maschere del Teatro Italiano (2017). He worked throughout his career also in cinema, taking part in important productions like “Bronte”, “Regina”, “Metello”, “Il Postino”; he carried out an intense radio and tv activities (scripts like “Il mulino del Po”, “Dov’è Anna”, “Saturnino Farandola”). He currently holds the position of Director of the Theatre School of Teatro Stabile Nazionale di Napoli/Teatro Nazionale.

Babak Karimi (in the role of the Stateless)

Italian Iranian actor. He works between Italy and Iran. Winner of the Silver Bear for Best Actor for the film “A Separation” by Asghar Farhadi (Academy Award for Best Foreign Language 2012) with whom he worked also for the films “The Past” and “The Salesman” (Academy Award for Best Foreign Language

Film 2017). He worked with Mattia Torre in “La Linea Verticale” and Roberto Andò in “Una Storia Senza Nome”.

Francesca Palmas (in the role of Sam)

She was born in Cagliari where when she was a child, she studied singing and dancing. When she grew up, she attended a Drama School and she first appeared on stage working on plays by Copi, Gelber and Brecht. She moved to Rome where she now lives and works. She graduated at Libera Accademia dello Spettacolo and she attended many workshops with teachers like Giancarlo Sepe, Mamadou Dioume, Cesare Barbetti, Vincent Riotta. She works in theatre, radio, tv, in the film industry and advertising: she is also, dubber and interpreter of music videos and web series.

Silvia Mazzotta (in the role of Elena)

Sunny smile and blue eyes, Silvia was born in Bergamo, but she is Roman by adoption since she was 2 years old. The fuse for acting, “provided” since her childhood, lit up as a teenager and blew up after she Graduated in Economy when the artistic nature and the technical skills she acquired, will find a synthesis in her, making her grow both as an actress and cultural worker. Currently she is artistic co-director of the Ass. Marte 2010 and of the Company Klesidra, and she collaborates with Parkin-zone Onlus. As an actress, the multi-faceted training and the continuous improvement both in Italy and abroad, run in parallel with her professional experiences in theater, cinema and television. In theatre she is the interpreter of among thirty plays, of both classical and modern authors and she works with many actors and (Luca Monti, Imogen Kusch, Hossein Taheri, Mauro Mandolini, Daniele Formica, Sibilla Barbieri, Josè Sinisterra, Cesare Belsito). In Tv she took part to fictions like “Ho sposato uno sbirro”, “R.I.S. 5”, “Butta la Luna 2”, “I Liceali 2”, “Don Matteo 10” and “LoveDilemma”. Among her last experiences in cinema: “Ebola” by L. Monti e C. Marazziti (English original language film), “Respira” by C. Anania (short film).

Marta Jacopini (in the role of Sofia)

She started her professional career very young in the tv shows “Arriva Cristina”, “Ciao Ciao”, “Cartonissimi” and “Zap zap”. She worked in many productions and in 2006 she won the award for Best Supporting Actress at S.M. Film Festival with the film “Antonio, guerriero di Dio” by A. Bellucco. She worked in many tv productions and advertisings, working with C. Elia, A. Angelini, E. Oldoini, L. Miniero e P. Genovese, A. Capone, P. Virzì. In theatre she worked with the directors D. Camerini, M. Andreozzi, B. Amodio, I. Kusch, L. Monti, M. Pini. Since 2003 she is a drama teacher. She deals with social theatre and she qualifies herself as professional counsellor.

Paola Migneco (in the role of Simonetta)

She was born in Civitavecchia in 1965, but she trained in Milan where she made her debut as an actress at Piccolo Teatro in “Igne Migne” with the direction Lamberto Puggelli. She worked in theatre with actors as Alberto Lionello, Giuseppe Pambieri, Lia Tanzi and Anna Mazzamauro, she worked in fictions like “Distretto di Polizia”, “R.I.S. – Delitti imperfetti” and “La mafia uccide solo d’estate”, and she worked in cinema. In 2016 she worked on the screenplay of the feature film “Dentro”, written together with Sibilla Barbieri and Andrés Arce Maldonado, who is also director of the film, in which she plays the role of Liliana. The film is winner for Best Picture and Best Actress in a Leading Role at The Monkey Bread Tree Film Awards.

Filippo Gili (in the role of the Professor)

Graduated at Silvio D’Amico in Rome, in the 90’s he acted in many works by Luca Ronconi (“Besucher”, “Gli ultimi giorni dell’umanità”, “La pazza di Chaillot”, “Misura per misura”, “Sturm und Dr ang”). He directed the film features “Casa di Bambola” (RaiSat cultura, 1998), “Prima di andar via” of which is also the author (Festival di Montepellier, 2004) and “L’ultimo raggio di luce” (2012). He worked as a director in many plays like “Porte chiuse”, “Spettri”, “Oreste”, written with Marco Bellocchio, “Sistema Cechov” (*Il*

gabbiano e Tre sorelle) and “Amleto” with gli Uffici Teatrali. In November 2014 at Torino Film Festival, the cinema edition “Prima di andar via” by Michele Placido was released for the first time in Italy. In November 2015 he stage “Antigone” by Sofocle, and later “Angeli” (in his own hand, at teatro Argot). Thereafter he staged his “Trilogia di mezzanotte”, directed by Francesco Frangipane, and “Zio Vanja”, which he directed, third chapter of “Sistema Cechov”, realized with Uffici Teatrali, the company he co-founded. In the season 2016-17 he staged his “Dall’alto di una fredda torre” curated by Roberto Cavosi, for Teatro Stabile di Bolzano, and “Il solito viaggio”, written with Matteo Oleotto, starring Marina Massironi, for La Contrada di Trieste.

