



 72^a Internationale
Filmfestspiele
Berlin
Competition

STEMAL ENTERTAINMENT E RAI CINEMA PRESENTANO

FABRIZIO FERRACANE

MATTEO PITTIRUTI DANIA MARINO DORA BECKER CLAUDIO BIGAGLI with ROBERTO HERLITZKA

LEONORA ADDIO

UN FILM DI PAOLO TAVIANI

UNA PRODUZIONE STEMAL ENTERTAINMENT CON RAI CINEMA IN ASSOCIAZIONE CON LUCE CINECITTÀ IN ASSOCIAZIONE CON CINEMAUNOCI REGIA PAOLO TAVIANI PRODOTTO DA DONATELLA PALERMO
CON ROBERT STEINER LUCA GHIILANO SIMONE CIAMPI BIAGIO SARDONE GIUSEPPE LU PICCINO ENRICA MARIA MADDIENO FEDERICO TOCCI JESSICA PICCOLO VALERANI GIUSEPPE SPADA MONTY ROBERTO PERPIGNANI FOTOGRAFIA PAOLO CARRERA SIMONE ZAMPAGNI
MUSICHE ORIGINALI NICOLA PROVANI PRODOTTE DA ALA BIANCA PUBLISHING SCENOGRAFIA EMITA FRIGATO COSTUMI LARA MERLI TAVIANI SUONI MAXIMILIAN BOBIET AMTO REGIA CHRISTIAN BRINATESTA ORGANIZZAZIONE SIMONE BACHINI PATRICK GIANNETTI
FILM REALIZZATO CON IL CONTRIBUTO DEL MIB - DG CINEMA E AUDIOVISIVO CON IL SOSTEGNO DELLA REGIONE LAZIO - FONDO REGIONALE PER IL CINEMA E CALIDIVISIVO E CON IL SOSTEGNO DELLA REGIONE SICILIANA - ASSESSORATO TURISMO SPORT E SPETTACOLO - SICILIA FILM COMMISSION



DAL 17 FEBBRAIO AL CINEMA





Stemal Entertainment and Rai Cinema

present

LEONORA ADDIO

a film by

PAOLO TAVIANI

Italian distribution



International Distribution Fandango Sales

FANDANGO
S A L E S

World Premiere in Berlinale Competition: **Tuesday, February 15**

Theatrical release date in Italy: **Thursday, February 17**

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Synopsis

Leonora Addio narrates the stunning adventures of Pirandello's ashes and the tortuous journey of his urn from Rome to Agrigento, leading up to his eventful burial that took place only fifteen years after his actual death. And beyond that, to Pirandello's last story, written twenty days before his death, "The Nail", in which the young Bastianeddu, torn from his mother's arms in Sicily and forced to follow his father across the ocean, is incapable of healing the wound that drives him to an irrational gesture.

CREDITS

<i>Directed by</i>	PAOLO TAVIANI
<i>Story and Screenplay</i>	
<i>Music</i>	NICOLA PIOVANI
<i>Musical Editions</i>	ALA BIANCA PUBLISHING
<i>Cinematography</i>	PAOLO CARNERA SIMONE ZAMPAGNI
<i>Editing</i>	ROBERTO PERPIGNANI
<i>Set Design</i>	EMITA FRIGATO
<i>Costume Design</i>	LINA NERLI TAVIANI
<i>Line producer</i>	SIMONE BACHINI
<i>Produced by</i>	DONATELLA PALERMO
<i>Production Company</i>	STEMAL ENTERTAINMENT with RAI CINEMA LUCE CINECITTÁ CINEMAUNDICI
<i>In association with</i>	della REGIONE SICILIANA - ASSESSORATO TURISMO SPORT E SPETTACOLO - SICILIA FILM COMMISSION
<i>In association with</i>	della REGIONE LAZIO – FONDO REGIONALE PER IL CINEMA E L'AUDIOVISIVO
<i>Made with the support of</i>	MIC - DG CINEMA e AUDIOVISIVO
<i>And with the special support of</i>	
<i>With the contribution of</i>	
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<i>Running Time</i>	90'

with

Agrigento City Councilman

Bastianeddu

Betty

Betty's enemy

Bishop

FABRIZIO FERRACANE

MATTEO PITTIRUTI

DANIA MARINO

DORA BECKER

CLAUDIO BIGAGLI

An interview with Paolo Taviani

Leonora addio. How did the idea for the film come about?

The idea goes back to when we finished *Kaos*: the movie could have ended with the story of "Pirandello's ashes." It wasn't a Pirandello novella, but the story allowed us to understand how it would be possible to do a novella of our own arising from the same soil as Pirandello's short stories. But resources had run out, and the project was put off.

Many people might be wondering who Leonora is.

