



Francesco Pamphili presenta  
una produzione **FILM KAIROS** e **RAI CINEMA**



61°  
FESTIVAL DEL FILM DI LOCARNO  
migliore attrice

**ILARIA OCCHINI**  
**DOROTHEEA PETRE**

# MARNERO

un film di **Federico Bondi**

CON ILARIA OCCHINI, DOROTHEEA PETRE, VLAD FANOV, MIRA MORGENTHAU, CORSO SALAM, THEODORE DANETTI, VINCENZO VERSARI, ALESSANDRA BODINO, GIULIANA COLZI  
SCENeggiATURA UGO CHITI E FEDERICO BONDI FOTOGRAFA GIGI MARTINUCCI MONTAGGIO ILARIA FRANKEL SCENOGRAFIA DANIELE SPISA COSTUMI ALESSANDRA VADALLÀ TRUCCO EDY ROSELLI  
SUONO MIRRO GUERRA MUSICHE COMPOSTE E DIRETTE DA ENZO CASUCCI E GUY BLANCHER EDIZIONI MUSICALI FILM KAIROS  
PRODOTTO DA FRANCESCO PAMPHILI PER FILM KAIROS IN COPRODUZIONE CON RAI CINEMA, GEORGIA PRODU PER MARIAGOLDA FILM, ADA SOLOMON PER RI FILM  
E MEDIATECA TOSCANA FILM COMMISSION REGIA DI FEDERICO BONDI

[WWW.KAIROSFILM.IT](http://WWW.KAIROSFILM.IT)



# FESTIVAL AND AWARD

LOCARNO INTERNATIONAL FILM FESTIVAL **Best actress award Ilaria Occhini**  
**Award of Ecumenical jury**  
**Award of young jury**

GIORNATE DEL CINEMA EUROPEO

VARSAVIA FILM FESTIVAL

THE TIMES BFI 52nd LONDON FILM FESTIVAL

MONTPELLIER FILM FESTIVAL

VILLERUPT FILM FESTIVAL

**Award of jury**

**Award of young jury**

MED FILM FESTIVAL

**Artistic expression**

NICE FILM FESTIVAL - NEW YORK

NICE FILM FESTIVAL - SAN FRANCISCO

NICE FILM FESTIVAL - MOSCA

DENVER FILM FESTIVAL

**Best First work Award**

PARIGI FILM FESTIVAL

MADRID FILM FESTIVAL

SANTA FE FILM FESTIVAL

PALM SPRING FILM FESTIVAL

DUBLINO FILM FESTIVAL

# TECHNICAL CAST

Director	FEDERICO BONDI
Story	FEDERICO BONDI e COSIMO CALAMINI
Screenplay	UGO CHITI e FEDERICO BONDI
Cinematography	GIGI MARTINUCCI
Editing	ILARIA FRAIOLI
Sound	MIRKO GUERRA
Music	ENZO CASUCCI GUY KLUCEVSEK
Set Design	DANIELE SPISA
Costume	ALESSANDRA VADALA'
Executive Producer	GIORGIA PRIOLO e MARINA SPADA
Producer	FRANCESCO PAMPILI per FILM KAIROS
Production	FILM KAIROS e RAI CINEMA
Co-producers	Ada Solomon per HI FILM Giorgia Priolo per MANIGOLDA FILM  With the contribution of TOSCANA FILM COMMISSION CENTRUL NATIONAL AL CINEMATOGRAFIEI ROMÂNIA TELEVIZIUNEA ROMÂNĂ
Press Office	REGGI&SPIZZICHINO COMMUNICATION Maya Reggi +39 347 6879999 <a href="mailto:maya@reggiespizzichino.com">maya@reggiespizzichino.com</a> Raffaella Spizzichino +39 338 8800199 <a href="mailto:raffaella@reggiespizzichino.com">raffaella@reggiespizzichino.com</a>
Length	95'

# ARTISTIC CAST

Gemma	ILARIA OCCHINI
Angela	DOROTHEEA PETRE
Enrico	CORSO SALANI
Adrian	VLAD IVANOV
Madalina	MAIA MORGENSTERN
Nicolae	THEODOR DANETTI
Lupi	VINCENZO VERSARI
Milena	GIULIANA COLZI
Nelu	MARIUS SILAGIY

## *THE STORY*

Two women live together in the same house, on the outskirts of Florence.

