



Agnès Trincal & Caroline Locardi
present

IL COMPLEANNO

(DAVID'S BIRTHDAY)

directed by
Marco Filiberti

starring
Alessandro Gassman
Maria de Medeiros,
Massimo Poggio
Michela Cescon,
Christo Jivkov

Thyago Alves for the first time on screen
and with the extraordinary participation of **Piera Degli Esposti**

a **ZEN ZERO** production
with the participation of the screenwriting workshop **Evian éQuinoxe 2007**
at the **Royal Evian Resort**
with the support of the **Marche Film Commission** and **Marche Region**
with the collaboration of the **Pergolesi Spontini Foundation**

Italy 2009 • Color • 35 mm • Running time: 106' • 1:1,85 • Dolby SRD 5.1

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In Venice

Press screening: 07-09, 19:45, SALA PASINETTI (accredited daily press)

Press conference: 08-09, 15:00, PALAZZO CASINO' 3rd floor

Official screening: 08-09, 11:00, SALA GRANDE (all accredited press)

Additional screenings:

Public screening 09-09, 19:45 SALA VOLPI

Public screening 10-09, 19:00 GIORGIONE

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Press materials are available on the web site:

www.claudiatomassini.com

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CAST & CREW

Diego **Alessandro Gassman**

Francesca **Maria de Medeiros**

Matteo **Massimo Poggio**

Shary **Michela Cescon**

Leonard **Christo Jivkov**

Giuliana **Piera Degli Esposti**

David **Thyago Alves**

and with

Flaminia **Eleonora Mazzoni**

Massimo **Paolo Giovannucci**

Aurora **Maria Luisa De Crescenzo**

Vanessa **Federica Sbrenna**

Chicca **Marianna De Rossi**

Orazio **Daniele De Angelis**

Lucio **Marco Roscini**

Fabio **Marco Casu**

Director:	Marco Filiberti	2003 <i>Adored</i> (Berlinale Panorama 2003)
Writer:	Marco Filiberti	2003 <i>Adored</i> (Berlinale Panorama 2003)
D.O.P:	Roberta Allegrini	2009 <i>Viola di Mare -DoP-</i> (Donatella Maiorca) 2007 <i>The Lark's Farm -Operator-</i> (P.e V. Taviani) 2001 <i>The Son's Room -Operator-</i> (Nanni Moretti)
Editor:	Valentina Girono	2007 <i>Cardiofitness</i> (Barbara Frandino) 2003 <i>Adored</i> (Marco Filiberti) 2000 <i>Almost Blue</i> (Alex Infascelli)
Sound:	Marco Grillo	2008 <i>A Perfect Day</i> (Ferzan Ozpetek) 2003 <i>Facing Windows</i> (Ferzan Ozpetek) 2001 <i>The Ignorant Fairies</i> (Ferzan Ozpetek)
Production manager:	Gianluca Leurini	2008 <i>A Perfect Day</i> (Ferzan Ozpetek) 2008 <i>Quiet Caos</i> (Antonello Grimaldi) 2007 <i>Silk</i> (François Girard) 2005 <i>Melissa P.</i> (Luca Guadagnino)
Set Designer:	Livia Borgognoni	2003 <i>Adored</i> (Marco Filiberti) 1995 <i>Othello</i> (Oliver Parker) 1993 <i>Il Grande Cocomero</i> (Francesca Archibugi) <i>with the exceptional collaboration of Maestro Ezio Frigerio for the set design of opera Tristan & Iseult</i>
1st A.D.	Luigi Spoletini	2007 <i>Silk</i> (François Girard) 2004 <i>Ocean's Twelve</i> (Steven Soderbergh) 2002 <i>Pinocchio</i> (Roberto Benigni)
Costume designer	Eva Coen	2008 <i>The Early Bird Catches the Worm</i> (F. Patierno) 2007 <i>Night Bus</i> (Davide Marengo) 2003 <i>Adored</i> (Marco Filiberti) 2002 <i>Respiro/ Grazia's Island</i> (Emanuele Crialesi)
Make-up designer:	Ermano Spera	2005 <i>Sacred Heart</i> (Ferzan Ozpetek) 2003 <i>Facing Windows</i> (Ferzan Ozpetek) 2002 <i>Respiro/ Grazia's Island</i> (Emanuele Crialesi) 2001 <i>The ignorant Fairies</i> (Ferzan Ozpetek)
Sound Editor:	Marco Benevento	2008 <i>Quo Vadis, Baby</i> (tv series) (Guido Chiesa)
Special Effects:	Paola Trisoglio VISUALOGIE	2009 <i>Vincere</i> (Marco Bellocchio) 2009 <i>Fortapàsc</i> (Marco Risi) 2008 <i>Wild Blood</i> (Marco Tullio Giordana) 2008 <i>Sonetàula</i> (Salvatore Mereu)
Original music:	Andrea Chenna	<i>original soundtrack produced by</i> WARNER CHAPPELL MUSIC ITALIANA S.r.l.
Produced by	Agnès Trincal and Caroline Locardi	

