

cinéart

PERSMAP

**TREE
PIAN
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TRE PIANI

EEN FILM VAN NANNI MORETTI



FESTIVAL DE CANNES
2021 OFFICIAL SELECTION



Drama - 2021 - IT - 117 minuten

Bioscooprelease: 28 oktober 2021

Meer over de film: [Cineart.nl/films/tre-piani](https://www.cineart.nl/films/tre-piani)

Persmaterialen: [Cineart.nl/pers/tre-piani](https://www.cineart.nl/pers/tre-piani)

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SYNOPSIS

Met TRE PIANI geeft regisseur, schrijver en acteur Nanni Moretti (MIA MADRE, HABEMUS PAPAM) een intiem kijkje in de levens van mensen die het voor elkaar lijken te hebben, maar emotioneel vastzitten. De Italiaanse topcast met Riccardo Scamarcio (MINE VAGANTI), Alba Rohrwacher (IO SONO L'AMORE) en Margherita Buy (MIA MADRE) houdt de kijker een spiegel voor.

Drie gezinnen wonen op drie verdiepingen van hetzelfde appartementencomplex in hartje Rome wanneer een reeks gebeurtenissen ze voor altijd met elkaar verbindt. De relaties tussen ouders, vrienden en burens worden op scherp gezet wanneer de families worden geconfronteerd met de geheimen die hen binden en uit elkaar drijven.

De Italiaanse regisseur baseerde zijn film op het boek 'Three Floors Up' van Eshkol Nevo. Het is de eerste keer dat Moretti het werk van een ander als uitgangspunt neemt. TRE PIANI werd geselecteerd voor de hoofdcompetitie van het Cannes Filmfestival 2021.



NANNI MORETTI

REGISSEUR

Filmography

2021 TRE PIANI
2018 SANTIAGO, ITALIA
2017 ISCHI ALLEGRI E CLAVICOLE SORRIDENTI
2017 PIAZZA MAZZINI
2015 MIA MADRE
2011 HABEMUS PAPAM
2008 FILMQUIZ
2007 DIARIO DI UNO SPETTATORE
2007 L'ULTIMO CAMPIONATO
2006 IL CAIMANO
2003 THE LAST CUSTOMER
2002 IL GRIDO D'ANGOSCIA DELL'UCCELLO PREDATORE
2001 LA STANZA DEL FIGLIO
1998 APRILE
1995 OPENING DAY OF CLOSE UP
1994 L'UNICO PAESE AL MONDO
1993 CARO DIARIO
1990 LA COSA
1989 PALOMBELLA ROSSA
1985 LA MESSA È FINITA
1984 BIANCA
1981 SOGNI D'ORO
1978 ECCE BOMBO
1976 IO SONO UN AUTARCHICO
1974 COME PARLI FRATE?
1973 PATÉ DE BOURGEOIS
1973 LA SCONFITTA



NANNI MORETTI

DIRECTOR'S STATEMENT

The film TRE PIANI is based on Eshkol Nevo's novel *Three Floors Up*. Both tell the stories of three families who live in the same building, stories that address universal themes like guilt, the consequences of our choices, justice and the responsibility of being a parent. The characters are fragile and scared, driven by fears and obsessions, and they often end up taking extreme actions. Yet their emotional and sentimental motivations are always clear to us. While in the novel end at the height of their respective crises, in the film we considered it important to pursue the narratives to their conclusions, to explore the repercussions the characters' actions have on their own lives and those of their loved ones.

Each story develops as a film in its own right, before intertwining with one another. In the continuous shift from one character to another, suspending the narrative or adding scene transitions was never an option – every scene is fundamental. The depth of the themes addressed in the novel drove me to think the film should be reduced to the essential and dry in tone, not allowing for distractions or digressions.

At a time when there's so much debate about the environmental legacy we'll leave behind for our children, little is said about what we'll leave them in terms of ethical and moral heritage. Every gesture we make, even in the privacy of our own homes, has consequences that will affect future generations. Each of us must be aware of this fact and take responsibility for it: It's our actions that we bequeath to our children. This story describes how we tend to lead isolated lives, alienating ourselves from a community we're either no longer aware of, or that we consider disposable. Yet the stories show how much we're involved in a collective effort to feel ourselves as part of a community. The movie is an invitation to open up to the outside world that fills the streets beyond our domestic walls. Now it's up to us not to lock ourselves into one of these three floors.



