

VENEZIA CINEMA 2010
67^a EDIZIONE

LA SOLITUDINE DEI NUMERI PRIMI

[illegible]

DAL 10 SETTEMBRE AL CINEMA

www.repubblica.it/lasolitudinedeinumeriprimi





MEDUSA FILM and WILDSIDE
present

a co-production
OFFSIDE – BAVARIA PICTURES – LES FILMS DES TOURNELLES – LE PACTE

In collaboration with
MEDUSA FILM
and SKY

With the contribution of
EURIMAGES
ZDF ENTERPRISES
CNC
MDM
FILM COMMISSION TORINO PIEMONTE
FFA

The Solitude of Prime Numbers ***(LA SOLITUDINE DEI NUMERI PRIMI)***

Directed by
SAVERIO COSTANZO

with
ALBA ROHRWACHER
LUCA MARINELLI
MAURIZIO DONADONI
e ISABELLA ROSSELLINI

Story idea and screenplay by
SAVERIO COSTANZO and PAOLO GIORDANO

RELEASE 10 SETTEMBRE 2010

Length:
118'

Italian distribution



www.medusa.it

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- CREDITS NOT CONTRACTURAL -

THE SOLITUDE OF PRIME NUMBERS

Director	Saverio Costanzo
Story idea and Screenplay	Saverio Costanzo Paolo Giordano
Director of Photography	Fabio Cianchetti
Set Design	Antonello Geleng Marina Pinzuti Ansolini
Costumes	Antonella Cannarozzi
Film Editor	Francesca Calvelli
Casting	Jorgelina De Petris
Sound and Sound Editing	Gabriele Moretti
Music	Mike Patton
Produced by	Mario Gianani
A Co-production	Offside Bavaria Pictures Les Films Des Tournelles Le Pacte
In collaboration with	Medusa Film and Sky
With the contribution of	Eurimages Zdf Enterprises Cnc Mdm Film Commission Torino Piemonte FFA

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THE SOLITUDE OF PRIME NUMBERS

CAST

Alice	ALBA ROHRWACHER
Mattia	LUCA MARINELLI
Alice as girl	MARTINA ALBANO
Alice as adolescent	ARIANNA NASTRO
Mattia as boy	TOMMASO NERI
Mattia as adolescent	VITTORIO LOMARTIRE
Viola	AURORA RUFFINO
Michela as girl	GIORGIA PIZZO
Adele	ISABELLA ROSSELLINI
Umberto	MAURIZIO DONADONI
Pietro	ROBERTO SBARATTO
Elena	GIORGIA SENESI
Clown	FILIPPO TIMI
Fabio	ANDREA JUBLIN

- CREDITS NOT CONTRACTURAL -

THE SOLITUDE OF PRIME NUMBERS

SYNOPSIS

A prime number is a lonely thing. It can be divided only by itself or by one; it never truly fits with another. Alice and Mattia are both “primes” – misfits who seem destined to be alone. They are haunted by the childhood tragedies that mark their lives – a physical handicap due to a ski accident for Alice and the loss of a twin sister for Mattia – and find themselves unable to reach out to anyone else. When the two meet as teenagers, they recognize in each other a kindred, damaged spirit.

As they grow into adulthood, their destinies seem irrevocably intertwined. But when the scientifically gifted Mattia accepts a research position that takes him thousands of miles away the two are forced to separate with many things left unsaid. A chance encounter will reunite them and force a lifetime of concealed emotions to the surface, but the question remains: Can two prime numbers ever find a way to be together?

“The Solitude of Prime Numbers” is a meditation on loneliness, love and the weight of childhood experience.

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“The story of the bodies of Alice and Mattia. Of the distortions which happen over a period of twenty years (1984-2007). Perhaps The Solitude of Prime Numbers is a romantic horror story about the family and its impossible emancipation accompanied by the electric blue tones of an analog synth.”

Saverio Costanzo

THE SOLITUDE OF PRIME NUMBERS

INTERVIEW WITH SAVERIO COSTANZO

"How and why did you decide to direct a film based on the book by Paolo Giordano?"

"My producer Mario Gianani had me read it after he'd bought the film rights to the book. I liked it. The first two chapters were very strong, but I can't say that I was thunderstruck or that I fell in love with it at first sight. I was working on another project at the time, and a love story wasn't exactly what I wanted to confront at the time. I offered my services only as screenwriter at first, and working on Paolo's story at a profound level, I realized that the first two images in the book - Alice's ski accident as a girl, and Mattia's abandoning his sister in the park when he was a boy - managed miraculously to convey the original pain of childhood, the kinds of primary wounds that move the rest of a person's life.

