

IL PIÙ BEL GIORNO DELLA MIA VITA



T H E B E S T D A Y O F M Y L I F E

A FILM BY CRISTINA COMENCINI

CATTLEYA presenta una co-produzione CATTLEYA RAI CINEMA un film di CRISTINA COMENCINI VIRNA LIS MARGHERITA BUY SANDRA CECCARELLI LUIGI LO CASCIO
'IL PIÙ' BEL GIORNO DELLA MIA VITA con MARCO BALLIANI MARCO QUAGLIA FRANCESCO SCIANNA con LA PARTECIPAZIONE DI JEAN-HUGUES ANGLADE e con RICKY TOGNAZZI nel ruolo di 'SAVINO BERARDI'
CASTING MIRTA GUARNASCHELLI musiche FRANCO PERSANTI scenografia PAOLA COMENCINI costumi ANTONELLA BERARDI suono BRUNO PUPPARO montaggio CECILIA ZANUSO
DIRETTORE DELLA FOTOGRAFIA FABIO CIANCHETTI ORGANIZZATORE GENERALE MATTEO DE LAURENTIS SOGGETTO DI CRISTINA COMENCINI SCENEGGIATURA DI CRISTINA COMENCINI GIULIA CALENDI LUCILLA SCHIAFFINO
PRODOTTO DA RICCARDO TOZZI GIOVANNI STABILINI MARCO CHIMENZ REGIA DI CRISTINA COMENCINI



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PRESENTEERT

**IL PIÙ
BEL GIORNO
DELLA MIA VITA**



Een film van **CRISTINA COMENCINI**

Nederlandse release 17 april 2003

IL PIÙ BEL GIORNO DELLA MIA VITA - een film van CRISTINA COMENCINI

SYNOPSIS

Grootmoeder en weduwe Irene (*Virna Lisi*) woont alleen in een oude, langzaam in verval rakende villa die is gevuld met de herinneringen aan vroeger. Haar volwassen kinderen hebben alle drie een moeizame relatie met hun nog steeds actieve maar broze moeder. Irene's grootste zorg is dat het haar niet lukt haar liefde voor het grote huis en het hechte familiegevoel dat daarin voor haarzelf verankerd ligt op haar kinderen over te dragen. Maar het huis en Irene's familienostalgie zijn niet de enige zaken die haar kinderen schuwen.

Irene's ene dochter, Sara (*Margherita Buy*), leeft na de dood van haar man in eenzaamheid, zelfs niet bij machte zichzelf open te stellen voor haar zoon, de puber Marco (*Francesco Scianna*). Ze brengt de avonden eenzaam door, wachtend tot haar zoon thuis komt, zich zenuwachtig makend dat hem iets overkomt, zonder ooit echt iets met hem aan te gaan.

Irene's andere dochter, Rita (*Sandra Ceccarelli*), leeft een ogenschijnlijk voorbeeldig leven met haar man Carlo (*Marco Baliani*) en hun twee dochters Silvia (*Francesca Perini*) en Chiara (*Maria Luisa De Crescenzo*). Maar Rita worstelt met de sleur van haar huwelijk; sinds de geboorte van haar jongste dochter heeft ze geen seks meer met Carlo, terwijl de verleiding van een andere man (*Jean-Hugues Anglade*) een steeds grotere obsessie wordt.

Irene's enige zoon en de Benjamin van de familie, Claudio (*Luigi Lo Cascio*) is advocaat. Hij voelt zich een eenling in de familie en gefrustreerd omdat hij enkel in staat is zijn homoseksualiteit te accepteren doormiddel van seksueel contact zonder enige emotionele hechting, ondanks alle moeite die zijn partner (*Marco Quaglia*) daartoe doet.

De worstelingen met lichamelijke intimiteit worden in **Il Più Bel Giorno Della Mia Vita** van de ene op de andere generatie overgedragen, uiteindelijk uitkomend bij Irene's opgroeiende kleinkinderen.