ESHKOL NEVO

COMMENTS OF THE AUTHOR OF THE BOOK “THREE FLOORS UP”

NO ONE WILL REMAIN INDIFFERENT

The novel *Three Floors Up* wasn't written in light of the COVID-19 pandemic.

And Nanni Moretti's stunning movie version – TRE PIANI – was filmed, edited and ready for distribution before expressions like “lockdown”, “social distancing” and “isolation” became everyday expressions. Yet when I first saw the film, I immediately thought its screening at the 2021 Cannes Film Festival had come at a truly appropriate time.

For a year and a half we were forced to keep our distance, forcibly separated from parents and friends for what seemed like an infinity. *Three Floors* jolts us into realizing just how blessed and how challenging close relationships are, whether for a couple, parents and children, or for neighbors. The terrible opening scene – in which a driver loses control of a car, crashes into a house and gets trapped within its walls – is the prelude to the plot and lives of the characters that repeatedly collide with one another. Sometimes it's an accident, at other times it brings redemption – but no one ever emerges unscathed.

Almost four years ago, an e-mail from one of my favorite film directors, Nanni Moretti, landed in my inbox. The message said he had read my novel and was wondering if I'd be willing to let him adapt it for a screenplay. I thought it was a joke, a fake Nanni Moretti. So I cautiously asked if he'd share his artistic vision with me.

In response, I received a detailed two-page document that explained the movie would be shot in Rome and, Moretti said, we'd have to weave the different sections of the book together more closely. The context would shift from Israel to Europe, but the director gave me his word that the adaptation wouldn't betray the essence of the novel.

The essence of my novel is dark, I thought to myself. A box-office film would distract the moviegoer from any pressing questions raised – about the dynamic in a couple or about relationships with children. But if there's anyone who could rise to the challenge, it'd certainly be the director of *Dear Diary*, *The Son's Room*, and *Mia Madre*.

I wrote to the real Nanni Moretti and gave him my blessing on the condition that I not be involved. I didn't want to read the script or approve the cast. I didn't want to be in the editing room. With previous adaptations of my books, my experience had been that the less involved I was in the process, the better.

In the end, all I asked of him was to be shown the final film.

I've seen it twice. Upon my first viewing, I was busy – perhaps too busy – looking for traces of my book in the film. Of course, I mostly noticed the changes that were made, regretting everything lost in the adaptation.

When I saw it a second time, I was freer to feel emotions. I allowed the film to penetrate and move me. I cried and laughed. I remembered the anxiety that had gripped me while writing the novel. I remembered the secret reasons that had led me to write it. When the credits rolled, I thought to myself: The director, screenwriters and actors weren't afraid. They looked deep into the darkest corners of the soul and cast the light of the magic cinema lantern over them. Might it sometimes be better for a child to end its relationship with its parents? How would a woman react if her husband forced her to choose between him and their child? Where's the fine line between a parent's healthy concern and their morbid obsession? What do our neighbors hide behind their closed doors? And what would we do if a black crow showed up in our home and refused to leave?

The film doesn't offer textbook answers to these questions. In fact, an honest work of art never delivers answers – it only raises more questions.

Ten years ago in my small studio in Israel, I wrote a book called *Three Floors Up*, which contained three distinct confessions made by three lonely sinners who all lived in the same building, but were unaware that they were all suffering.

The TRE PIANI film undoes this loneliness, interweaving the lives of the characters. It allows them to hurt and to heal each other, to bear grudges and to forgive. And it reminds us that our well-being is always, always tied to the well-being of others. And in light of this painful time we're living in, that's an important thing to remember.



CAST

Dora MARGHERITA BUY
Lucio RICCARDO SCAMARCIO
Monica ALBA ROHRWACHER
Giorgio ADRIANO GIANNINI
Sarah ELENA LIETTI
Andrea ALESSANDRO SPERDUTI
Charlotte DENISE TANTUCCI
Vittorio NANNI MORETTI
Giovanna ANNA BONAIUTO
Renato PAOLO GRAZIOSI
Roberto STEFANO DIONISI
Luigi TOMMASO RAGNO

CREW

Director NANNI MORETTI
Screenplay NANNI MORETTI,
FEDERICA PONTREMOLI, VALIA SANTELLI
Based on the novel *Three Floors Up* BY ESHKOL NEVO
Cinematography MICHELE D'ATTANASIO
Production Design PAOLA BIZZARRI
Costume Design VALENTINA TAVIANI
Music FRANCO PIERSANTI
Live Sound ALESSANDRO ZANON
Editing CLELIO BENEVENTO
Producers NANNI MORETTI, DOMENICO PROCACCI