In 2018 he directed “Aspettando Godot” with Giorgio Colangeli and Francesco Montanari e “Finale di partita”, always with Colangeli.

Graziano Graziani (in the role of the President of the condominium assembly)

Graziano Graziani was born in Rome. Among being one of the radio hosts of “Fahrenheit” (Radio 3), he made documentaries and programs for Rai 5. He worked with “Lo Straniero”, “Il Tascabile” and “Minima&Moralia”. He writes about contemporary theatre as a critic or at least he tries. He published the novel “Esperia” (Gaffi, 2008), the roman “spoon river” of “I sonetti der Corvaccio” (La camera verde, 2011), per the Compagnia Extra di Quodlibet “L’Atlante delle micronazioni” (2015) and “Catalogo delle religioni nuovissime” (2018).

Jun Ichikawa (in the role of the chinese girl)

She was born in Kumamoto (Japan) in a family of artists. Actress, dancer, dubber, she started working in theatre when she was fourteen, working with actors like Anna Maria Guarnieri, Maria Paiato, Maurizio Donadoni, Paolo Rossi, Isabel Russinova, Francesco Siciliano, Max Tortora. She debuted in cinema in 2003 as the main character of the film “Cantando dietro i paraventi” by Ermanno Olmi (three David di Donatello, five Nastri d’Argento, Premio Diamanti, Pardo d’onore in Locarno). She worked with the directors Eugenio Cappuccio, Dario Argento, Stefano Bessoni, Giuseppe Tornatore, Riccardo Sesani, Giorgio Amato, Lamberto Bava, Alessandro Siani. In the fictions she is well known for the role of Flavia Ayroldi in “R.I.S.” and for the role of Yukino in the two seasons of L’Allieva”. She took part of the cast of successful web series like “Freaks!” (second season), “The Ushers, a dark tale of a bright night” and “Geekerkz”. She won many awards for Best Actress at festival di Mendicino, Salerno e Catanzaro and for Best Actress in a Leading Role at Zero Trenta Film Festival and at Cortinametraggio. She also worked as a dubber in many films among which “Lost in Translation” (voice of Kawasaki), “Harry Potter e il calice di fuoco” e “Harry Potter e l’Ordine della Fenice” (voice of Katie Leung), “Sunshine” (voice of Icarus), “The Karate Kid – La leggenda continua” (voice of Wenwen Han), “Wolverine Samurai” (voice of Rila Fukushima), “Robocop” (voice of Aimee Garcia), “Transformers 4” (voice of Li Bingbing), “Black Hat” (voice of Tang Wei).

Francesco Forni (author of the music)

His is a long and rich career: composition of soundtracks for theatre and cinema and a copious discography as a guitar player, composer, producer and singer. Among his last works, the duo project with Ilaria Graziano with three records appreciated all over Europe: “From Bedlam to Lenane”, “Come 2 me”, “Twinkle twinkle”. And again “Don Chisciotte” by F. Niccolini with the direction of A. Boni, R. Aldorasi, M. Prayer (writing of the music and staging of the show); “Giochi di prestigio” by A. Christie (directed by P. Sepe); “Angelicamente Anarchici” by and with Michele Riondino; “Caracallas Total Show” designed and produced with Armando Pirozzi (15 shows); “Corazon” (3 shows). He took part in the soundtracks of “Gatta Cenerentola” and “L’arte della felicità” by A. Rak, “Un fidanzato per mia moglie” by D. Marengo, “Maldamore” by A. Longoni, “Arance e Martello” by D. Bianchi, “Le conseguenze dell’amore” by P. Sorrentino, “Falene” by A. A. Maldonado. He wrote the music for the multi-award winner “Mala menti” by F. Di Leva. He dedicated himself to the conceiving of musical events: “Il buono il brutto il cattivo”, “I’m a slave”, “Spin@ff”, “Spicy Corner”, “Canzoni in piena”, “La Carboneria” and “Zelo in Condotta”, the last one with Luca Carocci, of which he’ll provide the media with a compilation of tracks in collaboration with the guests of the review. Live he plays with the rock-blues bands The Reverends and

The Reverend & The Preacher and in a musical show on Jimi Hendrix with Roberto Dell'Era (Afterhours), Lino Gitto (The WinStons) and Fish (Tromancino).



(photo by Mohammad Hassan Zadeh)

Print Materials:

www.diosalvilaregina-ilfilm.it/en/press.html

Social:

Facebook: www.facebook.com/diosalvilaregina.ilfilm/

Instagram: www.instagram.com/dslr_ilfilm/