Gemma is an old lady just recently widowed. Angela, her caregiver, is a young Romanian girl who has just arrived in Italy. Each in her own way alone, they unwittingly seek each other and, day after day, open up to one another; Through her dealings with Angela, Gemma thinks back on her own youth in the days of post-war Italy, and through the girl's determination to save enough money to have a baby, she relives her life of scrimping and saving to set enough aside to guarantee her son Enrico an education. Angela and Gemma, initially so different, discover that they instead have much in common and they unite in an apparently idyllic relationship, until, a violent and tragic unforeseen event shatters their serenity: Angela's husband, who had remained in Romania, disappears. The girl wants to go and look for him at once, but Gemma, with the egotism typical of old age, doesn't want to do without her and plummet back into loneliness.

Gemma, however, is a woman with a big heart and Angela's irrepressible desire for life has reawakened her will to live out her last days with all the emotions life can still allow her. And so the unimaginable happens: instead of Angela staying behind, Gemma sets off with her on an "on the road" adventure. In a reality beyond the possibility of fiction, the two women find themselves in Romania, at the mouth of the Danube, each in search of her own truth.

# ARTISTIC CAST

## ILARIA OCCHINI: GEMMA

**ABOUT MAR NERO:** *"I was immediately enchanted by this screenplay, first because it is simply beautiful and then because there are two intense characters: the elderly woman – played by me – and the Romanian Caregiver. In the screenplay there isn't a single word which is not related to a situation or the character trait. There is never a touch too many. My character, a woman hardened by life, is only tough on the outside, while her heart remains as vulnerable as ever. On account of loneliness (her son moved away leaving her entirely on her own), Gemma has become bitter and mistrustful. With this adorable creature instead – played by a marvelous actress – she slowly opens up and truly becomes motherly for the first time"* **Ilaria Occhini**

Daughter of the writer Barna Occhini and niece of the writer Giovanni Papini, student at the National Academy of Dramatic Arts of Rome, Ilaria Occhini dedicated herself right from a tender age both to the theater and TV, obtaining excellent results in both fields and revealing herself to be one of the finest young Italian actresses of the Fifties-Sixties.

In the course of her career, she has achieved great acclaim and personal satisfaction thanks to artistic associations in the theatrical world with directors such as Luchino Visconti, Orazio Costa, Giuseppe Patroni Griffi and Luca Ronconi.

Among her great theater roles, we recall: "The Impresario of Smyrna," (1957), "A Look from the Bridge," (1958), "Art in the Family," (1959) all under the direction of Luchino Visconti, "The Good Wife," directed by Luca Ronconi (1963), "The Merry Wives of Windsor" directed by Orazio Costa (1976), "Betrayals" (1982), "To Each His Own" (1989), "The Wise Wife" (1992) all directed by Giuseppe Patroni Griffi, "That Nasty Business on Via Merulana" directed by Luca Ronconi (1996), "Ghosts" directed by Massimo Castri (2005).

She made her cinema debut - under the pseudonym of Isabella Redi - in the film "Junior High School" by Luciano Emmer (1954), in which she played the part of a student girl from a good family, wealthy, but with a rather cold, closed and detached personality which makes her the class outcast. Among her other films for the big screen, worthy of note are: "A Half Man" by Vittorio de Seta (1966), "The Man who Laughs" by Sergio Corbucci (1966), "Two Against the City" by Jose Giovanni (1972), "Welcome to the Gori House" by Alessandro Benvenuti (1990), "Tonorro" by Francesca Archibugi (2001).

## **DOROTHEEA PETRE: ANGELA**

**ABOUT MAR NERO:** *"The theme has become a classic in these last years in Romania. For me, however, it is in particular fashion, the story of the friendship between Angela and the elderly Gemma. It's a very special friendship because the two women are apparently different while in reality they have many affinities. My character is that of a girl with much energy, boundless patience and great resourcefulness. She wants a baby from her husband and decides to work in Italy to save enough money for a good start in Romania."* **Dorotheea Petre**

Before "Mar Nero" she played in "The Way I Spent the End of the World" by Catalin Mitulescu (presented at Cannes in 2006 in the section "Un Certain Regard," with which she won the award for Best Actress) and "Ryna" by Ruxandra Zenide (2005).

