

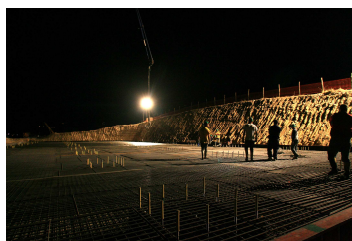


Gregorio Paonessa, Daniele Vicari and Valerio Mastandrea present

L'AQUILA, MY SWEET

based on an idea by Pietro Pelliccione and Daniele Vicari

directed by Pietro Pelliccione and Mauro Rubeo



a Vivo film, Minollo Film and Relief production
with support from ARCI, UCCA, Roma Lazio Film Commission, Abruzzo Film Commission
in collaboration with THEBLOGTV and Woolrich

SCREENING (open to the public and pass holders)

Wednesday October 21st – 6:30 pm, Sala Petrassi

press packets:

www.mimmomorabito.it

www.vivofilm.it



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with support from **ARCI**, **UCCA**, **Roma Lazio Film Commission**, **Abruzzo Film Commission**
in collaboration with **THE BLOG TV** and **WOOLRICH**

written by **Pietro Pelliccione** and **Daniele Vicari**
original soundtrack by **Vega's**
photographs by **Marco D'Antonio**
edited by **Luca Gasparini** and **Alberto Masi**
photography **Pietro Pelliccione**, **Mauro Rubeo** and **Michele Buo**
coordination **Francesca Tracanna**
produced for **Vivo film** by **Francesca Zanza**, for **Minollo Film** by **Alberto Leotti**, for **Relief** by
Valentina Avenia
directed by **Pietro Pelliccione** and **Mauro Rubeo**

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color, digital, 4/3
©2009, Vivo film/Minollo Film/Relief

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In the hours and days following the night between April 5th and 6th 2009, all of Italy emotionally and incredulously witnessed the tragedy of the L'Aquila earthquake as it hit 46 towns, claimed 308 lives, caused tens of thousands of people to lose their homes, triggered complicated socio-economic and political processes and changed a community's life forever. Forever. Much more than might be let on by the hours of television coverage that have been and will continue to be devoted to the consequences of this "light quake."

Forever. What was once unthinkable is now part and parcel of the experience and memory of every L'Aquila resident. What once existed is no longer there. It was swept away in a matter of minutes, or rather in the time it took for the catastrophe's impact to sink in. The reconstruction will take years. Perhaps the same amount of time it would take to start feeling at home in a foreign land. Within this lapse of time, a series of at times private, at times sensational events will occur. Together they will compose a collection of memoirs, a journal recounting the steps that led from the moment of collapse to a new, though different, state of normality.

L'Aquila bella mé (taken from the title of a traditional song meaning *L'Aquila, My Sweet*) arose from the desire to talk about this lapse of time and to show how it is different from how it is portrayed in the news. It also arose from the need to tell a story that would offer an alternative to the one which emerges from official accounts, sensationalist coverage of a people in mourning, reports on the logistics of emergency and the implementation of government programs. A story told from within the city in order to freely document its emotions, anger, thoughts and slow transformation. The narratives told from these two perspectives sometimes meet and converge, but other times abruptly clash.

Young filmmakers Pietro Pelliccione and Mauro Rubeo, respectively from L'Aquila and Avezzano, joined forces with others who were either born and raised in L'Aquila or who studied film there (including production coordinator Francesca Tracanna, cameramen Flavio Paolilli Treonze and Michele Buo, photographer Marco D'Antonio and the band responsible for the original soundtrack, the Vega's). As early as April 7th, they began filming this extraordinary diary of a reconstruction, a reconstruction which will take at least a year to complete. **L'altro Cinema | Extra 2009** will be screening the first chapter of *L'Aquila, My Sweet* as it gives an account of the first seventy days following the earthquake. Filming of the subsequent weeks and months has already begun. The footage will be used in upcoming parts which will eventually complete the project.

Vivo film, Minollo Film, Relief, October 2009

Pietro Pelliccione is a young man from L'Aquila. I worked with him on my second film, L'orizzonte degli eventi [The Horizon of Events] (2005). He is a cultured, restless guy. And he's never happy with what's going on in the world. Like most young people, he has many ideas, but he finds it hard to make them happen. I met him in L'Aquila two days after the earthquake had devastated his town and he told me: "Why don't we work together again?" Using this private need as a starting point – one individual's rush towards the future – the idea came to us to shoot what was going on in L'Aquila.

We want to gather material over a period of six months or a year or even more, if we find the necessary resources, to serve as an account of their "reconstruction." Five young filmmakers have joined Pietro Mauro Rubeo, as director, Francesca Tracanna, as general organizer, Michele Buo and Flavio Paolilli Treonze, two young cameramen. A small, hardened crew. They all know the place and they know how to get deep into the social and everyday life of this town, an important though pretty unknown corner of Italy: it's all about their future, their own and those of their friends and relatives who live in their town. It's about their houses and schools, their mountains and their wonderful hometown. They will have to shoot and talk about it in the first person.