From the start, I believed that transposing the story to the big screen lent itself to a hyperbolic mixture of cinematographic genres. In the end, if I must define it, I would say that the film is a "romantic horror story based on feelings, the family and the impossible emancipation of the couple."

"What was his contribution to your film?"

"He surprised me by participating in the destruction and the re-creation of his book and his story with the distance one obtains when he knows that it doesn't belong to him, that while it is part of his existence, it isn't his life. It's all too easy to convince yourself of your own greatness or superiority after an enormous success, but he didn't succumb to vanity because he still has a lot to say and his own world to explore.

"How did you work together on the script?"

"We started by respecting the narrative structure of the novel and drafted the story in the same linear fashion. In a second phase, we felt the need to take a further step: to tear it apart and then re-create a new story to allow the reader/viewer to get lost for a moment, to experience the sense of disorientation which is necessary for cinema, especially if the story is already well-known. In one week, we made some substantial cuts. We demolished the original structure leaving only that which worked for us on an emotional level and sacrificing the rest. It was during this phase that the script really started to take off, I think. From the very beginning, I wanted Paolo to work together with me because it was his story and I didn't want to abuse it.

But it was still necessary to deprive readers of their points of reference, to tell the same story but in a totally different form. Intersecting the different planes was the only way we had to provide readers with a new "reading" of the story.

"You have said that the guideline is the story of Alice and Mattia's bodies and the distortions to them over a 20-year period. In what sense?"

"I asked Luca Marinelli and Alba Rohrwacher in primis, and then the other actors as well, to work specifically on their bodies for two reasons. The first is political-philosophical in nature, in the sense that the body is the only political-ideological element in today's world and that the "destruction" of one's own body is a small revolution which a person is able to perform at a personal level. The second reason is an exquisitely concrete one - something which turns out to be more philosophical than the task itself: in order for the passing of time on the screen to be credible, I needed changes in bodies. I am not a director who tends towards conventional story-telling, and I am not fond of make-up and wigs. But I did

need something to make viewers believe that 7 years had effectively gone by, and the 10 kilos lost by Alice and 15 gained by Mattia allowed for a credible time lapse while making it unexpected and sudden. Moreover, the metamorphosis of the bodies of the main characters allowed the actors to stay anchored to the film during the entire shoot and to undergo a personal process delving into their characters."

"What happens when you lose 10 kilos or gain 15? When you change, what do you discover about yourself?"

"I'm interested in the authentic process of the actor as a person and not of the character he or she is interpreting at a given moment. In order to make things more appealing, real and meaningful within the cynical game of movie-making, the path you take to arrive at a certain result must be real. This is a categorical point for me. I am most satisfied when an actor – or rather, a person who chooses acting as his job – manages to accomplish something in a film without hiding behind his character to defend himself but by putting himself at risk.

"How and why did you choose your actors?"

"I wanted two new faces for the screen, but even though I'd hunted for some time, I found that I couldn't just put Alba Rohrwacher aside. In my view, she isn't an actress but an artist. For me, an actor must "risk his life". The types of actors that I admire and respect the most are those who put themselves completely at stake and risk their own physical and mental equilibrium. Alba is driven by an enormous artistic "fire" inside her; she is a "giant" who gives courage to those around her. Without her, our film wouldn't exist, or at least as it stands.

Alba is totally aware of her body and manages to relate in such a pure fashion to what she is doing that it surprises you every time. In this sense, I found her to be my true travel companion.

"How did it go with Luca Marinelli?"

"With him, it was love at first sight. He was pointed out to me by a friend who saw him perform at his graduation from the Silvio D'Amico Academy of Dramatic Arts. I met him and gave him a audition which amused me a great deal because Luca possessed the phenomenal sense of irony which he would need for the film. In the book, Mattia's character is a very interiorized character. Giordano uses literature to convey his thoughts, but I needed to portray his actions. I don't know mathematics, and I am not convinced by interpretations of genius. Therefore we anchored ourselves by imagining him a Dostoevskian hero, interested in the sense of guilt which stirs him and determines his actions. Luca's subtle irony allowed for lightening the tragic import of his character. Marinelli also has phenomenal stage presence with a face which you never tire of watching. He threw himself into his metamorphosis with great courage to discover what lay inside him, "risking his life" as every good actor should do. He is a very brave man."

