

RUFUS FILM presents

# mascarpone

directed by **ALESSANDRO GUIDA** and **MATTEO PILATI**

**GIANCARLO COMMARE**

**EDUARDO VALDARNINI**

**GIANMARCO SAURINO**

**MICHELA GIRAUD**

 **VISION**  
DISTRIBUTION

A **Rufus Film** production  
with **MP Film**

# MASCARPONE

a film by  
**MATTEO PILATI** and **ALESSANDRO GUIDA**

**Giancarlo Commare, Eduardo Valdarnini,  
Gianmarco Saurino, Michela Giraud**

with  
**Lorenzo Adorni, Carlo Calderone, Vittorio Magazzù**

with  
**Barbara Chichiarelli**

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**Distributed by: Adler Entertainment**  
**Running Time: 100'**

**Press Office**

**REGGI&SPIZZICHINO Communication**

info@reggiespizzichino.com - www.reggiespizzichino.com - tel. 06.20880037

Maya Reggi 347.6879999 / Raffaella Spizzichino 338.8800199 / Carlo Dutto 348.0646089

## CAST

GIANCARLO COMMARE	Antonio
EDUARDO VALDARNINI	Denis
GIANMARCO SAURINO	Luca
MICHELA GIRAUD	Cristina
LORENZO ADORNI	Thomas
CARLO CALDERONE	Lorenzo
VITTORIO MAGAZZÙ	Eugenio
ALBERTO PARADOSSI	Paolo
ELISABETTA DE VITO	Irma
MANUELA SPARTÀ	Maria Vittoria
SAMUELE PICCHI	Virginio

with

BARBARA CHICHIARELLI	Orsola
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## CREW

Directed by	Alessandro Guida Matteo Pilati
Story	Giuseppe Paternò Raddusa Matteo Pilati
Screenplay	Giuseppe Paternò Raddusa Matteo Pilati Alessandro Guida
Cinematography	Michel Franco
Editing	Marco Careri
Music	Umberto Gaudino Jean Michel Sneider
Sound	Daniele De Angelis
Costume Design	Roberta Blarasin
Scenography	Valentina Di Geronimo
Make-up	Camilla Spalvieri
Assistant Director	Giulio Valli
Production Director	Simone Piacini
Production Coordinator	Enrico Di Paola
Executive Producer	Alessandro Guida
MP FILM Executive Producers	Nicola Liguori Tommaso Ranchino
Producer	Matteo Pilati - Rufus Film
together with	MP Film
Running Time	100'
Distribution	Adler Entertainment
Press Office	REGGI&SPIZZICHINO Communication

## SYNOPSIS

Antonio (Giancarlo Commare) completely relies on his husband, emotionally, economically, and psychologically. When they break up, he finds himself in need of a home, a job, and, more importantly, a purpose. Luckily, his lifelong friend Cristina (Michela Giraud) is there to help in this hour of need, and Antonio soon moves in with free-spirited Denis (Eduardo Valdarnini), and gets a job in a bakery run by his landlord's charming friend Luca (Gianmarco Saurino). He starts a professional pastry course that helps him to rebuild his confidence and slowly starts realizing that being single is not that bad after all. Was he wrong in sacrificing his independence at the altar of love? The answer seems obvious enough until the opportunity for a new romance arises...

## **DIRECTOR'S NOTES**

### **MATTEO PILATI**

*Mascarpone* is a tribute to that kind of movie I've always been partial to: comedy-dramas about turmoil, change, and awe, coming to disrupt ordinary people's lives.

For many years I was directly involved in original productions by big broadcasters and I was therefore very familiar with the logic of entertainment, but this is the first time I have had the chance to create something truly mine. I was lucky enough to have a wonderful, extremely professional team I could count on, who put passion and commitment into this project, and a cast of motivated and stimulating actors who were as enthusiastic as they were accessible.

Thanks to all these people, Alessandro, Giuseppe and I could put extreme care into the preparation work, testing scenes, again and again, re-writing moments and lines in an effort to best adapt the script to the single performance.

The production work has been amazing: just 3 weeks to shoot 100 minutes. It really put our problem-solving skills to the test and, on more than one occasion, I doubted myself to be up to the task. While exerting my coolness during one of these crises, someone gave me a piece of precious advice, suggesting I should focus on my vision and the idea I had of this movie, rather than on my very manifest inexperience.

All things considered, I feel proud, because the final result is amazingly close to what I had in mind.

### **ALESSANDRO GUIDA**

*Mascarpone* was a real challenge, as we decided to rely solely on our own strength and to work independently. Our resources were scarce and we only had three weeks to shoot the film but, fortunately, we knew we could count on a young, close-knit, and highly motivated crew. These people have been working with me for years on shorts and music videos, and we were all very excited to have the opportunity to work on a feature movie. Cast members were sharply focused, too. They fully trusted the project and didn't fail to show their remarkable talent.

