

RAI CINEMA and BIANCA FILM
present

IL RESTO DELLA NOTTE

The Rest of the Night

a film by **Francesco Munzi**

with
Sandra Ceccarelli
Aurélien Recoing
Stefano Cassetti
Laura Vasilii

Italy / 101 min / 35mm / 1.85 / color / Dolby SRD

PRESS

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Synopsis

Different people and lives, opposite social realities, a wealthy family, a Rumanian maid accused of theft, a desperate coke addict and two Rumanian brothers flirting with the wrong side of the law. Their stories intertwine and then collide.

Silvana, the wife of a provincial industrialist, convinced that Maria, their young Rumanian maid is responsible for the disappearance of precious objects from their home, with no proof and against her husband's wishes, decides to fire her.

Maria goes back to live with Ionut, her ex-boyfriend, who has just been released from jail and lives with his younger brother in a squalid suburban slum.

Ionut has recently started hanging out with Marco Rancalli, a young cocaine addict and has dealings with him in petty crime. Marco also has a difficult past: he is not allowed custody of his eight year-old son.

The industrialist's family and the wealth in his villa become the sole objectives of this gang of desperate losers.

Director's Note

The story begins, a journey through Italy today

As soon as I started writing about it, I had the feeling that the story would take place in the North of Italy. I thought that in this region, the contradictions of my country were at their most acute and obvious and the contrasts most pronounced.

At the outset, there was an idea, a story, a few characters and the desire to work with documentary elements.

I wanted to draw my inspiration from one of the many trivial news events that eats away this country: a burglary in a villa, using the narrative plot to switch back and forth to the lives of the delinquents and victims in the days leading up to the crime. I wanted to construct characters that were very different in terms of character, social condition and nationality and undertake a metaphorical journey through Italy today.

The settings, the North of Italy, the city of Brescia

In November 2006, I went location scouting. I traveled through different places, part of Frioul, Venitia and the province of Lombardy.

The more I traveled, the harder it became to find the settings I had imagined for my story. I couldn't find a specific place, a geographic position for the characters that I imagined so clearly. Then I realized I was looking for a North Italy that no longer exists. In my mind were memories, old photos and old films with a plain submerged in fog, factories, workers and cold weather. The Pô d'Olmi plain no longer exists. It is mostly clogged with hangars, new factories and shopping malls. The great industrial structures that once dotted the landscape like cathedrals in the desert are now swamped by real estate development. Even the fog belongs to the past. I had to start from scratch with the North I had before my eyes and that I slowly began to decipher.

Padua, Verona and finally Brescia. I was really struck by this city. The city center is half medieval, half fascist architecture, abandoned by its old residents who have all moved to houses in the suburbs and is inhabited today by foreigners from all over the world. It looks as if the city has been abandoned overnight and occupied by people just passing through. The call to prayer that resonates in the streets of the old center comes from a makeshift mosque in the courtyard of a small 18th century palace.

Dwellings, ghettos and villas

The huge shopping malls on the outskirts stand out from the plain in the middle of old abandoned farms, relics of an agricultural Italy that no longer exists. Then there are outskirts of ghetto buildings between freeways in opposition to the suburban houses and villas of the local industrial upper middle class. I was looking for one of these houses for my characters. And I realized that all these houses looked the same, with railings and ferocious dogs and alarms everywhere. Their owners are terrified, always on the lookout, unable to enjoy their wealth, their swimming pool or their English garden. In their living rooms, closed-circuit TV monitors show the deformed image of the perimeter of the home, like in a bunker. In this setting, I found the main key to the film's subject.

The film was then shot essentially in the Piedmont region because of regional financing, even though it mostly evokes the northeast.

Fear

All the characters in the film aspire to a better future but they have lost their way and struggle with no clear objective. They suffer from loneliness. They become aggressive, dangerous and pitched against one another. They are scared.

It is a film about fear, irrational fear, the inner fear we experience when we are not at peace with ourselves, when we are doing something wrong. But there is also a real, tangible fear of others, a fear that comes from differences, when there is no justice and we are in danger.

The ambiguity of the characters

When I was writing, the more I highlighted the differences between the characters that I wanted to be clear and distinct, the more similarities I discovered. In fact, I discovered a general feeling that links all the film's characters: suffering at having given up something important, values and the most intimate feelings for miserable aspirations such as comfort and money...

It is a widespread surrender, even an involuntary one that is a good expression of the times. Nobody is innocent. Nobody is unscathed by moral corruption. Nobody is safe.

With *Saimir* I had constructed a heroic character who, in the end, despite the environment he grew up in, with its economic and social difficulties, finds the strength to revolt. In *Remains of the Night*, I was trying to find the complexity and ambiguity of characters without ever losing sight of their humanity.

Francesco Munzi

Francesco Munzi was born in Rome in 1969. After graduating in Social Sciences in 1998 from the La Sapienza University in Rome, he studied filmmaking at the Centro Sperimentale di Cinematografia.

After making a few short films and documentaries, he made *Saimir*, his first feature film, selected and awarded prizes in several international film festivals.

Remains of the Night is his second feature film.