Irene zelf ziet gaandeweg in dat er grotere zorgen zijn dan de onthechting van haar familie, zoals de pijnlijke tekortkomingen van haar voorbije huwelijk en haar eigen onvermogen om iets van ware emotionaliteit te delen met haar kinderen. Tot de maalstroom van ontevredenheid en onderdrukt verlangen tot onvermijdelijke confrontaties leidt.

De Italiaanse regisseuse en romanschrijfster **Cristina Comencini** vertelt met **Il Più Bel Giorno Della Mia Vita** een persoonlijk filmdrama over liefde, familie en passie zonder ooit te vervallen in goedkoop melodrama, maar ook zonder een moment voor afstandelijkheid te kiezen.

IL PIÙ BEL GIORNO DELLA MIA VITA

102 min. / Italiaans gesproken / Kleur / Ratio 1:1,85 / Dolby SR / Italië 2002

Distributie: Cinemien

IL PIÙ BEL GIORNO DELLA MIA VITA - CREW

Regie	CRISTINA COMENCINI
Verhaal	CRISTINA COMENCINI
Scenario	CRISTINA COMENCINI, LUCILLA SCHIAFFINO & GIULIA CALENDÀ
Camera	FABIO CIANCHETTI
Muziek	FRANCO PIERSANTI
Art Direction	PAOLA COMENCINI
Kleding	ANTONELLA BERARDI
Sound mixer	BRUNO PUPPARO
Montage	CECILIA ZANUSO
Casting	MIRTA GUARNASCHELLI
Line producer	MATTEO DE LAURENTIIS
Unit production manager	SALVATORE GRIMAUDO
Co-productie	CATTLEYA & RAI CINEMA
Producenten	RICCARDO TOZZI, GIOVANNI STABILINI, MARCO CHIMENZ



IL PIÙ BEL GIORNO DELLA MIA VITA - CAST

Irene	VIRNA LISI
Sara	MARGHERITA BUY
Rita	SANDRA CECCARELLI
Claudio	LUIGI LO CASCIO
Carlo	MARCO BALIANI
Luca	MARCO QUAGLIA
Davide	JEAN-HUGUES ANGLADE
Sandro Berardi	RICKY TOGNAZZI
Marco	FRANCESCO SCIANNA
Silvia	FRANCESCA PERINI
Chiara	MARIA LUISA DE CRESCENZO
Cammello	ANDREA SAMA'
Che	GIULIO SQUILLACCIOTTI
Cecilia	GAIA CONFORZI

IL PIÙ BEL GIORNO DELLA MIA VITA - Over regisseuse CRISTINA COMENCINI

Cristina Comencini (Rome, 1958) is de dochter van regisseur Luigi Comencini. Zelf is zij naast regisseuse en scenariste ook een succesvol auteur van romans. Recentelijk heeft ze de redactie gevoerd over een boek van haar vader, *Infanzia, vocazione, esperienze di un regista*.



FILMOGRAPHY

- 2002** *Il più Bel Giorno Della Mia Vita* (regie & scenario)
- 1999** *Liberate i pesci* (regie)
- 1998** *Marriages* (regie)
- 1995** *Follow Your Heart* (regie)
- 1992** *The End Is Known* (regie)
- 1990** *I divertimenti della vita privata* (regie)
- 1989** *Merry Christmas...Happy New Year* (scenario)
regie Luigi Comencini
- 1988** *Zoo* (regie)
- 1986** *La Storia* (scenario, samen met Luigi Comencini & Suso Cecchi D'Amico)
regie Luigi Comencini
- Quattro storie di donne* (scenario, samen met Ennio De Concini)
regie Franco Giraldi
- 1984** *Heart* (scenario, samen met Suso Cecchi D'Amico)
regie Luigi Comencini
- 1982** *Il matrimonio di Caterina* (scenario, samen met Luigi Comencini)
regie Luigi Comencini

IL PIÙ BEL GIORNO DELLA MIA VITA - Gesprek met CRISTINA COMENCINI

Bron: TamTamCinema.it

[Miriam Tola]

Would you define this as being a women's film?

