



Domenico Procacci

Presents

# **THE LAST KISS**

## **(L'ULTIMO BACIO)**

A Film by Gabriele Muccino

### ***AWARDS***

Audience Award, World Cinema – SUNDANCE FILM FESTIVAL 2002  
5 David di Donatello Awards (Italian Oscars), including Best Director

**Running time: 115mins**

**Certificate: tbc**

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**'The Last Kiss' will open in London and Selected Cinemas  
Across the Country on 13 February**

## **THE LAST KISS (L'ULTIMO BACIO)**

### **THE CAST**

Carlo.....	Stefano Accorsi
Giulia.....	Giovanna Mezzogiorno
Anna.....	Stefania Sandrelli
Alberto.....	Marco Cocci
Marco.....	Pierfrancesco Favino
Livia.....	Sabrina Impacciatore
Arianna.....	Regina Orioli
Adriano.....	Giorgio Pasotti
Veronica.....	Daniela Piazza
Paolo.....	Claudio Santamaria
Francesca.....	Martina Stella
Emilio.....	Luigi Diberti
Michele.....	Piero Natoli

### **THE FILMMAKERS**

Directed and Written by	Gabriele Muccino
Produced by	Domenico Procacci
Cinematography by	Marcello Montarsi
Edited by	Claudio Di Mauro
Music by	Paolo Buonvino
Production Design by	Eugenia F. di Napoli
Costumes by	Nicoletta Ercole
Sound (Dolby Digital) by	Gaetano Carito
Assistant Director/Casting	Francesco Vedovati

**THE LAST KISS**

**ABOUT THE STORY**

Afraid that growing up means growing old and settling down means just plain settling, Carlo (Stefano Accorsi), a young, handsome, and predictably predatory male, is on a modern-day quest. Desperate to keep passion and novelty in his life at any cost, he has mixed feelings about having a baby with his beautiful and newly pregnant live-in lover, Giulia (Giovanna Mezzogiorno). They sidestep issues of “commitment” by refusing to get married. After all, marriage signals the end of youth, freedom, happiness, and everything good in life. Carlo’s best friend, Adriano (Giorgio Pasotti), is a perfect example. He complains constantly about his marriage to Livia (Sabrina Impacciatore), certain that the birth of their baby -- and all the responsibilities that go with it -- has ruined everything. Even Giulia’s mother Anna (Stefania Sandrelli), a wife and mother for the past twenty-nine years, suddenly stunned by the idea of impending grandmotherhood, wants to escape from her stale relationship with her seemingly indifferent husband. Carlo welcomes temptation in the form of Francesca (Martina Stella), a charming and seductive eighteen-year-old who approaches him at his best friend’s wedding and re-acquaints him with a long-forgotten emotion -lust. Similarly, Anna experiences her own awakening, running away from her husband and marriage to search for the elusive romance that will make her feel young one last time.

While Carlo and Anna play out their quixotic fantasies, with Carlo pursuing his nubile teenager and Anna hoping for a reconciliation with a long-lost love, henpecked Adriano joins his friends Paolo (Claudio Santamaria) and Alberto (Marco Cocci) as they plot their far-fetched escape from the unpleasant realities

of their lives. Alberto feels trapped by a never-ending succession of one-night-stands with irrelevant women, his defense against commitment, while Paolo is unhappy because his father is dying and the one woman he loves has rejected him. Their immature, but highly effective, solution is to run away, buying a dilapidated camper that will take them far away from their problems.

Carlo's bumbling attempts at a surreptitious affair are quickly detected by Giulia, who makes it clear that she would rather live without him than tolerate his infidelity. His first response is to take advantage of his freedom by spending the night with Francesca, seizing the opportunity to enjoy one last chance at freedom before parenthood (and the marriage that will inevitably follow) forever seals his fate as a "grown-up." Ironically, Carlo realizes that he prefers the comfortable reality of his relationship with Giulia to the wild passion he experiences with Francesca. In a roundabout way, Anna reaches the same conclusion. A little older, a little wiser, and better equipped to live and love in the moment, Carlo finally accepts the happy ending life has dealt him.

## **THE LAST KISS**

### **ABOUT THE PRODUCTION**

The second highest grossing film of the year in Italy and the winner of five David di Donatellos (Italian Oscar), THE LAST KISS is a smart, funny, and thoroughly winning film about men, women, and their choices in life and in love. Directed by Gabriel Muccino and planted firmly in the venerable tradition of classic Italian sex comedies about temptation and infidelity, THE LAST KISS stars Stefano Accorsi, Giovanna Mezzogiorno, and veteran screen star Stefania Sandrelli, who made her debut in DIVORCE ITALIAN STYLE, one of the films that inspired Muccino to take a fresh and contemporary look at the ongoing battle of the sexes.