STORY

A group of friends rent a magnificent house by the sea to spend the summer together. The unexpected arrival of Shary and Diego's son David sets something off in everyone, especially Matteo, an accomplished psychoanalyst who is married to Francesca. David's lonely and enigmatic uncle Leonard senses the reasons behind the dangerous tension, hidden beneath layers of silence and friendly banter. This vacation will indelibly mark everybody's life.

SYNOPSIS

Two couples of friends, Matteo and Francesca, Diego and Shary go to see Wagner's opera, *Tristan and Isolde*. By chance, they encounter Leonard, Shary's younger brother, who is briefly passing through Italy. Leonard is still profoundly marked by the death of his girlfriend. Shary insists he come stay with them in the beautiful villa on the beach that the two couples have rented for the summer.

Matteo, a 40 year-old established psychoanalyst, is married to Francesca, with whom they have a 5 year-old daughter, Elena. Matteo, has a solidly happy, although not explosively passionate relationship with Francesca. Diego is an eternal child, who with great difficulty chose to become a lawyer; at a very young age he discovered that Shary, the American girl he was dating, was pregnant with his child. After David was born, Diego and Shary got married, broke up, then got back together. Theirs is a passionate but unstable relationship. David, having grown up in the United States, where he now goes to boarding school, comes back to Italy after five years to spend the summer with his family. David's arrival deeply unsettles Matteo. Trying to escape his growing obsession, Matteo escapes to Rome to treat one of his patients, Giuliana. The delicate balance between friends has been upset. The growing tension seems to corrode the two families. Cracks appear in Matteo and Francesca's relationship. Old disagreements between Shary and Diego flare up. It is as if everyone knows the truth, but is afraid to confront it. Leonard, having tried in vain to warn his sister and deter Matteo, decides to take off, leaving the main characters to their inevitable destiny.

AN INTERVIEW WITH MARCO FILIBERTI:

How did the idea for this film come about?

Two things inspired me initially: the dazzling light of the beach in Sabaudia which I saw as a thing of beauty, overwhelming yet not revealing, and then Wagner's take on the scandalous myth of Tristan and Isolde, a heightened expression of destiny's inevitability in the unconscious. These two things together somehow melded together and evolved easily and physiologically into writing the script where all the subtext came about naturally, almost as if by magic.

How would you define the film in terms of genre?

The film has a dramatic "color", but its syntax is "melodramatic." So, I'd say that the term "melodrama" is pertinent. Actually I'd call it a contemporary melodrama because within a melodramatic structure (I feel the film could be a homage to Douglas Sirk), I tried to subtract elements, thereby moving towards the sensation of an abyss of silence and secrecy that defines the mood of the film, especially the second half. What I want to say is that usually the dialectic of melodrama is very much out in the open, but in *Il Compleanno* it is repressed and contained "inside."

Nature seems very important in this film. Why did you choose Sabaudia and Mount Circeo?

The beach of Sabaudia at the foot of Mount Circeo is full of epic and mythological references to seduction, most importantly to Ulysses' encounter with the sorceress Circe. Epic poetry is unequivocally present in my work. I often use it to suggest a different level of meaning and to amplify the sense of what I am trying to communicate.