I would, although the difference between the sexes is not always that clear cut. My female characters are very deep but I do not neglect the men. The three protagonists take life by the horns and deal with disappointment in an honest way. They are not afraid of facing up to reality. I think this is a good time for Italian cinema with plenty of characters that audiences can immediately identify with.

Tell us about the male characters.

Carlo, Rita's husband, is a very sad person who cannot let go of his memories and is faced with the inevitable. Their separation is much easier for Rita because she has a new lover. I wanted to portray a separation where the protagonists are blameless. Claudio, played by Luigi Lo Cascio, is a gay son who needs his family and acceptance. In the end he achieves a degree of stability even though it is temporary. I use this character to put a homosexual relationship on a par with a heterosexual one and not something relegated to the sidelines of life. It was not easy.

This film is permeated by how difficult it is to combine pleasure with emotions. Why do you think that is true?

Because I belong to that generation who finds it impossible to separate the body from intimacy. In the past, you just got on with things, as portrayed by the mother (Virna Lisi). The world was more hypocritical. The central role of the body came to the fore in the seventies, a period of great changes that also saw the dissolution of the classic family unit. The seventies were a time of serious innovation but equally serious mistakes.

Was this cast difficult to direct?

Directing them was not the difficult part. Acting is the key of all my films. The aesthetics of the film camera taken alone do not interest me. When I created Virna Lisi's and Margherita Buy's characters I had these actresses in mind while I auditioned Luigi Lo Cascio and Sandra Ceccarelli. I wrote this film with Giulia Calenda and Lucilla Schiaffino and their contributions were essential to building the younger characters: each one experiences adult problems and they are scared but also in awe of their bodies and their sexuality. The real unknown factor of this film is the little girl (Rita and Carlo's daughter -Editors note) who has no knowledge of sex. She has a religious idea of love as being the coming together of body and soul, a combination of desire and being faithful. What she believes to be reality, the adults in the story know is Utopia.

The film ends with the little girl secretly recording her family on video...

The footage she records is in contrast with her grandmother's old home movies. They are much more realistic. She observes true reality and the final images do not offer any solutions, just a hope that she will not make too many mistakes.

IL PIÙ BEL GIORNO DELLA MIA VITA - Over attrice MARGHERITA BUY
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MARGHERITA BUY (*dochter Sara*)

CINEMA

1988	<i>It's Happening Tomorrow</i> <i>La seconda notte</i>	regie Daniele Luchetti regie Nino Bizzarri
1990	<i>La settimana della sfinge</i> <i>The Station</i> <i>Ask for the Moon</i> <i>Damned the Day I Met You</i>	regie Daniele Luchetti regie Sergio Rubini regie Giuseppe Piccioni regie Carlo Verdone
1992	<i>It All Started by Chance</i> <i>Arriva la bufera</i> <i>Condannato a nozze</i>	regie Umberto Marino regie Daniele Luchetti regie Giuseppe Piccioni
1993	<i>Raphael</i>	regie N. Garcia
1994	<i>Prestazione straordinaria</i>	regie Sergio Rubini
1995	<i>Follow Your Heart</i> <i>Facciamo paradiso</i> <i>Cuori al verde</i> <i>Bits and Pieces</i>	regie Cristina Comencini regie Mario Monicelli regie Giuseppe Piccioni regie Aurelio Grimaldi
1996	<i>An Eyewitness Account</i>	regie Pasquale Pozzessere
1999	<i>Not of This World</i> <i>Sweet Idleness</i>	regie Giuseppe Piccioni regie Nae Caranfil
2000	<i>Ombra del gigante</i> <i>Tutto l'amore che c'è</i> <i>Against the Wind</i>	regie Roberto Petrocchi regie Sergio Rubini regie Peter Del Monte
2002	<i>The Ignorant Fairies</i> <i>The Best Day of My Life</i>	regie Ferzan Ozpetek regie Cristina Comencini