"How did you come up with the idea of Isabella Rossellini as Mattia's mother?"

"I thought of her after having seen her in the recent "Two Lovers" by James Grey where I found her to be phenomenal and able to reach the most diverse chords even in a small role. Isabella has a certain "folly" in her eyes, typical of those who can surprise you from one moment to the next. I will never stop thanking her for having put herself entirely at stake for us even though she, as an actress, has enormous professional experience. 90 % of the dialogue in our film was improvised, and in particular that in a very important scene with her was invented by her over dinner in Turin with others. I found them to be sublime and asked her to write it down immediately and try them on set the next day - as in fact she did, to everyone's enchantment. I found the spontaneous maternal spirit that she was able to transmit extraordinary. Isabella worked in the three different time frames and was able to transmit major changes in the subtlest of nuances. I was also struck by her great generosity towards me (with respect to other directors with whom she has worked, I am a

nobody) and to her co-workers. I missed her presence on set when she'd finished her role; everyone did.

“How much does the music count towards the film and why?”

“With the music, I tried to differentiate between the various periods and to make the story change tone according to the period in question. The 80's follow the sound of an analog synthesizer, the music of horror movies, of the films of Carpenter and De Palma. For the 90's, I used a piece by Ennio Morricone from “L'uccello dalle piume di cristallo” by Dario Argento; it accompanies the emotional state of a cold, detached and mysterious adolescence.

For the part of the story which takes places in 2001, I took my inspiration from the classic love story scenario with him leaving and her staying behind. We chose little "waltzes" and some well-known, explicitly romantic Pop pieces as musical comment.

For the final part, the music is simply silence. Two naked bodies and silence - because at that point, there is nothing left to say or music to play. Just two naked bodies in the silence.”

INTERVIEW WITH ALBA ROHRWACHER

“How and when did you become involved in this project?”

“I'd read Paolo Giordano's book soon after it was published. I met Saverio Costanzo for a first encounter and he talked for a long time about his ideas for the film. I was impressed by the ideas he seemed to have for the characters. Then something wonderful happened. When Saverio was telling me about the final dialogue between Alice and Mattia when they see each other again after seven years of silence and speak without really saying anything, I realized that he was highlighting the only sensible thing Alice manages to ask Mattia: “Have you eaten?”

Suddenly I remembered that Elsa Morante once said: “‘I love you’ doesn't mean anything. It's an ideal affirmation and that's it. ‘Have you eaten?’ is a concrete way of saying ‘I love you’.” I told Saverio, and he smiled and confessed that he'd thought about those very words from Morante.

I think this is the real sense of our encounter.

“What kind of relationship did you have with Saverio Costanzo before and during shooting?”

“Saverio contrasted me for quite a while. I was too similar to the Alice everyone was expecting after they'd read Paolo's book. In short, the very things that seemed to go in my favor were turning out to be a problem. However, thinking back, I'm happy that I had to put myself profoundly in question from the very first audition. I couldn't just rely on what I knew how to do; I had to explore something else.”

“How did you do that?”

My work with Saverio was immense and full of joy. I can't explain what kind of director he is or what kind of actress I am. I think the experience had to do with creativity, surprise and the freedom to follow your instincts. He allowed us to talk a lot everyday, to improvise in order to “register” something unique. And every day, something new happened. In the film, and in us. Saverio asked us to surprise him and to surprise ourselves, and this didn't make us feel more insecure but, on the contrary, more courageous and above all more of a living

part of what we were enacting. I was happy to go to the set every morning because I never knew what would happen that day.

“How was your relationship with Luca Marinelli?”

“We didn’t know each other before, and the experience joined us together very deeply. We offered each other support, and we went through the story of the film and the shooting together. Luca was a valuable colleague. We experienced the changes of our bodies with mutual respect and trust, each helping the other. We loved our two characters. Luca is a wonderfully talented actor and a friend. I’m happy to have met him, and I’m curious to see what he’ll do in the future.”

"What kind of work did you do together?"