Sabaudia also represents an important "world" in Italy's recent history: in the 1970's some of the most important cultural voices (just think of Moravia, Pasolini, Bertolucci and Maraini) met there, making way for the ideas of great works in film and literature. The film's characters miss this atmosphere with its esthetic and cultural values that reminds them of their adolescence, but also, indirectly, it refers to the last time period in which the intelligentsia made a mark on society at large. I'm very excited by the idea that this film

might be interpreted as a metaphor for Italy and the West in general where passivity reigns and a general unspoken conspiracy keeps truth hidden.

The music seems to have a dramatic function as well, doesn't it?

In the film, a very Italian Mediterranean sensuality mixes with a decidedly Mittel-European myth which is the archetype of romanticism where love and death are forever entwined and made eternal by Wagner in *Tristan und Isolde* -- which is also the musical leitmotiv of the story.

A certain musical nostalgia pervades the film on two levels: the mythological one of our ancestors and that of the '70s. Wagner's music contrasts with Italian pop. The "Big Chill" atmosphere plays out against the sounds of the vinyl recordings of songs. The character's nostalgic musical reminiscing is linked to their development emotionally and in the story. The original score by Andrea Chenna serves a more narrative purpose and borrows many themes from Wagner's music.

How did you work with the actors?

My work was specifically tailored to each of them.

My approach with Massimo Poggio (after his brilliant audition) was delicate, almost cautious, because I knew I'd have to ask a lot from him and a role like Matteo can scare an actor.

Working with Alessandro Gassman was more improvisational because this type of role was fairly easy for him. However, I feel Alessandro was able to make Diego very human, by bringing his childlike side to the forefront and creating an irresistible character.

Maria De Medeiros understood that Francesca's sweetness is her strength. We often talked about the character's total naivety and innocence. I defended it (because I believe that people who are absolutely uncontaminated exist), whereas Maria saw her innocence in relation to the others around her. But then, when we were shooting the scenes, Maria was as pure as a child who had never seen the evil of the world.

Michela Cecson is an actress who totally abandons her identity to transform into someone else. We started off by creating Shary's look and then after having "killed Michela", she let loose, starting with a sound, Shary's laugh. From this sound, her character emerged, like

what happens with snow globe souvenirs when you shake them the snow and water mix and come to life.

I gave Christov Jivkov the role that I would have done. He won me over with the silent pain in his face and because he is not only an actor, but a director. Our working method was strange: phone calls at all hours where he would talk to me about Leonard's secrets. We had to dub him for Italian. So now his face, has my voice.

Piera Degli Esposti is a part of Italian cinematic and cultural history, but she is by no means a lifeless monument: she is a vivacious woman whose emotions are worn on her sleeve. When we first met, she already knew all the other roles, immediately understanding way beyond what was on the page. People told me that she could not be directed, but that isn't true at all. Piera loves to be guided, even if she inhabits a place that is all her own and that is better left in peace.

Thyago Alves was chosen from thousands of candidates seen in Milan, Paris and Rome. At the go-sees, I would only look at the actors through a monitor and whoever was able to provoke a reaction in me would be invited back for an audition. Thyago came in the room, awkward, shy... and absolutely, breathtakingly handsome. The day after, he came to the call-back prepared with six scenes he had learnt by heart. He had never acted before, although he was very much at home in front of a camera. I kept him on hold for two years and I had him do nine auditions for the role. In the final stretch of auditions, he came to Rome, certain that I'd chose someone else. He was demotivated and exhausted... and that's when he convinced me. He is a wonderful person and I wish him great success.