TELEVISIE

1999	<i>La vita che verrà</i>	regie Pasquale
2002	<i>Incompreso</i>	regie Enrico Oldoini

THEATER

1985	<i>Mahagonny</i>	regie M. Mete
1986	<i>The Station</i>	regie E. Coltorti
1987	<i>Italia-Germania 4 a 3</i>	regie Sergio Rubini
1991	<i>Ce n'est qu'un debut</i>	regie M. Navone
1997	<i>Separazione</i>	regie P. Rossi Gastoldi
1999	<i>The Tempest</i>	regie Giorgio Barberio Corsetti

IL PIÙ BEL GIORNO DELLA MIA VITA - Over actrice VIRNA LISI

VIRNA LISI (*moeder Irene*)



CINEMA (selectie)

1953	<i>La corda d'acciaio</i>	regie Carlo Borghesio
1954	<i>Cardinale Lambertini</i>	regie Giorgio Pastina
1955	<i>Eighteen Year Olds</i>	regie Mario Mattoli
1956	<i>The Doll That Took the Town</i>	regie Francesco Maselli
1958	<i>Felipe Derblay</i>	regie Anton Majano
	<i>Lost Souls</i>	regie Adelchi Bianchi
1959	<i>World of Miracles</i>	regie Luigi Capuano
	<i>Un militare e mezzo</i>	regie Steno
1961	<i>Duel of the Titans</i>	regie Sergio Corbucci
1962	<i>Eve</i>	regie Joseph Losey
1965	<i>The Birds, the Bees and the Italians</i>	regie Pietro Germi
	<i>How to Murder Your Wife</i>	regie Richard Quine
	<i>The Dolls</i>	regie Dino Risi
	<i>Casanova '70</i>	regie Mario Monicelli
1966	<i>Assault on a Queen</i>	regie Jack Donohus
	<i>The 25th Hour</i>	regie Henry Verneuil
	<i>The Girl and the General</i>	regie Pasquale Festa Campanile
1967	<i>Arabella</i>	regie Mauro Bolognini
	<i>Tenderly</i>	regie Franco Brusati
	<i>The Secret of Santa Vittoria</i>	regie Stanley Kramer
1968	<i>The Christmas Tree</i>	regie Terence Young
1970	<i>Love Me Strangely</i>	regie Sergio Gobbi
1971	<i>Roma bene</i>	regie Carlo Lizzani
1972	<i>The Pebbles of Etretat</i>	regie Sergio Gobbi
	<i>The Serpent</i>	regie Henri Verneuil
1973	<i>White Fang</i>	regie Lucio Fulci
1976	<i>Beyond Good and Evil</i>	regie Liliana Cavani
1978	<i>Ernesto</i>	regie Salvatore Samperi
1979	<i>The Cricket</i>	regie Alberto Lattuada
1987	<i>I ragazzi di Via Panisperna</i>	regie Gianni Amelio
1988	<i>Merry Christmas... Happy New Year</i>	regie Luigi Comencini
1993	<i>Queen Margot</i>	regie Patrice Chereau
	(Golden Palm for Best Actress, Cannes Festival)	
1995	<i>Follow Your Heart</i>	regie Cristina Comencini
2002	<i>The Best Day of My Life</i>	regie Cristina Comencini

IL PIÙ BEL GIORNO DELLA MIA VITA - Over attrice SANDRA CECCARELLI

SANDRA CECCARELLI (*Rita*)

CINEMA

1984	<i>Secrets Secrets</i>	regie GIUSEPPE BERTOLUCCI
1998	<i>Tre storie</i>	regie PIERGIORGIO GAY
1999	<i>Watch the Sky- Stella, Sonia, Silvia</i>	regie PIERGIORGIO GAY
1999	<i>Il denaro</i>	regie ERMANNO OLMI & ALBERTO RONDALLI
2001	<i>Profession of Arms</i>	regie ERMANNO OLMI
2001	<i>Light of My Eyes</i>	regie GIUSEPPE PICCIONI
2002	<i>The Best Day of My Life</i>	regie CRISTINA COMENCINI