Our preparation was very intense. Saverio wanted to start with our bodies: finding Alice and Mattia’s bodies in order to understand what was inside them. Working on the body was the first step, the key to discovering whom we were dealing with, who the two characters were. So, while Luca put on weight, I lost it. And vice-versa. It wasn’t easy. It took almost three months before we had the bodies you see in the film. The discipline of this experience brought Luca and me closer to our characters; through their bodies, we were able to follow their changes over the years. It’s frightening not to be able to defend yourself behind the preconceived ideas you have about a character. Using your body as a go-between means that you don’t know what will happen to her/you tomorrow, and this sense of instability allows you to surprise yourself each time. It’s frightening, but beautiful. After having moved to Turin, we started to follow the auditions that Saverio was holding to find Alice and Mattia as children and teen-agers. There were various criteria involved. Physical similarity was the first, but often there were other factors: a certain way of looking, or speaking. In the end, we’d found Arianna, Vittorio, Martina and Tommaso. It was useful to attend the auditions and discover something more about Alice through Arianna’s movements. For example, I remember an improvisation that Saverio had Martina to do. He told me to watch the way she moved in order to bring part of that emotion to Alice as an adult, whom I would be later. For days we’d have rehearsals similar to those for theater, working together with Saverio and Jorgelina, the casting director.

"What do you remember about the set in particular?"

“The way the shooting took place. I remember my first day at work. It was about a week before the date I thought I was supposed to start work, and Saverio called Luca and me and told us that he was thinking about shooting the final sequence of the film the next day. He wanted to shoot it in the park where Mattia abandons his sister, and he wanted the autumn light. The colors in the park were perfect at the time, and with each passing day, he risked losing them. He asked us if we could do it. On the spot, Luca and I were perplexed, frightened. Saverio told us to throw ourselves into it: a film never has a real beginning or end. We’d started working together some time ago, and we shouldn’t attach too much importance to the first day. We should trust him. So, without underlining the fact that we were about to shoot one of the most important scenes in the film, we found ourselves tossed into the middle of it. In the end, I think that the film managed to conserve this kind of vitality. From then on, we continued to work in an atmosphere of freedom, accepting new risks each time, curious to see what would happen. The film we were making was alive. My recollection is of a group of people who were called upon to constantly change their own ideas in order to favor the creation of something more concrete and always unexpected. There was room for imagination – something the cinema feeds on but which is often denied out of fear.

“How did you find working with Isabella Rossellini?”

“I met her for the first time over lunch with Saverio, Luca and Roberto Sbaratto and I was thrilled. Isabella transmits beauty and simplicity and comes across lightly, with irony. I remember one scene with her in particular: Alice and Adele (Mattia’s mother) meet at the apartment/studio. Alice looks around, smelling the odor of the furs which have invaded the place. Adele (Isabella) steps forward to greet her. I can’t forget the way she caressed my cheek. Although without particular significance, for me that gesture contained all of Isabella’s delicateness. The truth of it got me emotional with every take.

“What kind of relationship did you have with the other actors?”

I did a lot of work with Arianna Nastro who played Alice as a teen-ager, and we developed a very strong bond. Jorgelina De Petris (the casting director and also acting coach) told me to observe the way she looked at things: according to her, Arianna also looked at things laterally. I think this observation describes her very well: Arianna is always present, yet at the same time somehow detached from what surrounds her. She gives you the impression that she focuses on things only obliquely.

“How did you help each other?”

We spent a lot of time walking side by side in the big rehearsal room. Side by side, we’d look ahead concentrating on our characters and observing ourselves from the side, something she does so well and that I learned from her. We got the timing of Alice’s limp and at the same time fine-tuned the character.

I think that Arianna went through a kind of metamorphosis, too. Perhaps it was less obvious than that Luca and I went through, but it was profound. She changed slowly every day, becoming more sure of herself and of her Alice. When Saverio started shooting the teen-age part of the film with her and Vittorio, he wanted Luca and me to be there to observe them so we’d be able to continue to help them and they’d be able to help us.

“And how did it go with Paolo Giordano?”

“Encountering Paolo and seeing the respect he had for Saverio was important. I was struck by the discretion with which he participated in the shoot without ever becoming invasive. The liberty with which he let his story go, to see it transformed into a film was courageous. I remember his curiosity when he arrived on set and the candor with which he regarded what was happening. He seemed as amazed as we were to feel his book become a film.

INTERVIEW WITH LUCA MARINELLI

“How did you get involved in the film?”

