



SYNOPSIS

Valerio is a good actor, waiting for his big break. In the meantime he has to make do with a variety of one-off part-time jobs. His friend Kookie still lives at home with his grandmother, but he has got a profitable business plan figured out. Serena is a university student, but she'd like to raise a family with Valerio. Giovanna, Valerio's sister, works as a masseuse, but her dream is to become a chef, specialized in Chinese cooking.

Valerio, Kookie, Serena and Giovanna appear to clearly know who they are and what they want. Yet they are actually trapped inside their own mental schemes, constantly judging one another and being oblivious of their potential and their true needs. Suddenly each of them is presented with a potentially life-changing opportunity: Valerio is requested to audition for a famous director, Kookie starts a business collaboration with the Chinese mafia, Serena finds out she is pregnant, and Giovanna gets chosen to participate in a television cooking competition, in which she could win a trip to China. To achieve their goals each of them will have to confront their insecurities and test their resistance to change, learning useful new skills: Valerio how to let himself go, Kookie how to unravel his true essence, Serena how to ask for help, and Giovanna how to open up towards the world. Moreover, as soon as Mei Mei enters their lives, everything changes rapidly, since she is not enslaved by her traits but only by her pimp, and her pure and unpolluted core will act as a mirror to everyone's soul. Perhaps Valerio, Kookie, Serena and Giovanna will hence discover that granting freedom is a gift that can be delivered only by who is already truly free...

DIRECTOR'S NOTE

Spaghetti Story is a totally independent movie, in which I wanted to tell about my generation, the one that is too often forgotten.

Spaghetti Story is a low-budget film. Indeed, it would be more correct to say almost no-budget. That's because I preferred to avoid having to wait for years in an attempt to shoot with a real film budget, perhaps running the risk that this movie ever saw the light. Too often, in fact, waiting for a famous actor optioned to entice a producer or to receive fundings that don't come, the films are not produced, and the stories that should tell "our story", our generation, are not told. The result is that, usually, the realities other than those



who find life in various films from "main stream" they are not represented.

Spaghetti Story enters into the lives of young adults of today, and makes of them a honest, truthful, humorous and exciting portrait. It tells of guys who lead their lives by narrow horizons, yet they have not yet corrupt minds, and, although narrowed in trouble biggest of them, they choose to come to the aid of those who are even more in trouble. Spaghetti Story represents my generation not only in the story it tells, but also in the way in which it was made.

It 'a very simple movie, shot with the help of young professionals who believed in the project, and with the equipment that could get into the trunk of a car, with just one lens (a 50mm) in just 11 days, between difficulties and uncertainties that, in the end, were the plus value of the film, because they have stimulated our creativity and our searching for new solutions.

It follows that the exclusive use of the hand camera and many internal cuts (functional, but perfect for the way I meant to tell the story) turns out to be not simply a requirement imposed by the poverty of means, but rather a functional choice, I would say, necessary to tell about this particular story.

The title itself refers to an Italian way of doing things, "SPAGHETTI": a simple, cheap, we can tell poor, but not devoid of creativity, ingenuity, passion, emotion. One way to ensure that, in this period of crisis, the stories are not left in the drawers, and one way to prevent the creativity succumb to lack of resources.

I'd like that, watching this movie, other filmmakers, young and old, will feel encouraged to follow my own path, bypassing the false obstacles that block them, and looking at the lack of resources not as a limitation, but rather as an opportunity that can stimulate even more their creativity and can ensure their freedom of expression.

DIRECTOR'S BIO

Ciro de Caro was born in Rome in 1975. He has been a director for over 10 years, especially in advertising. He directed many national and international adverts, and some short films for which he won several awards. "Spaghetti story" is his first feature film.



Directed by **Ciro De Caro**
Screenplay **Ciro De Caro - Rossella D'Andrea**
Cinematography **Davide Manca**
Editing **Alessandro Cerquetti**
Original Score **Francesco D'Andrea**

Cast **Valerio Di Benedetto**
Cristian Di Sante
Sara Tosti
Rossella D'Andrea
Deng Xueying

Produced by **Pier Francesco Aiello**
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