THE DIRECTOR: MARCO FILIBERTI

Born in Milan, Marco Filiberti is a director, screenwriter and author, actor and singer. He graduated in History of Theater at the University of the Studies in Milan and did post-graduate work at various international academies. In the theater, he played Sganarello in both the Mozart and Molière productions of *Don Giovanni*, Riff in *West Side Story*, Puck in *A Midsummer Night's Dream*, and Peachum in Brecht's *Threepenny Opera*. As a singer he is especially known for his interpretations in the cross-over repertory of 1900. He recorded four albums for the following labels: Fonit Cetra, Warner Bros, and CNI/RAI TRADE. As an author, director and film actor, he made the following short films: *Vesper at Tivoli* (2001), awarded at the Film Festival of Salerno and at the Los Angeles Film Festival and *On the Trail of Medora* (2006). In 2003, he presented his feature film *Adored: Diary of a Porn star*, and after encountering success at the Film Festival of Berlin, the film was guaranteed enormous international confirmation, in particular in the United States. His numerous awards include: Special Golden Globe Foreign Press Award; Best Foreign Film at the Out Fest of Los Angeles; Best Film and Audience award at the B.A.F.F.; Audience Award at the Independent Film Festival; special award *Duellanti* Best Italian DVD at the Italian DVD Awards. In 2006, for Rai Radio Due, he conducted the radio program *Two in the Morning* and returned to the theatre with *Le donne, i cavalieri, l'armi pietose canto*, based on the poems by Ariosto and Tasso, which was brought back onstage for the 2007/08 season. He also published (2006) a new CD, *Dreamer*, and made his debut, also at the Ambra Jovinelli in Rome, with the performance *Arc en Ciel*.

The screenplay for his film *David's Birthday*, produced by Zen Zero, was selected for the *Ateliers d'Écriture d'éQUINOXE*. On the occasion of its world premier in the official selection -*Controcampo Italiano*- at the 66th International Film Festival of Venice, the volume *Melodrama Regained* will be presented, published by De Luca Editori d'Arte.

Among his upcoming projects include a new theatrical performance *About Don Carlos*, based on the tragedy by Schiller, as well as a new film, for which the screenplay has already been finalized. In addition, Marco Filiberti is finishing a narrative opera entitled *Song of Summer*.

Steve Della Casa, about Marco Filiberti's second direction work, *Il Compleanno*:

"Marco Filiberti's artistic career is a curious and varied one. He has worked in theatre, film and recording studios. He has united Brecht and Ariosto. He cast himself as the provocative central character in his film, stirring the waters and causing a scandal. Now he has undertaken an important international production. There is perhaps one specific identifying element that unites all these eccentric past experiences of his: his passion for melodrama.

*His new film is a whirling dervish of love, an emotional tornado let loose on the shores of the Mediterranean. These passions have a carnal dimension, nothing like the effect that the Mediterranean imposed on the two Americans in the extraordinary *Stromboli* by Robert Rossellini. Here the classic references – Ulysses, Circe the sorceress, the contrast between man and the irrepressible force of nature – have consequences that definitively change the life of the protagonists. Nothing will ever be the same. Each character will have to reckon with a past that no longer exists. Such are the laws of melodrama; they require strong sentiments, overwhelming passion, and changes that invade characters, practically causing genetic mutations. Douglas Sirk, the Hollywood master of the genre, said that melodrama must be fiery. Raffaello Matarazzo, the prince of Italian melodrama, maintained that his films were made not only of tears, but also, and most of all, of passion. Fire and passion. The great force of Marco Filiberti consists in bringing all of this to the extreme, in daring, and in staking his all. Contemporary cinema needs melodrama. It needs strong emotions, moments of grandeur that overcomes all that is contemporary. In his career, Filiberti has bore all this in mind. No one can remain indifferent to a film where there is nothing meek, quiet, nor indirect about it. Just like in life and just like in love."*

From the book "Melodramma Regained – Il Compleanno by Marco Filiberti" (ed. De Luca Editori d'Arte)

ALESSANDRO GASSMAN is: DIEGO

In theater and cinema, as actor and stage director, Alessandro Gassman has managed to build a coherent image as one of the most important Italian contemporary actors of his generation.