In the film's initial script, there was a scene based on the short story *Leonora addio*, in which the main character sings to her daughters an aria from *Il Trovatore*, "Leonora addio, Leonora addio..." In the editing, the scene was cut; why? Because a film can end up becoming a slavish copy. Change the title, then? No, it's one of Pirandello's most exciting titles. The title remained, even though the scene's no longer in it – and not a single note of Verdi.

In the opening scenes, we see Pirandello being awarded the Nobel Prize in 1934, but the writer seems defeated rather than triumphant. "I have never felt so sad and alone."

Those are his own words; he wrote them in a letter to his beloved, the actress Marta Abba.

The ten tragic years between Pirandello's death and the first exhumation of his ashes are summed up by some sequences of great Italian neorealist cinema.

Ten years during which Italy was buffeted by major upheaval. There is a collection that Istituto Luce generously made available to us, but I think that there's more truth in Italian postwar cinema than in any other collection. Newsreels always end up providing a detached vision of reality, while if you look at those films you have a better understanding of the reality of those years; you're inside that reality. I would have liked to put in a great many more films; I made a very long selection that I had to reluctantly cut down. It was highly emotional for me to rediscover the cinema I knew as a youth, nearly by heart, but had somewhat forgotten. I wanted to put everything into it, but I had to cut even very powerful and very beautiful images.

So I partially cut even the scene in *Paisan*, with that long shot of Florence that looks almost like an abandoned city ... Rossellini was a genius!

The long and tormented train journey of Pirandello's ashes also reminds us of the long return from the War.

The return of refugees and soldiers from the War for the most part happened six or seven months earlier but was still continuing at that time. This train journey was completely true and entirely fake. The story of the ashes' journey had already been told by several

fine Sicilian authors, some of whom famous, and each respecting or not respecting reality. Many more years, and many more vicissitudes both bureaucratic and grotesque, had yet to pass, but in the end, everything was to go as Pirandello wished, in keeping with his testamentary dispositions, and the ashes were partially walled in “rough stone” and partially scattered into the sea off Sicily.

So to film the movie's final exteriors, you went back to Sicily.

Cinematographically speaking, Sicily was our second homeland. Our first film was *A Man for Burning*; we were in Sicily with Joris Ivens. With the films of Germi and Visconti we fell in love with Sicily and were always very happy to go back there.

Speaking of your filmmaking in Sicily, one of the very young characters in Kaos, Bastianeddu, here becomes the main character of the novella Il chiodo, Pirandello's agonizing final story.

Pirandello wrote this story and didn't know that these were to be the final days of his life. In general, at the end of his stories, even the most tragic things are redeemed with sarcasm and irony, but in this case that doesn't take place. Pirandello dies with a far more tragic vision than is present in any other ending of his works. The victim is one of the girls that set upon one another like animals. I had the good fortune to find the right actors, who played the scene almost with violence, then laughed over it together. And the victim is also the little boy who relives the irremediable pain of the emigrant.

That nail was there “on purpose.”

Yes, on purpose... something no one was able to explain. “It meant, it meant ...”, what did it mean? There's no explanation.

The film ends with applause.

I hope the public remembers that this film is in the first place a show, a theatre performance. At the beginning, the lights go down and the show starts. In the end, after the boy has become an old man crying over the grave of the girl he killed, the applause suddenly begins, as if the viewers were present there. The lights come up and the character blends into the theatre's ceiling.

PAOLO TAVIANI – FILMOGRAPHY

Besides directing, the Taviani Brothers always wrote the screenplays of their movies.

- San Miniato luglio '44 (1954)
- L'Italia non è un paese povero, in collaboration with Joris Ivens (1960)
- A Man for Burning (1962)
- I fuorilegge del matrimonio (1963)
- The Subversives (1967)
- Under the Sign of Scorpio (1969)
- St. Michael Had a Rooster (1972)
- Allonsanfan (1974)
- Father and Master (1977)
- The Meadow (1979)
- The Night of the Shooting Stars (1982)
- Chaos (1984)
- Good morning, Babylon (1987)
- Sunshine Even By Night (1990)
- Wild Flower (1993)
- The Elective Affinities (1996)
- You laugh (1998)
- Resurrection - miniseries TV (2001)
- Luisa Sanfelice - miniseries TV (2004)
- The Lark Farm (2007)
- Caesar Must Die (2012)
- Wondrous Boccaccio (2015)

Awards and Honors

- 1977: Golden Palm in Cannes for the movie Father and Master and International Jury Award FIPRESCI
- 1982: Special Jury Award in Cannes for the movie The Night of St. Lorenzo
- 1986: Golden Lion at Venice Film Festival for Lifetime Achievement
- 2002: Golden Saint George at Moscow Film Festival for the movie Resurrection
- 2012: Golden Bear at Berlinale for the movie Caesar Must Die
- 2016: David di Donatello for Career
- 2018: Special Nastro d'Argento for Paolo e Vittorio Taviani for the movie Rainbow – a private affair
- 2018: Globo d'Oro for Luca Marinelli as Best Actor for the movie Rainbow – a private affair