IL PIÙ BEL GIORNO DELLA MIA VITA - Over attore LUIGI LO CASCIO
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LUIGI LO CASCIO (*Claudio*)

CINEMA

1999	<i>The Hundred Steps</i>	regie MARCO TULLIO GIORDANA
2001	<i>Light of My Eyes</i>	regie GIUSEPPE PICCIONI
2002	<i>The Best Day of My Life</i>	regie CRISTINA COMENCINI

TELEVISIE

2002	<i>La meglio gioventù</i>	regie MARCO TULLIO GIORDANA
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THEATER

1989	<i>Waiting for Godot</i>	regie FEDERICO TIEZZI
	<i>I corali di Santa Rosalia</i>	regie G. SAMMARTANO
1990	<i>La sposa di Messina</i>	regie ELIO DE CAPITANI
1992	<i>La dame aux camelias</i>	regie GIUSEPPE PATRONI GRIFFI
1993	<i>La morte di Empedocle</i>	regie ROBERTO GUICCIARDINI
1994	<i>Il labirinto di Orfeo</i>	(regie, CSS, Udine)
	<i>Coriolanus</i>	regie ROBERTO GUICCIARDINI
1995	<i>Verso Tebe</i>	(regie, CSS, Udine)
	<i>Ager Sanguinis</i>	regie CARELO QUARTUCCI
1996	<i>Romeo and Juliet</i>	regie GIUSEPPE PATRONI GRIFFI
1997	<i>La famiglia Schroffenstein</i>	regie ANTONIO SYXTY
	<i>Gloria del teatro immaginario</i>	regie A. MARINUZZI
	<i>La figlia dell'aria</i>	regie ROBERTO GUICCIARDINI
1998	<i>Salomè</i>	regie ALBERTO CASARI
1999	<i>Il figlio di Pulcinella</i>	regie ROBERTO GUICCIARDINI
	<i>Hamlet</i>	regie CARLO CECCHI
	<i>A Midsummer Night's Dream</i>	regie CARLO CECCHI

IL PIÙ BEL GIORNO DELLA MIA VITA - Over acteur MARCO BALIANI

MARCO BALIANI (*Carlo*)

CINEMA

1997	<i>Rehearsals for War</i>	regie MARIO MARTONE
2001	<i>Tomorrow</i>	regie FRANCESCA ARCHIBUGI
2002	<i>The Best Day of My Life</i>	regie CRISTINA COMENCINI

THEATER

1989	<i>Corvi di luna</i> from Italo Calvino	(adaptatie en regie)
1990	<i>D'acqua la luna</i>	(regie)
1991	<i>Antigone delle città</i>	(regie)
1994	<i>Peer Gynt</i>	(regie)
1995	<i>Prima che il gallo canti</i> from Cesare Pavese	(adaptatie en regie)
	<i>Come gocce di una fiumana</i>	(regie)
1996	<i>Lola che dilati la camicia</i>	(regie)
	<i>Migranti</i>	(regie)
	<i>Sette contro Tebe</i>	regie MARIO MARTONE
1997	<i>Gioventù senza Dio</i>	(regie)
1998	<i>Metamorphosi</i> from Ovid	(adaptatie en regie)
	<i>Sole nero</i>	(regie)
1999	<i>Francesco a testa in giù</i>	monologue
2000	<i>E d'accanto mi passano femmine</i>	regie LUCIANO NATTINO
2001	<i>Bertoldo</i>	(regie)
	<i>Ombre</i>	regie MARIA MAGLIETTA
2002	<i>Le Serve</i>	(regie)

IL PIÙ BEL GIORNO DELLA MIA VITA - Over acteur JEAN-HUGUES ANGLADE

JEAN-HUGUES ANGLADE (*Davide*)