Gassman studied for two years at the Bottega Teatrale di Firenze and won the Biglietto d'oro for his role in Pasolini's *Affabulazione*. His debut on the big screen came in 1982: at the age of 17, he directs and acts together with his father in *Di padre in figlio*, a sort of autobiographical story of the Gassman family. He appeared in the sequel to the Italian classic *I soliti ignoti* and landed a leading role in Luciano Odorisio's *La monaca di Monza – Eccessi, misfatti, delitti* (1987). Ever since, Gassman has worked non-stop on the big screen, in theater and in television, becoming increasingly famous in the process. Among his recent important films: *Un bambino di nome Gesù* (1987), *Comprarsi la vita* (1991), *Quando eravamo repressi* (1992), *Ostinato destino* (1992) and *Uova d'oro* (1993) by Bigas Luna. His US debut followed in 1995 in John Irvin's *A Month by the Lake*. He then appeared in a number of comedies, including *Uomini senza donne* (1996) and *Mi fai un favore* (1997). In *Love* and *Facciamo festa* (1997), he joined forces with another famous actor's son, Gianmarco Tognazzi, and together they enjoyed a great run of successes on the stage such as the adaptation of *Some Like It Hot*.

His work with Ferzan Ozpetek in *The Turkish Bath* (1997) shored up his standing in Italy, followed by *I miei più cari amici* (1998) by Alessandro Benvenuti and *La bomba* (1999) by Giulio Base. Among his television roles, he is remembered in medieval armor in *Crociati* (2001), in *I banchieri di Dio – Il caso Calvi* (2002), as St. Joseph in *La sacra famiglia* (2006) and in the hugely successful series *Codice Rosso* (2006).

In 2002, he acted in another costume drama, *La guerra è finita*. In 2005, he appeared in the French-American action vehicle *Transporter: Extreme*, produced by Luc Besson, in Luciano Odorisio's *Guardiani nelle nuvole*. 2006 saw him in *Non prendere impegni stasera* by Gianluca Maria Tavarelli. In *Quiet Chaos* (2007) by Antonello Grimaldi he was part of an all-star Italian ensemble including Nanni Moretti, Valeria Golino and Silvio Orlando. For this role, he received five awards as best supporting actor: the David di Donatello, the Ciak

d'oro, the Nastro d'argento, the Diamanti per il cinema and the Globo d'oro. In 2009, he was back in the movie theaters with *Ex* by Fausto Brizzi.

In the same year, his stage production of *La parola ai giurati* in which he also acted is not only a runaway success with audiences, but is also a critical success, receiving major awards such as the Biglietto d'oro, the Premio della critica teatrale, the Golden Graal for Direction and the Olimpici del teatro. Since February 2007, he has been the Director of the Stabile dell'Aquila.

Soon to be released in the coming season is *Il padre e lo straniero*, a film based on the eponymous book by Giancarlo De Cataldo directed by Ricky Tognazzi, in which he plays the protagonist, Diego.

MARIA DE MEDEIROS is: FRANCESCA

Only 17 years old, she had her film debut in *Sivestre* by João Cesar Monteiro and soon after moved to Paris to study at the National School of Arts and Theatre Techniques. After meeting Chantal Akerman, she had a role in her short film *J'ai faim, j'ai froid* (1984).

As her acting career took off, she also tried her hand as director in short films such as *Sévérine C.* (1987) and *Fragmento II* (1988). Her international break-through came with her first Hollywood movie *Henry & June* (1990), co-starring with Uma Thurman. She went back behind the camera for her feature *A Morte do Príncipe* (1991) before returning to the screen alongside Glenn Close in István Szabó's *Meeting Venus* (1991).

Back in Portugal, she starred in cinema legend Manoel De Oliveira's *A Divina Comédia* (1991) and Spanish director Bigas Luna's in *Huevos de Oro* (1993), together with Javier Bardem and Alessandro Gassman.

Selected by Quentin Tarantino for *Pulp Fiction* (1994), she also won the Coppa Volpi at the Venice Film Festival for her role in *Três Irmãos* (1994) by Teresa Villaverde. In 2001, she courageously brought the Portuguese revolution of carnations to cinema screens in *Capitani d'aprile* with Stefano Accorsi. She also worked with Maurizio Nichetti in *Honolulu Baby* (2001).