Gabriel Muccino has always had a deep and passionate love for Italian cinema. "The glorious Italian cinema that dates from the fifties to the mid-seventies was the greatest motivation for me to tell my own stories one day," he explains. His choice of subject underscores this feeling. In THE LAST KISS, Muccino trains his skilled eye on modern-day relationships, finding humor, humanity, and sometimes heartbreak in man's frantic quest for the elusive state of "happily-ever-after." He believes that this restlessness -- the inability to settle down and live harmoniously -- is one of the most pressing issues of our time.

"Matrimony is an institution in crisis," says the recently-wed director. "These days fewer and fewer people are getting married and more and more couples are separating. Many thirty-year-olds are delaying their entrance into adulthood because they are not sure if the old formulas can still work for them. This 'Peter Pan' syndrome is widespread," Muccino observes. THE LAST KISS is about that

fear of growing up -- fear of growing up when you are thirty and fear of growing old when you are fifty.

The characters, headed by thirty-year-old bachelor CARLO (Stefano Accorsi) go to enormous lengths to avoid commitment because they are terrified that settling down is just plain settling. Marriage is viewed with so much worry and cynicism. The worry, Muccino points out, arises from this fear of boredom and routine. But the cynicism comes from the fact that marriage is often just the last in a series of relationships that have ended badly. "There is a sort of disenchantment and resignation," Muccino explains, as men and women ask "Will this really be it?"

Muccino cleverly plants these timely and provocative issues at the center of a sexy and romantic contemporary comedy. He understands his characters and renders them with great affection, knowing that they must be appealing to be credible. "I wanted to be fascinated by each character and I wanted the audience to feel the same way. All of them, even with their weaknesses and pettiness, had to be interesting and appear to have made the right choices -- from their own point of view. I tried not to judge them and I wanted to give the audience the chance to reflect on what they would have done in their places," Muccino explains. Carlo, GIULIA (Giovanna Mezzogiorno) and ANNA, played by Stefania Sandrelli, who received a European Film Award nomination for the role, always seem very human at the same time that their behavior is broad and comedic. Even FRANCESCA, the beautiful 18-year-old "other woman" who represents Carlo's last chance at freedom before marriage, is played sympathetically by newcomer Martina Stella.

Muccino imagined Stefania Sandrelli, who, like Martina Stella, appeared as a teen seductress in her screen debut, as Anna the moment he started writing THE LAST KISS. The star of dozens of important Italian films, including THE CONFORMIST, 1900, and WE ALL LOVED EACH OTHER SO MUCH, the ever-beautiful Sandrelli has worked with such eminent European directors as Bernardo Bertolucci, Claude Chabrol, Ettore Scola, Luigi Comencini, and Pietro Germi. "I found that she was perfect in the role of a woman unable to accept her age, her faded beauty, her restlessness as a woman who is no longer attractive, yet still wants to be attractive," Muccino says. "I have a very strong bond with the elegant and refined cinema that Stefania Sandrelli represents, and I believe it can be seen in my work."

Gabriel Muccino is at the forefront of a new generation of Italian filmmakers because, while he pays homage to classic Italian films with THE LAST KISS, he is also simultaneously reinventing them. Celebrating the universality of the human condition, especially regarding relationships between men and women, Muccino updates the age-old Italian stereotypes of the priapic male, the "bed-and-kitchen" female, and the shotgun wedding. The women in THE LAST KISS are strong and challenging and consider themselves equals to their men. In addition, all of the characters are utterly modern and could live, work, and love, anywhere. Muccino underscores his film's universality by not including any familiar Italian landmarks among its settings though the film is, in fact, set in Rome. Even the shooting style of the movie is modern -- fast, aggressive, and punctuated by a rock and roll beat. Eschewing the 'legato' pacing normally associated with European film, THE LAST KISS is instead 'molto rapido,'

conveying the energy, breathlessness, and even the recklessness of people who are trying to outrun the passage of time.

Provocative, entertaining, playful, seductive, and surprisingly wise, *THE LAST KISS* offers a bittersweet combination of comedy and drama. Muccino suggests that, even as men and women search for new answers and new rules for their “modern” relationships, they must not let their curiosity and restlessness prevent them from recognizing true happiness, the kind of mature happiness that is built on compromise. “It takes wisdom and equilibrium to make a relationship last throughout time,” he advises. “The most important rule is to be loyal and honest and always know how to listen to each other.”