- 2008 *Il resto della notte* (The Rest of the Night)
- 2004 *Saimir*
Venice Film Festival 2005 - Special mention Lion of the Future
Grand Prix Annecy Italian cinema 2005
Released in France January 2007
- 1999 *Il Neorealismo, letteratura e cinema* - documentary
- 1999 *Giacomo e Luo Ma* – short film, super 16mm
- 1998 *L'éta incerta* – short film, 16mm
- 1996 *Nastassia* - short film, 16mm
- 1994 *Tre del mattino* – short film, 35mm
- 1992 *Valse* – short film, super 8
- 1990 *Van Gogh* – documentary

Sandra Ceccarelli

Sandra Ceccarelli began her career in 1984 with a film by Giuseppe Bertolucci *Segreti segreti* (*Secrets, Secrets*). She played her first real role in the film *Tre storie* (*Three Stories*) by Pier Giorgio Gay, followed by *Guarda il cielo : Stella, Sonia, Silvia* (*Watch the Sky*) by Pier Giorgio Gay (2000), *Mestiere delle armi* (*The Profession of Arms*) by Ermanno Olmi (2000), *Luce dei miei occhi* (*Light of my Eyes*) by Giuseppe Piccioni (2001) – Coppa Volpi for Best Actress at the Venice Film Festival - *Il più bel giorno della mia vita* (*The Best Day of my Life*) by Cristina Comencini (2001), *La forza del passato* (*The Power of the Past*) by Pier Giorgio Gay (2002), *La vita che vorrei* (*The Life I want*) by Giuseppe Piccioni (2004), *Klimt* by Raoul Ruiz (2006), *Family Game* by Alfredo Arciero (2007), *Piano solo* by Riccardo Milani (2007) and *I demoni di San Pietroburgo* by Giuliano Montaldo (2008).

Aurélien Recoing

He began as a theater actor in the 1970's. In cinema, he has acted in many films, including *Les baisers de secours* (*Emergency Kisses*) by Philippe Garrel (1989), *La note bleue* (*Blue Note*) by Andrzej Zulawski (1991), *La femme à abattre* by Guy Pinon (1993), *Aux petits bonheurs* (*Life's Little Treasures*) by Michel Deville (1994), *Passage à l'acte* (*Death in Therapy*) by Francis Girod (1996), *La vie moderne* (*Modern Life*) by Laurence Ferreira Barbosa (1999), *L'emploi du temps* (*Time Out*) by Laurent Cantet (2001), *La fidélité* (*Fidelity*) by Andrzej Zulawski (2002), *Un fils* (*A Son*) by Amal Bedjaoui (2003), *Dans le rouge couchant* (*Red Sunset*) by Edgardo Cozarinsky (2003), *Cette femme-là* (*Hanging Offense*) by Guillaume Nicloux (2003), *L'ennemi Naturel* by Pierre-Erwan Guillaume (2004), *Tout un hiver sans feu* (*A Long Winter Without Fire*) by Greg Zglinski (2004), *La vie privée* (*Private Life*) by Zina Modiano (2005), *Douches froides* (*Cold Showers*) by Antony Cordier (2005), *Gespenster* by Christian Petzold (2005), *Orlando Vargas* by Juan Pittaluga (2005), *13 Tzameti* by Géla Babluani (2005), *Les Fragments d'Antonin* (*Antonin's Stories*) (2006), by Gabriel Le Bomin, *Fantômes* by Christian Petzold and *Diamant 13* by Gilles Béhat (2008).

Stefano Cassetti

Of Italian origin, Stefano Cassetti was given his impressive first movie role by chance, in 2002 in Cédric Kahn's *Roberto Succo* (in competition at the Cannes Film Festival and nominated for César award for Most Promising Young Actor).

Since then, he has worked between France and Italy and made several films including *Sulla mia pelle* by Valerio Jalongo (2003), *Michel Vaillant* by Louis-Pascal Couvelaire (2004), *Il giorno del falco* by Rodolfo Bisatti (2004), *Nemmeno il destino* by Daniele Gaglianone (2004), *Liberata* by Philippe Carrère (2005), *Cowboy Angels* by Kim Masee (2006) and *La Comune* (TV) by Philippe Triboit (2007).

Laura Vasiliu

A graduate of the National University of Theatrical and Cinematographic Art of Bucharest, Laura Vasiliu made her cinema debut in 2002 in *Callas forever* by Franco Zeffirelli and *Bless You, Prison* by Nicolae Margineanu. She acted in advertisements directed by the young Cristian Mungiu who offered her the role of Gabita, in *4 mois, 3 semaines, 2 jours (Four Months, Three Weeks, Two Days)*, Palme d'Or at the Cannes Film Festival in 2007.

CAST

Silvana Boarin
Giovanni Boarin
Marco Rancalli
Marja
Victor
Jonuz
Francesca

Sandra Ceccarelli
Aurélien Recoing
Stefano Cassetti
Laura Vasiliu
Victor Cosma
Constantin Lupescu
Valentina Cervi

CREW

Director
Screenplay
Cinematographer
Film editing
Set designer
Costumes
Soundtrack
Sound engineer
Production managers
First assistant director
Associate producer
Production
in collaboration with
Distribution Italy

Francesco Munzi
Francesco Munzi
Vladan Radovic
Massimo Fiocchi
Luca Servino
Valentina Taviani
Giuliano Taviani
Stefano Campus
Massimo Di Rocco, Giacomo Centola, Luigi Napoleone
Simona Berenice Vignoli
Donatella Botti
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