She worked with de Oliveira again for the short film *Porto da Minha Infância* (2001) and had a big success with Italian critics and audiences with *Il resto di niente* (2004) by Antonietta De Lillo, set in Naples during the troubles of 1799, for which she was nominated for a David di Donatello as best supporting actress. More International roles follow, with her most recent film being *Shelter Me* (2007) by Marco Simon Puccioni.

MASSIMO POGGIO is: MATTEO

Massimo Poggio's career started in the early 90s at the Scuola dell'Azienda Teatrale in his hometown of Alessandria and at the Teatro Stabile in Turin under Luca Ronconi, with whom he embarked on a number of highly successful collaborations.

His first TV role was in *L'avvocato delle donne* (1998) opposite Mariangela Melato. Two films with Damiano Damiani followed. After a larger role in *Rosa e Cornelia* (2000), appearing with Stefania Rocca and Chiara Muti, he became known to the general audience through his work with Ferzan Ozpetek in *Facing Windows* and *Sacred Heart*.

In addition to his work in theater, he has had a busy career in television, acting in *Un posto al sole*, an Italian cult series. He will return to the big screen in the role of Giacomo in the biopic *De Gasperi* directed by Liliana Cavani and with Maria Montessori by Gianluca Maria Tavarelli.

MICHELA CESCO is: SHARY

Michela Cescon graduated from the young actors' studio of the Teatro Stabile in Turin under Luca Ronconi and continued her studies at GITIS in Moscow and the Institut del Teatro in Barcelona under Jurij Al'sic and Bruce Myers. Her debut in 1995 came while still very young, as the protagonist in Victor Hugo's *Ruy Blas*, directed by Luca Ronconi.

In 1996, she began an intense collaboration with actor and director Valter Malosti with whom she appeared in fifteen productions, both classics such as Shakespeare's *A Midsummer Night's Dream*, Lermontov's *Masquerade*, Ophelia in a Shakespeare adaptation, Alfieri's *Polinice e Antigone* and Euripides's *The Bacchae* as well as

contemporary pieces such as *Drive* by Paula Vogel, *Bedbound* by Enda Walsh, *Winter* by Jon Fosse, *Orgia* by Pasolini, or *Giulietta (degli spiriti)* based on a story by Federico Fellini. In 2005, she met Toni Servillo, who casted her in *Il lavoro rende liberi* by Vitaliano Trevisan. After an absence of three years, she returned to the stage in 2008 with *The God of Carnage* by Yasmine Reza, directed by Roberto Andò.

Her first film role arrived in 2003 when Matteo Garrone gave her the leading role in *First Love*. The film is shown in competition at the Berlin Film Festival in 2004, and her performance won her the Globo d'Oro and the Premio Flaiano, adding to her numerous awards for her stage work: the Lina Volonghi (1995), the Eleonora Duse (2001), two Premi UBU (2001 and 2004) and the Premio della critica teatrale (2004).

In 2005, she was in the Cannes competition with Marco Tullio Giordana's *Once you are born, you can no longer hide*. She worked with Ferzan Ozpetek in *Sacred Heart*, Franco Battiato in *Musikanten*, Gianluca Maria Tavarelli in *Non prendere impegni stasera*, and Alessandro Angelini in *L'aria salata* (in competition at the Rome Film Festival 2006).

Following Simona Izzo's comedy *Tutte le donne della mia vita* (2008), she acted in Marco Bellocchio's *Vincere* (Official Selection for the Cannes Competition 2009). So far this year, she has worked with Alex Infascelli in *Nel nome del male* and with Marco Turco in *C'era una Volta la Citta' dei Matti*.

THYAGO ALVES is: DAVID

Born in Brasil, Thyago Alves was discovered by a talent scout for one of the best-known model agencies in Milan when he was barely 18 years old. Following his move to Italy, he worked with the best Italian fashion designers from Versace to Armani, and was photographed by stars such as Christopher Rihet, Steven Meisel, Mario Testino, Tom Munro, Ellen von Unwerth, Aldo Fallai, Gianpaolo Barbieri or Michael Roberts, often working together with top models of the caliber of Naomi Campbell or Gisèle Bündchen. In 2008, work on his film debut *Il Compleanno* for director Marco Filiberti led to his invitation to co-host the 2009 edition of the San Remo Festival, hosted by Paolo Bonolis.