FILMOGRAPHY

1983	<i>The Wounded Man</i>	regie PATRICE CHEREAU
1985	<i>Mosse pericolose</i>	regie RICHARD DEMBO
	<i>Subway</i>	regie LUC BESSON
1986	<i>Betty Blue</i>	regie JEAN JACQUES BEINEIX
1987	<i>Voglia d'amare</i>	regie JACQUES DERAY
1989	<i>Nocturne indien</i>	regie ALAIN CORNEAU
1990	<i>La Femme Nikita</i>	regie LUC BESSON
	<i>One Summer Night in Town</i>	regie MICHEL DEVILLE
1991	<i>Especially on Sunday</i>	regie GIUSEPPE BERTOLUCCI
1993	<i>Killing Zoe</i>	regie ROGER AVARY
	<i>Jonah Who Lived in the Whale</i>	regie ROBERTO FAENZA
1994	<i>Queen Margot</i>	regie PATRICE CHEREAU
1995	<i>Dis-moi oui...</i>	regie ALEXANDRE ARCADY
	<i>Nelly and Mr. Arnaud</i>	regie CLAUDE SAUTET
1996	<i>The Elective Affinities</i>	regie Gebroeders TAVIANI
1997	<i>Maximum risk</i>	regie RINGO LAM
	<i>Tonka</i>	(regie)
1998	<i>The Innocents</i>	regie GREGORY MARQUETTE
	<i>En face</i>	regie MATHIAS LEDOUX
1999	<i>Princesses</i>	regie SYLVIE VERHEYDE
	<i>Le prof</i>	regie ALEXANDRE JARDIN
2000	<i>Mortal Transfer</i>	regie JEAN JACQUES BEINEIX
2002	<i>The Best Day of My Life</i>	regie CRISTINA COMENCINI



Reviewed by David Rooney at Anica screening room, Rome, April 5, 2002

"Director Cristina Comencini's separate vocation as a novelist is all too apparent in "The Best Day of My Life," an often incisive, intelligently observed portrait of a family in emotional turmoil that's encumbered by its overwrought literary vein. However, the ensemble drama ultimately works, thanks in part to the universality of love, sex and relationship issues and to the work of a skilled, well-directed cast.

Film bears surface similarities to Comencini's more lighthearted 1998 hit "Marriages" in its focus on the emotional upheavals of different generations within an extended family and also in its choice of sophisticated French cinema as a model. The result is a highly refined soap opera that aims to take the pulse of the modern Italian family, in particular the attitudes of women toward themselves, their sexuality and their roles in general.

Once the gallery of characters comes into focus, the drama is involving and moving. Central pivot of the well-heeled Roman clan is widowed grandmother Irene (Virna Lisi), who lives alone in the decaying family villa. Irene's three grown children share a troubled relationship with the still active but brittle woman.

The frustrated desires of the characters are deftly interwoven to provide a full-bodied dramatic fabric tinged with intelligent humor as each journeys toward self-awareness. Underlining the weight of a Catholic background on questions of body and soul, the solidly structured drama is partly framed through the innocent eyes of Rita's youngest daughter as she prepares for her first Holy Communion and the celebratory lunch being planned by her grandmother.

Performances from the high-caliber cast are subtle and controlled, from seasoned vets down to newcomers Scianna and Perini. With poise and economy, Lisi captures the awkwardness of a woman whose uptight middle-class mindset often clashes with her good intentions and love for her family. As the fragile Sara, Buy is alternately touching and amusing. Ceccarelli, a colder actress whose characters are never entirely sympathetic, balances Rita's vulnerability with her stiffness.

The script (by three female writers) shows equal attention to the men. Lo Cascio effectively traces Claudio's transition from secrecy and resentment to self-acceptance and emotional fulfillment in the most satisfying arc of the story. As Rita's husband, Baliani conveys the anger and sadness of a man faced with the end of his marriage.

Fabio Cianchetti's elegant widescreen lensing of the Rome locations and composer Franco Piersanti's melancholy string score give the production a polished veneer."