“I was preparing a performance for my diploma at the Academy of Dramatic Arts with Carlo Cecchi, and my name was mentioned to Saverio Costanzo who was looking at actors to play the role of Mattia. I met the casting director, Jorgelina De Petris, for a first audition that left me a little perplexed. Then I was called back for another audition with Saverio. I found him to be a lot of fun, and I told myself that I absolutely had to work for him. Then a month went by - the longest month in my life, filled with anxiety - during which he called me back twice to do a few scenes from the script, and later another couple of times together with Alba. One day I was so impatient that I asked him to let me know something. I was going crazy with anxiety. Saverio told me: I think it's going to be you, unless I happen to meet someone who makes me change my mind... So all he did was increase my anxiety.

"But at some point he finally confirmed that the role was yours."

"Yes, when we were going together to see the nutritionist who followed me over the three-month period when I had to gain 15 kilos."

How did you gain and lose weight?

"We started shooting the part when I was overweight and Alba was underweight. Then, while they were shooting other parts with the kids and the teenagers, Alba and I switched diets. Only at the end of the shoot did we return with her 10 kilos underweight and me 15 kilos overweight.

"What made you accept such a radical physical change? You can't help but to think of Robert De Niro who was willing to gain 30 kilos for his role in 'Raging Bull'..."

"Yes, I thought about that sometimes and laughed to myself at the comparison. Honestly, I realized right away that this was a great opportunity and that it was worth it dedicating myself to it entirely. When I was gaining weight, I could feel that it was hard on my body. I avoided movement so I wouldn't burn calories. In the last phase, I was almost afraid to start eating again. I wondered how my body would react. Luckily I was under medical supervision.

The experience changed something in my spirit and soul. I was overweight and tired. It was harder for me in the second part of the film when Mattia weighs 15 kilos more because I wasn't at ease with my body and felt clumsy. So I tried to put the embarrassment I felt into my character. When this phase of the shooting was over, I didn't eat wildly anymore but a lot less than usual, and I started moving again and running every morning. My body wasn't bloated anymore. Within a month and a half, I returned to my normal weight."

"What kind of a relationship did you establish with Costanzo and how did you work together?"

"I trusted him blindly. I was overjoyed with the freedom he left us - actually encouraged in us. And with his calmness. He wanted us to give a light tone to everything we did, and so we had fun bringing a few scenes more up to a comic level (but obviously not those which were explicitly dramatic). Saverio wanted Mattia to come across as almost comical in his defects and had me study classics like "Mon Oncle" by Jacques Tati and other films like it. He wanted the character to make the audience smile almost. He wanted a shinier depth to Mattia, an irony in him which helped us avoid falling into pure tragedy. He wanted it lighter - like Jacques Tati."

"What are the most obvious differences between the book and the film in your opinion?"

"When I was reading the script, I didn't notice them too much. But Paolo Giordano's presence even during the screenwriting phase helped to give his story some further development. It's as though his novel had been 'strained' and that only the strongest aspects of it were left. It's only right that a director insert further inputs of his own, and I think that Mattia's character, in the end, is identical to that in the book - but, as I said, he's been given some irony to de-dramatize him to some extent.

In the film, the two main characters joke a lot together. I think there is this added facet to the complicity between Alice and Mattia."

"What do you think about your character?"

"To the extent that I can refer to my own fears and anxieties, I could never arrive at his level. Once I even asked Paolo Giordano to show me some notes where I could see the mathematical formulas that Mattia studied so that I'd have an idea of what he'd imagined. It was a disaster. I didn't understand a thing..."

"Do you have any particular memories of the set?"

"The most difficult scene happened on the third day when we shot the conclusion of the film. The final dialogue was rather difficult, and I was tense. I had studied theater, and I didn't know the mechanisms of cinema very well yet. I think it was a decisive day in my artistic life. A dividing line. Saverio helped me understand what was needed and the right "filter" to use to be in front of a camera. Later it was a lot easier to shoot the second part of the schedule because I felt as if I had another soul, another way to face a scene. I felt more centered. It came more easily, with fewer thoughts."

"What kind of relationship developed between you and Alba Rohrwacher?"

"We didn't know each other before and we became great friends. We had a collaborative relationship throughout the shoot, and she helped me a lot. It was my first experience on a set and I didn't know how to react. She stayed near me, both to explain the technical details that I ignored and at the emotional level. If I started to feel inadequate in a scene, she'd always grab me by the hair and pull me back up. Also, I'm always unsatisfied by nature: I always find something "wrong" with what I do. I torture myself. It was hard to come back home and feel relaxed, and often I'd find myself letting it all out with her. She'd force me to minimize the anxiety and helped me get over it. I hope that I helped her, too. I think all of this was also visible in our scenes: we improvised a lot of things, and if it went all right and the energy was good, Saverio would give us carte blanche. Otherwise, he'd stop everything and shout: 'Stop fooling around!', and we'd do what he said."