## **VLAD IVANOV: ADRIAN**

**4 MONTHS, 3 WEEKS, 2 DAYS** by Christian Mungiu – GOLDEN PALM Cannes 2007

**LE PÈRE GORIOT** (2004) by Jean-Daniel Verhaeghe

**UNE PLACE PARMİ LES VIVANTS** (2003) by Raul Ruiz

## **MAIA MORGENSTERN: MADALINA**

**THE OAK** by Lucien Pintilie

**THE LOOK OF ULYSSES** by Theo Angelopoulos

**THE SEVENTH ROOM** by Martha Meszaros

**THE PASSION OF THE CHRIST** by Mel Gibson in the role of "Maria"

## **CORSO SALANI: ENRICO**

**THE INVISIBLE WALL** by Marco Risi

**ON THE DARK CONTINENT** by Marco Risi

**PIANO, SOLO** by Riccardo Milani

**THE WIND IN THE EVENING** by Andrea Adriatico

**IMATRA** by Corso Salani

## **THEODOR DANETTI: NICOLAE**

**YOUTH WITHOUT YOUTH** by Francis Ford Coppola

**AMEN** by Costantin Costa-Gavras

## PRODUCER'S NOTE

Along the street or in a public park, seeing a young Romanian woman locking arms with an elderly person has absolutely nothing strange or "exotic" about it: in fact, it is the very icon of a changing Europe.

As of one decade, our societies are no longer able to get by without their "Caregivers." And if anything, the progressive and inexorable process of population aging combined with the collapse of family values and an unsatisfactory public offer of domiciliary assistance, the number of these Caregivers is destined to grow.

Who are these young women? How many stories are sealed in their hearts? How many memories are entrusted to the minds of these improbable "outsiders?" How often have the last words of our "superannuated" been addressed to these strange "grandchildren?"

If old age is that phase in which one recounts and recapitulates ones life, today this heritage is being bestowed upon women whose roots are entirely elsewhere.

Far from their homes and loved ones, they are often expected to guarantee unlimited availability and dedication towards those families that have hired them: twenty-four hours a day of service lavished upon an omnipresent employer.

Nevertheless, they are not the only ones who must accept to share their personal space and time with outsiders. The other half of the story are the elderly themselves who are forced into a direct and all-absorbing rapport with perfect strangers, and right during the most fragile and precarious phase of their lives to boot!

An encounter of the apparently "mismatched," a forced cohabitation with the "alien other," seen not from a scholarly or sociological perspective, but through the story of a reciprocal dependency that waxes into solidarity and friendship: this is the human adventure explored and brought to life by Mar Nero.



The Film is set in a time frame ranging from the end of the summer of 2006 to the beginning of 2007, coinciding with Romania's entry into the European Union. The story bears witness to this memorable transition, but from the sidelines.

This is a story of an invisible exchange destined to remain locked within domestic walls.

In a working class neighborhood on the outskirts of Florence, Angela and Gemma, separated by age, culture and character, discover each other's world through the vicissitudes of their daily routine. But paradoxically, out of their oftentimes dramatic and conflictual clash/encounters, emerges an opportunity of deliverance and redemption for both.

Angela has escaped a country still trapped in its stifling past and has gone to live in a modern country in which her only human contact – beyond a small circle of countrymen – is an old woman who is locked in the fond remembrance of a world which is no more.

Irony of fate: theirs are two absurdly different worlds which serendipity has brought into parallel and counterpoint: in many ways, today's Romania resembles the Italy of the postwar Fifties.

Beginning simply and naturally from the complementarity of their needs, the parable of their oftentimes dramatic relationship, offers an opportunity of redemption and transcendence to both.

Initially felt as a burden and an imposition, Angela, ends up being beloved and she resuscitates Gemma's youthfulness and lust for life, offering prospects for the future and a purpose for the present, despite a reality characterized by debilitating infirmity and pain. Gemma, on her part, not only assures the young woman a salary and free room and board in exchange for help and company, but relays her experience and transmits her affection, thereby unwittingly bolstering the young immigrant's self-esteem and character.

The ethical exemplariness of this story, which has none of the characteristics of a fictional tale, lies in the wealth of authentic humanity engendered by the genuine interplay of two marginalized people.

## Director's note

*Mar Nero* is connected to the facts of my biography: Gemma was my grandmother and Angela was her "caregiver."

I owe the soul and characters of this story entirely to them. It is filled with their temperaments, their emotions, their tensions. Their entire rapport.

Whenever I'd go to visit them, they'd unfailingly tell their stories. Each about herself and her own life; each about the other and vice versa.