PIERA DEGLI ESPOSTI is: GIULIANA

Piera degli Esposti is universally acknowledged as one of the greatest Italian actresses, but she is also an accomplished assistant director, writer and poet and director of opera productions.

Her theater career started in the late 60s with Gigi Proietti in the Gruppo dei 101 led by director Antonio Calenda. Throughout the 70s, she was the principal actress at the Teatro Stabile d'Abruzzo. On stage, she has worked with many of the most important Italian directors such as Maurizio Scaparro, Giancarlo Cobelli, Aldo Trionfo, Roberto Guicciardini, Sandro Sequi, Massimo Castri, and Carmelo Bene.

1980 saw the publication of her best friend Dacia Maraini's *The Story of Piera*, an account of her tragic anti-conformist childhood. In the 80s, she also met Marco Ferreri who directed the film based on the book (*The Story of Piera*, 1983) and who worked with her again in *The Future Is Woman* (1984).

In her illustrious film career, she has worked with Pier Paolo Pasolini, (*Medea*, 1969), Lina Wertmüller (*A Joke of Destiny*, *Lying in Wait Around the Corner Like a Bandit* (1983), *The Tenth One in Hiding* (1989) and *The Blue Collar Worker and the Hairdresser in a Whirl of Sex and Politics* (1996); Nanni Moretti (*Golden Dreams*, 1981), Paolo and Vittorio Taviani (*Under the Sign of Scorpio*) Giuseppe Tornatore (*The Unknown Woman*, 2006), Marco Bellocchio (*The Wedding Director*, 2002; *The Religion Hour (My Mother's Smile)*, 2002, *Vincere*, 2009) and Paolo Sorrentino (*Il Divo*, 2008). She won the David di Donatello for best supporting actress twice, for her work in *The Religion Hour* and *Il Divo*.

At the opera, she has directed *Lodoletta* by Pietro Mascagni, *La Voix Humaine* by Francis Poulenc, and *Notte di un nevrastenico* by Nino Rota.

THE PRODUCTION: ZEN ZERO

Since 2006 Agnès Trincal and Caroline Locardi are founding partners and the Managing Directors of Rome-based ZEN ZERO Srl. Agnès Trincal graduated in Toulouse with a Masters in Law; Caroline Locardi graduated in Paris and Berlin with a Masters in Economics and Business Law. After business experiences in various sections of the media industry in France, Germany, Luxembourg, UK and Italy, they met in Italy while collaborating on international film productions with such filmmakers as Brad Mirman, Oliver Parker, John Boorman, Roland Joffé.

The company aims at the production of films by emerging talents with strong stories and is driven by a singular vision: to deal with themes that matter and focus on subjects that can improve tolerance and interpersonal and cultural dialogue.

ZEN ZERO delivers quality film by nurturing a creative partnership with both financiers and artists.

Since 2007 ZEN ZERO is the Italian member of the Board of Selection of the screenwriting workshops of the éQuinoxe foundation.

Filmography:

L'Arche de Babel (Babel's Ark) by Philippe Carrese (FR/IT – 2008) – Exec. prod. Italy
Status: completed – Fiction TV Movie 90'
In Competition at RomeFictionFest 2008 – Première: 10.07.2008

Medora by Marco Filiberti (IT – 2007) - production
Status: completed – Short film
In Competition at Salerno International festival 2007

Il Compleanno (David's Birthday) by Marco Filiberti (IT – 2009)
Feature film 106' – production - Venice Official Selection - Controcampo italiano

Morceaux de Choix (Chosen Pieces) by Abdelhaï Laraki
Feature-film – co-production Morocco/Italy in development

Les Démons de Dante (Dante's Evils) by Philippe Carrese
Feature-film – Co-production France/Italy in development