"How did you find working with Isabella Rossellini?"

"I only had two scenes with her, but I found her to be full of positive energy. When you feel that a person is having fun, it's the best. She was always happy, even at those times when her character had to transmit something grim. She always looked at it from the right dimension."

INTERVIEW WITH ISABELLA ROSSELLINI

About Saverio Costanzo's film, one of the few in which she has played in Italy, she says:

I've played in only three films in Italy in my career. It was an enormous pleasure when Saverio Costanzo asked me to take part in his film. We got along wonderfully, as if we had known each other for 50 years.

On set - where Paolo Giordano, the author of the novel, was also present – Costanzo often asked her to improvise:

There was a script, but Saverio would tell me: "Forget it." As an actress, I know I have to play a scene where I play a rather indifferent mother, but I don't say exactly the lines that are written. I was a little disoriented on the first day, but then I really enjoyed it.

Do you regret having made so few films in Italy?

I must be honest with you: I can't even explain it to myself. Perhaps some people think: "She went to live abroad and doesn't want to work here anymore." Or perhaps because I did a film in 1986, 'Velluto Blu', which scandalized a lot of Italians...

How did you find working with Alba Rohrwacher, a rising star in Italian cinema?

She made me laugh a lot. She's so caring, thoughtful and gracious. She treated me with such respect. During those five days on set, she asked me thousands of questions: about my parents, Federico Fellini, Martin Scorsese and David Lynch. She knew everything about me, as though she'd studied all about me in a school book from years ago. Suddenly I was part of another era. But I enjoyed it, even if I wasn't expecting it. I understood that only by having lived almost 60 years do you accumulate stories to tell. In Alba's insistence, I saw myself when I was 20, when I'd torment my father with all kinds of questions about directors from his time and the stars of silent movies. He didn't go to the cinema much, but he venerated Charlie Chaplin, whom he'd met. I think it was just a brief encounter – a handshake – but Papà kept his photo on his desk.

Paolo Giordano was on set with you. What impression did he make on you?

He was so reserved... Even though he is only half as old as I am, at the beginning I was intimidated. I thought that my soft "r's" and my ways weren't exactly what he'd expected when he'd invented Adele's character. But I was especially terrified by Saverio's continuously asking the actors to improvise, perhaps to gain some spontaneity. I'd look at Paolo and wonder how he'd react. I know that, for a writer, every single word is the fruit of so much suffered reflection. But he let us do it, and I realized immediately that while the book was his, the film was Saverio's and that experience with scenes was more important than the script. I admired his generosity and the relationship of trust he'd established with Costanzo – such a rare thing between the writer and the director.

What was your favorite scene?

When Adele speaks with her husband about Mattia's serious behavior problems, and the son is listening to them behind the door. Even though it was shot from the point of view of the son, who feels hurt and rejected by his parents' criticism, it was clear that the mother and father were experiencing just as much pain. They are exasperated, tired and stressed: "Why does he behave like this? How can we help him?" It's a very human conversation, one which any parent can identify with. No mother wants to see her son so afflicted. It was the most moving moment.

LA SOLITUDINE DEI NUMERI PRIMI

SHORT FILM BIOGRAPHIES

SAVERIO COSTANZO (Director and Screenwriter)

Born in Rome on September 28th, 1975. Studied Sociology of Communication in Rome where he earned his degree with a thesis on the Italian-Americans in Brooklyn. Moved to New York to make the episodes of a documentary on the daily public life of the Caffè Milleluci in Brooklyn. Met Gianluca Nicoletti who bought and produced **CAFFÈ MILLELUCI** for Rainet. It was the first example in Italy of a “docu-soap” in internet.

In 2000, Costanzo wrote, filmed, directed and edited 6 episodes of a new docu-fiction set in the red room (Emergency ICU) at the Umberto I Policlinico in Rome. **SALA ROSSA** won the critics' special mention at the Turin International Film Festival.

PRIVATE was his first feature-length film. It won the Pardo d'Oro at the Locarno International Festival and was the most acclaimed Italian film by a first-time director of all time.