In the span of a few months, their mutual understanding also included me, for the simple reason that I had never seen my usually dour grandmother so happy and so I was increasingly intrigued.

My visits became more frequent and assiduous. Upon returning home, I'd furiously jot down notes, trying to remember as much as possible, in an attempt to set some order to a human material of extraordinary wealth.

One day I decided to take a video camera, but I didn't pull it out. Rightfully, they wouldn't have understood the need for it and perhaps from that moment, they would have no longer been "themselves." Spontaneity would have been instantly dashed along with that direct emotivity which made everything sparkle like magic ("the magic of the natural!").

I couldn't risk losing it, nor did I wish to be disrespectful to them. And besides, what would I have done with that filmed material?

What was happening was already so unpredictable and exceptional: they were unwittingly conveying their point of view to me, and from there, in short order, I'd be able to bring a story to full fruition.

Today my grandmother is no longer of this world and Angela is working for another "senior citizen."

In the meantime, from the first version of the story to the last draft of the screenplay, I tried to cultivate a detachment without which I would never have been able to undertake a journey requiring so much order and control. I believe I was successful in this intent – also thanks to the precious contribution of Ugo Chiti – while nevertheless remaining steadfast and faithful to a quintessentially personal need.

I'm convinced that the way a film is shot depends on the motive for which one has undertaken the project in the first place.

The set of *Mar Nero* was the reflection of this idea: we tried not to distort or overwhelm the private dimension and the "intimate" tone of this story. What I was really keen on was restoring Gemma and Angela to their full authenticity.

I tried to adopt an essential form, sparse and straightforward, devoid of artifice or stylistic self-satisfaction, entirely poised in the direction of the actors and the dramatic essence of each scene.

To that end, digital technology – a *medium* that is minimally intrusive while quite versatile, and therefore allowing for a natural and immediate approach to the subject matter – revealed itself to be the best-suited instrument, with which, in the absence of a clumsy and rigid traditional film camera, I was able to keep on looking with discretion, "taking notes" without restraining the flow of emotions.

For this same reason, I often took recourse to long one-shot sequences which allowed me to dilate the acting intervals, thereby providing the actors a freedom which released them from the "penalties" of reverse angles, lighting changes, etc.

The very opportunity of being able to shoot much more material automatically translates into a sort of uninterrupted live action, which, more than recording a *mise-en-scène*, tends to gather what is bit-by-bit manifested.

I chose the protagonists of this story in line with this need, aspiring for a virginity of gaze and intention, hesitations, misgivings, embarrassments as "effects of the real," faces which express the detail, the intensity, the sorrow of real life.

As in the story, so on the set, an elderly Florentine lady and a young Romanian girl freshly arrived in Italy, met for the first time.

Ilaria Occhini was our Gemma. Signora of the Italian theater world with the likes of Visconti, Gassman and Ronconi, Ilaria convinced me above all because she is a thoroughbred Florentine and what's more she was among the few remaining ex-bombshell Beauties of the '60's. Both naturally and elegantly matured, she accepted with lucidity and enthusiasm to join the project. In front of the camera she displays extraordinary naturalness, not only on account of her great acting talent, but also thanks to that glorious lack of inhibitions which is so typical of the "venerable."

Angela was played by Dorotheea Petre, young rising star of the Romanian film scene, who came to Italy for the first time without speaking our language. Hence a sense of disorientation,

accentuated by the linguistic diversities, which allowed her to adhere seamlessly with my idea of "Angela."

Both felt the characters that they had been called to breathe life into, sewn on their "personas" and it was natural for them to enrich the "incarnations" with personal flourishes, generously giving of themselves becoming one with the project.

With the fundamental contribution of the Director of Photography and camera operator, Luigi Martinucci, I insisted that the lens maintain an attitude as respectful as possible in the ambiguity of realism, assuming first and foremost the perspectives of Angela and Gemma: two views worlds apart and yet so similar and yet so close.

Seeing our society through the eyes of those surviving along the margins, like the elderly and the foreigners, raises questions and insinuates doubts, placing us in an uncomfortable position.

I hope this film helps the public change their way of seeing the reality surrounding us.

## TECHNICAL SPECIFICATIONS

Length:	95'
Shooting Format:	Video HD (Panasonic Varicam 3)
Definitive Format:	35mm
Shooting:	Florence and Sulina (Romania)

**Project Developed with the contribution of:**



And