I believe dramatic conflict to be the strongest point of storytelling when it comes to movies. From the very beginning, when we were working on the script, we decided to portray those moments in a different way, to understate them, to even eliminate them, when we could. This way, the story would feel more original, and closer to the way our protagonist lives his life. Antonio tends to hide from problems, he doesn't like to address them.

I suggested some sort of invisible direction so that the viewers would never “feel” the camera to distract them from Antonio’s story. There are no details, no landscapes: the center of the scene is Antonio himself. The camera only moves in sync with an action, an emotion, a gaze of one of our characters. We only made one exception, and it’s a flashback. We purposely separated Antonio from the background by using him as the only focal point, or by having him standing against distorted perspectives. The editing is synced with his heartbeat. It is regular and precise in a quiet moment, and it gains speed when Antonio plans and imagines his future. We used long shots when he pauses on something he is experiencing; we used breaks when his heart rebels against his better judgment. Just like our direction, photography and music had to “camouflage” into the atmosphere. The goal was to accompany the scene, never to highlight it.

Mascarpone could be any of our friends’ stories: unique and impactful, not something to be sensationalized. Acting, too, needed to feel natural. Spontaneous, though not improvised: there’s a lot of work we did together with our cast to perfectly build each role and give it its own particular style. The slang, the dialect, the odd foreign word, the way they tried to hide their origins or to show off in front of others. And then the way they moved, walked, or kissed. Three-dimensional characters that would feel believable, recognizable and empathetic, to Antonio and the viewers alike.

## **PRODUCTION NOTES**

*Mascarpone* was born spontaneously, from a desire to tell a story. **Giuseppe Paternò Raddusa** and **Matteo Pilati** have always been passionate about movies, and wrote this script at the beginning of 2019; **Alessandro Guida** joined a little later, and involved **MP Film** to take charge of the executive production.

When, at the end of 2019, Pilati was suddenly made redundant by the company he was working for, he decided to invest his savings into producing this film. *Mascarpone* has been entirely funded by **Rufus Film**, and never asked for any kind of government support.

It was a debut film for both the directors, who gathered together a great team (among them, **Enrico Di Paola** for production, **Michel Franco** for cinematography, **Daniele De Angelis** for sound, **Marco Careri** for editing, **Umberto Gaudino** and **Jean Michel Sneider** for music, **Roberta Blarasin** for costume design, **Valentina Di Geronimo** for scenography, and **Camilla Spalvieri** for make-up) and cast talented young actors, such as **Giancarlo Commare** (soon in *Ancora più bello*), **Eduardo Valdarnini** (*Suburra: Blood on Rome*, *Something New*), **Gianmarco Saurino** (*DOC, Convent Mysteries*), **Michela Giraud** (Prime Video *LOL* and Comedy Central *CCN*), **Lorenzo Adorni** (soon in *An Astrological Guide for Broken Hearts*), **Carlo Calderone** (*Il Cacciatore - The Hunter*), **Vittorio Magazzù** (*Rosy Abate*), finally **Alberto**

**Paradossi** (*Hammamet*) and **Barbara Chichiarelli** (*Bad Tales, The Goddess of Fortune, Suburra: Blood on Rome*).

We shot the movie in Rome, over a period of three weeks at the very beginning of 2020, right before the pandemic. Pilati and Guida had to edit it remotely, in Spring.

The result is a film that represents a **great novelty** for the Italian market. We finally have a film that doesn't necessarily connect non-heterosexual / LGBT+ characters to a problematic setting.

*Mascarpone* seeks to be a delicate bildungsroman that follows the choices of Antonio (Giancarlo Commare) in starting a new life after the separation from his husband. **The universal theme of the search for self** develops in an everyday setting **with dominant LGBT+ tones**, without confusion or doubts, or secrets to hide. **The characters live their lives proudly** and in full acceptance.

## **DIRECTORS**

**Matteo Pilati** (Bologna, 1984) graduated in 2010 from the Experimental Center of Cinematography. Since then, he has worked on original productions for big multinational broadcasters. *Mascarpone* marks his first experience as a screenwriter, producer, and director.

**Alessandro Guida** (Roma, 1984) graduated in 2008 from the Experimental Center of Cinematography in Rome. He wrote and directed two seasons of the TV comedy series "Ritoccati", which aired on Sky in 2020 and 2021. He directed the teen series "Involontaria", aired on MTV in 2019. He directed the short "Pupone", which was selected and awarded by many film festivals, such as the Giffoni International Film Festival and the International Rome Film Fest. His short "I miei Supereroi" was screened at the 77th Venice Festival. He wrote "Il Terzo Tempo", in competition at the 70th Venice Festival, Orizzonti section. He wrote, directed, and produced many music videos for famous artists, such as Fedez, Salmo, Emma, Ultimo, Ligabue, The Giornalisti, Elisa, Carl Brave, Maneskin, and Fulminacci. He directed and produced many TV trailers and commercials for famous brands.