1999 **CAFFÈ' MILLE LUCI, BROOKLYN, NEW YORK**, documentary

2002 **SALA ROSSA**, docu-fiction in 6 episodes

2004 **PRIVATE** (Leopardo d'oro Locarno International Film Festival; Nastro d'Argento, Best first work; David di Donatello, Best first work; Ciak d'Oro, Best first work, 2005; Globo d'Oro, Best first work 2005; Spiga d'argento Valladolid Film Festival 2004; Best film Cape Town World Cinema Festival 2005)

2007 **AUSCHWITZ 2006** (documentary)

2007 **IN MEMORIA DI ME** (Berlinale 2007- in competition; Globo d'Oro Best Production, 2007; Nastro d'Argento Best Editing and Best Sound, 2007; Toronto Film Festival 2007 – Chicago International Film Festival 2007 – Best Film; Flanders International Film Festival Gent 2007; Robert Wise Award for the Best Director)

PAOLO GIORDANO (Story idea and Screenwriter)

Paolo Giordano was born in Turin in 1982. With a degree in the Physics of High Energies, he earned his research PhD in theoretical physics in 2010. In 2008, he burst onto the literary scene with the novel *The Solitude of Prime Numbers* (Mondadori), the winner of various prizes including the Strega, the Campiello (first work), the Merck-Serono and the Alassio Centolibri, along with prizes awarded to foreign novels by the newspapers *Qué Leer* (Spain) and *Lire* (France). The novel was the best-seller in Italy in 2008 with more than one-million copies sold. It has been translated in 40 countries. Paolo Giordano has published stories and articles in several magazines and anthologies, including «Nuovi Argomenti» and «Mondi al limite – Nove scrittori per Medici Senza Frontiere». He collaborates regularly with *Il Corriere Della Sera* and with *Gioia*.

MARIO GIANANI (Producer)

Entered the fiction sector of Mediaset (Mediatrade) in 1998 as Assistant to the Deputy Administrator Roberto Pace. In 2000, he became General Manager of Evison (international fiction company with 50% participation Kirch Group/Mediaset), and Director of content for Veleno, a company set up by Mediaset, Medusa, Mondadori and Jumpy to coordinate and converge the various editorial activities of the Fininvest Group.

He founded Offside Srl in 2001. He has produced documentaries, information and cultural entertainment programs for various television channels and three feature length films (two by Saverio Costanzo and one by Marco Bellocchio).

In July, 2009, he founded Wildside with Lorenzo Mieli and Fausto Brizzi.

Offside Filmography

2003/2004 8 STORIE DI GLOBALIZZAZIONE by S. Mordini, M. Martinelli (documentary)

2004/2005 PASSATO PROSSIMO by G. Conversano, D. Savelli (documentary)

2002 SALA ROSSA by S. Costanzo (documentary)

2004 PRIVATE by S. Costanzo

2007 AUSCHWITZ 2006 by S. Costanzo (documentary)

IN FABBRICA by F. Comencini (documentary)

IN MEMORIA DI ME by Saverio Costanzo – in competition at Berlinale 2007

2008 COME MIO PADRE by S. Mordini (documentary)

VINCERE by M. Bellocchio – in competition at Cannes Film Festival 2009

2009 VITTIME by G. Gagliardo (documentary)

2010 1960 by G. Salvatores (documentary)

LA SOLITUDINE DEI NUMERI PRIMI

THE CAST

ALBA ROHRWACHER (Alice)

Theater

- 2003 LA CASA DEGLI SPIRITI directed by C. Della Seta G. Sevald
2004 BRIC A BRAC directed by L. Lupaioli
2005 IL MONDO SALVATO DAI RAGAZZINI directed by V. Cruciani
2006 LISA directed by L. Gioielli
2007 NOCCIOLINE directed by V. Binasco

Television

- 2006 IL VIZIO DELL'AMORE by V. Santella
2007 MARIA MONTESSORI by G.M. Tavarelli