## **THE LAST KISS**

### **ABOUT THE CAST**

#### **STEFANO ACCORSI (Carlo)**

Stefano Accorsi made his feature film debut in 1990 in Pupi Avati's FRATELLI E SORELLE, starring Franco Nero and Anna Bonaiuto. In addition to working in theater and television, Accorsi's early film credits include JACK FRUSCIANTE E USCITO DAL GRUPPO, LA MIA GENERAZIONE, and I PICCOLI MAESTRI. In 1998, he starred in Luciano Ligabue's RADIOFRECCIA, winning three prizes as Best Actor, including the David Di Donatello, the Premio Amidei, and the Ciak d'Oro. Accorsi can also be seen in Enzo Monteleone's ORMAI E FATTA, Maria de Medeiros' CAPITANI D'APRILE, Nanni Moretti's THE SON'S ROOM, HIS SECRET LIFE, TABLOID directed by David Blair and starring John Hurt and Mary Elizabeth Mastrantonio and LE FATE IGNORANTI directed by Ferzan Ozpetek.

#### **GIOVANNA MEZZOGIORNO (Giulia)**

The daughter of late actor Vittorio Mezzogiorno and actress Cecilia Sacchi, Giovanna Mezzogiorno worked for two years in Peter Brook's Workshop, making her stage debut in his 1995 production of QUI EST LA?, for which she won the Premio Coppola-Prati Award. Mezzogiorno made her feature film debut in IL VIAGGIO DELLA SPOSA, winning the Premio Flaiano as best female actress of the 1997-1998 season. Her credits include DEL PERDUTO AMORE (awarded the Nastro d'Argento, the Ciak d'Oro, and the Premio Pasinetti as Best Leading Actress), UN UOMO PERBENE, ASINI, LES MISERABLES, starring Gerard Depardieu and John Malkovich, NOBEL, TUTTA LA CONOSCENZA DEL MONDO, and MALEFEMMENE with Angela Molina.

### **STEFANIA SANDRELLI (Anna)**

With an acting career that spans over forty years, Stefania Sandrelli has a diverse and impressive list of feature film credits. She catapulted to fame with her performance in the Academy Award-winning *DIVORCE, ITALIAN STYLE*. Other credits include, *L'AINE DES FERCHEAUX* by Jean Pierre Melville, *SEDUCED AND ABANDONED* and *ALFREDO, ALFREDO* (starring Dustin Hoffman) by Pietro Germi, *PARTNER, THE CONFORMIST, 1900* and *STEALING BEAUTY* by Bernardo Bertolucci, *L'AMANTI DI GRAMIGNA* by Carlo Lizzani, *BRANCALEONE ALLE CROCIATE* by Mario Monicelli, *DELITTO D'AMORE* and *TRAFFIC JAM* by Luigi Comencini, *WE ALL LOVED EACH OTHER SO MUCH, THE TERRACE, THE FAMILY,* and *LA CENA* by Ettore Scola, *INITIATION A LA MORTE* by Claude Chabrol, *POLICE PYTHON 357* by Alain Corneau, *LE MAITRE NAGEUR* by Nadine Trintignant, *GLI OCCHIALI D'ORO* by Guiliano Montaldo, *NOYADE INTERDITE* by Pierre Granier-Deferre, *THE LITTLE DEVIL* by Roberto Benigni, *THE SLEAZY UNCLE* by Franco Brusati, *L'AFRICANA* by Margarethe Von Trotta, *JAMON, JAMON* and *VOLAVERUNT*, by Bigas Luna, *OF LOVE AND SHADOWS* by Betty Kaplan, and *NINFA PLEBEA* by Lina Wertmuller.

### **MARTINA STELLA (Francesca)**

Martina Stella makes her feature film debut in *THE LAST KISS*. She began working in commercials at the age of ten, and started modeling at the age of 14.

# **THE LAST KISS**

## **ABOUT THE DIRECTOR**

### **GABRIELE MUCCINO**

Gabriele Muccino's first film, THAT'S IT (ECCO FATTO) was nominated for several awards, including the Nastro D'Argento for Best Debuting Italian Director, the David Di Donatello for Best Debuting Italian Director, and the Globo d'Oro for Best Debuting Director. His second film, BUT FOREVER IN MY MIND (COME TE NESSUNO MAI), which played the Venice Film Festival, the Toronto Film Festival, and the London Film Festival, received great acclaim and won several awards, including the Targa d'Argento and the Grolle d'Oro, the Best Screenplay Award at the Bruxelles Film Festival, the Best Film Award at the Bellinzona Festival and the Sulmona Festival, the Olivier d'Argent at the Bastia festival, and the Audience Award at the Villerupt Festival. THE LAST KISS (L'ULTIMO BACIO), was co-winner of the Audience Award for World Cinema at Sundance Film Festival 2002 and previously garnered five David di Donatello Awards, including Best Director, a Silver Ribbon from the Italian Film Critics Association, and was the second highest-grossing film of the year when released in Italy.

Gabriele Muccino's new film RICORDATI DI ME (Remember Me) stars Monica Bellucci and he is currently developing a script with Miramax for the English-language remake of Ettore Scola's WE ALL LOVED EACH OTHER SO MUCH (1974).