Daniele Vicari, April 2009



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SYNOPSIS

Part I

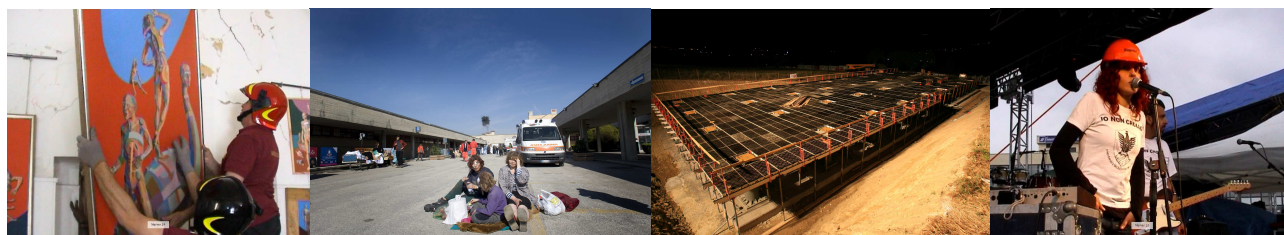
Filming for this first episode of our visual diary of the earthquake's aftermath began on April 8th 2009, only 48 hours after it occurred. The first clips, which were taken while the earth still shook, show the removal of rubble in the town's historical center as rescue workers search for bodies or statues and precious paintings. They go on to show the camps set up throughout the L'Aquila area where a heterogeneous and combative population assembled. Throughout those days in April, all of Italy busily unwrapped its Easter eggs and watched on incredulously as the media machine

rhythmically churned out solidarity and compassion campaigns against the ongoing drone of emergency. The slow passage of bitter yet vital days spent outside in Abruzzo's notoriously harsh and inhospitable nature continued for seventy days. From the state funerals to June 16th, this film diary unceasingly documents the first months after the earthquake in what turns out to be an alternation of trying moments (the cold, the endless emergency, the eerie emptiness felt as the deserted city falls prey to animal and human scavengers) and moments of respite which offer a sigh of relief and a chance to break the vicious cycle of upheaval and mourning. The uneasy quest for a semblance of normality is evident in the return to academic activity, the staging of concerts and dance performances in the camps and in the clowns intent on lifting the spirits of children who seem to be convinced that the earthquake has made everyone "meaner."

From the juxtaposition of post-earthquake media campaigning and political decision making on the one hand and images of everyday life in the camps on the other (replete with its contradictory moments of communities coming together and simultaneously feeling tension and agitation, and including the activism of the Fire Department, emergency responders and the Red Cross) emerge the stories of many real *Aquilani*, in all their stubbornness and pride, as they struggle through emergency, pain and the dilemmas of reconstruction. We will meet Pierluigi and Jonas, father and son, the former in charge of parks and hygiene and the latter a philosophy student involved in morale boosting in the camps. We will learn of the fate of the Vega's, L'Aquila's most famous rock band, as it attempts to gather funds to build a rehearsal space. Massimo, a lawyer, and other professionals start an association whose purpose is to monitor the city's reconstruction from the bottom up and act as a watchdog as decisions are made and executed by the powers that be. Augusto, painter and sculptor, finds that his works have been buried beneath the rubble. Marco, a teacher at the Accademia dell'Immagine film school, tries to get learning activities off the ground again with a short film about their new beginning. Even a few famous faces (Alessandro Baricco, Daniele Silvestri, Valerio Mastandrea) make appearances to try and keep the *Aquilani* company, entertain them and let them blow off some steam away from the limelight of national media. One by one, with a few vivacious brushstrokes, the thousand faces of a tenacious community are portrayed. Although they may have been forced to bend, they do not show even the first signs of breaking.

Part II – Preview

The end of the film will be followed by a few rushes and clips from the next chapter in this "countershot" of L'Aquila: from the G8 summit held July 8th to the Festival of Forgiveness at the end of August, from the reopening of schools on September 21st to the completion of the first homes at the end of September.



BIOFILMOGRAPHIES

Pietro Pelliccione, aquilan, has attended the local International Academy of Image for Sciences and Arts; he has made feature films, musical videos and documentary films (script-writing, direction, editing). He has worked on the set of *L'Orizzonte degli Eventi*, by Daniele Vicari and for the postproduction of RAI's program *Gaia Il Pianeta Che Vive*, he has worked as operator and editor for the Struttura Speciale Supporto Stampa of Abruzzo's Region, and he has made several spots for UnoSat. He has published a book of poems and taken part in several anthologies as author.

Mauro Rubeo has attended the International Academy of Image for Sciences and Art in L'Aquila; he makes short films, documentary films and video clips, being in charge of script-writing, direction and editing. He has worked as assistant to director on the set of several long feature films, short films and video clips (*Giorgia*, *Nek*, *Planet Funk*, *L'Aura*). He has been living abroad for a while, most of all in Prague. As he came back to Italy he has been directing several documentary films for RAI Educational. In 2008 he has left for South America as filmmaker both aboard on the "Adriatica" boat and on land for the program *Evoluti per caso – Sulla rotta di Darwin* [Evolved by chance – On Darwin's Route], with Susy Blady and Patrizio Roversi. Later on he has been collaborating with Minollo Film production company, and still does.

VEGA'S

They formed in L'Aquila in 2001, immediately raising the attention of both audience and insiders. In a couple of months their live energy cause them to be chosen as 'opening act band' for the concerts of Divine and Subsonica. They are also voted as best emerging Italian band in the TV programs *Help* and *Roxy bar*, and by *I Tim Music Tour* (where they are opening act for Planet Funk). In 2003 they are awarded as best band of their region at Arezzo Wave. The following year MTV selects them to play as opening act for Groove Armada and Faithless at *Coca-ColaLive@MTV*. At the same time they release their debut album *PopShock* (distributed by Sony Music). The album's first single, *Il Tuo Nemico*, is included in the score of Daniele Vicari's movie *L'Orizzonte degli eventi*, starring Valerio Mastandrea (distributed by Fandango). From here on a series of awards and acknowledgements start: they are special guest at *Golden Graal Movie Award* (Rome, May 2005, Ambra Jovinelli Theatre); they win the 3rd *Miti della Musica Award*, organized by Red Ronnie (Bologna, December 2006); they win the competition *Primo Maggio Tutto L'Anno* which causes them being the opening act at May 1st concert in Rome. The same year they win the *Clessidra Award*. They are currently writing songs and beginning of the recordings of their second album.