Cinema

- 2003 FARE BENE MIKLES (Short) by C. Angeli
2004 COSE PERDUTE (Short) by C. Ruggiero
L'AMORE RITROVATO by C. Mazzacurati
SPENDO I SOLDI CHE NON HO (Short) by D. Ceselli
2005 È COME UCCIDERE (Short) by S. Soldini
LA GIOIA DEGLI ALTRI (Short) di M. Danieli
MELISSA P. by L. Guadagnino
QUATTRO QUATTRO DUE by C. Cupellini
2006 CHE COSA C' È by P. Del Monte
I DILETTANTI by E. Barresi
MIO FRATELLO È FIGLIO UNICO by D. Luchetti
2007 CAOS CALMO by A. Grimaldi
GIORNI E NUVOLE by S. Soldini
IL PAPÀ DI GIOVANNA by P. Avati
IL TUO DISPREZZO by C. Angeli
LA MEDIA MATEMATICA (Short) by M. Bellocchio
RIPRENDIMI by A. Negri
2008 DUE PARTITE by E. Monteleone
IO SONO L'AMORE by L. Guadagnino
2009 COSA VOGLIO DI PIÙ by S. Soldini
L'UOMO CHE VERRÀ by G. Diritti
2010 MISSIONE DI PACE by F. Lagi

Videoclip

- 2003 I GIORNI MIGLIORI (Tiromancino) by F. Lagi
2005 FENDI UOMO by L. Guadagnino

Radio

- 2003 TEATROGIORNALE by S. Pierattini
2004 D-DAY by S. Pierattini
2009 IL MAGO DI OZ "3° anello" AD ALTA VOCE

Audiobook

- 2008 L'ELEGANZA DEL RICCIO

Awards

- 2004 CINEPORTO – best actress
- 2005 ARCIPELAGO – special mention
- 2006 ETRURIA CINEMA
- 2007 PREMIO ESERCENTI
- 2008 DAVID DI DONATELLO – best actress in a supporting role for GIORNI E NUVOLE
- GOLDEN GRAAL 2008 – best actress
- CIAK D'ORO – best new actress
- PREMIO FLAIANO 2008
- SHOOTING STAR – BERLINO '08
- 2009 DAVID DI DONATELLO – best actress for IL PAPÀ DI GIOVANNI
- 2010 CIAK D'ORO- best actress for COSA VOGLIO DI PIÙ

LUCA MARINELLI (Mattia)

This is his first experience on the big screen, having worked for several years in theater:

- 2006 AMEN directed by M.A. Paoletti
- 2007 FEDRA'S LOVE directed by V. Rosati
- 2008 ARIANNA A NASSO directed by V. Rosati
- I BLUES directed by V. Rosati
- I MOSTRI DI FEDRA directed by V. Rosati
- I SETTE A TEBE directed by Giuranna
- MONOLOGHI directed by A. Marchesini
- TEMPO SCADUTO reading, directed by V. Rosati
- WATERPROOF directed by V. Villa
- 2009 FANTASIA ARLECHINA directed by M. Monetta
- 09/10 SOGNO DI UNA NOTTE D'ESTATE directed by C. Cecchi

ISABELLA ROSSELLINI (Adele)

Television

- 2000 DON QUIXOTE by P.Yates
- 2002 NAPOLEON by Y. Simoneau
- 2003 MONTE WALSH - IL NOME DELLA GIUSTIZIA by S. Wincer
- 2004 EARTHSEA by R. Lieberman
- 04/05 ALIAS by A.A.:V.V.
- 2006 30 ROCK by A.A.:V.V.
- 2008 GREEN PORNO by A.A.:V.V.
- INFECTED by A. Weissman
- 2009 THE PHANTOM by P. Barzman

Cinema

- 1986 BLUE VELVET, D. Lynch
- 1990 WILD AT HEART, D. Lynch
- 1993 THE INNOCENT, J. Schlesinger
- 1996 THE FUNERAL, A. Ferrara
- 2002 EMPIRE by F. Reyes
- ROGER DODGER by D. Kidd
- 2003 THE SADDEST MUSIC IN THE WORLD by G. Maddin
- 2005 HEIGHTS by C. Terrio
- BRAND UPON THE BRAIN ! (voice), by G. Maddin
- 2006 INFAMOUS - UNA PESSIMA REPUTAZIONE by D.McGrath
- THE ARCHITECT by M. Tauber
- 2008 TWO LOVERS by J. Gray

2010 THE SOLITUDE OF PRIME NUMBERS, S. Costanzo

2011 LATE BLOOMERS by J. Gavras

As director, writer and actress:

2008 GREEN PORNO di A.A:V.V.

ARIANNA NASTRO (Alice as an adolescent), **VITTORIO LOMARTIRE** (Mattia as an adolescent), **MARTINA ALBANO** (Alice as a girl), **TOMMASO NERI** (Mattia as a boy), **GIORGIA PIZZO** (Michela as a girl)

THE SOLITUDE OF PRIME NUMBERS is their first acting experience.