



NICOLA GIULIANO and FRANCESCA CIMA

present

QUESTA STORIA QUA

an

indigo film

production

in collaboration with

Laura MARS

Italian Press Office

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“Rock gives you the impression that everyone can make it”

FILMMAKERS

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film editor	SIBYLLE RIGHETTI
director of photography	ILARIA FRAIOLI (a.m.c.)
direct sound recordist	VALERIO AZZALI
sound editors	MAX GOBIET
	STEFANO GROSSO
	MARZIA CORDO'
	DANIELA BASSANI
Lyrics and Music	VASCO ROSSI
Additional original Music	GIOVANNI PARIS
production coordinator	MARIA TERESA TRINGALI
music consultant	LULA SARCHIONI
associate producer	FLORIANO FINI
production manager	LARA LUCCHETTA
executive producer	CARLOTTA CALORI
produced by	NICOLA GIULIANO
	FRANCESCA CIMA
production	INDIGO FILM
in collaboration with	LAURA MARS
in association with	SEBETO DEVELOPMENT s.r.l.
	ROSSO POMODORO
in collaboration with	CINETECA DI BOLOGNA
With contribution from	FONDAZIONE CASSA DI
	RISPARMIO DI MODENA,
	FONDAZIONE DEL MONTE DI
	BOLOGNA E RAVENNA
under the patronage of	REGIONE EMILIA-ROMAGNA

This film is recognized as being of cultural interest by the Ministry for Cultural Heritage and Activities - Cinema Directorate

nationality	ITALIAN
year of production	2011
running time	75'
format	35mm / DCP

SYNOPSIS

"We're the ones with the illusions, the great passions, we're the ones you're looking at now..."

This is the story of Vasco Rossi's extraordinary career as a musician and performer, told in his own words and with a wealth of unpublished material.

Twenty-five million discs sold in a 30-year career and still on the crest of the wave: Vasco Rossi's story is unique. In the full-length documentary *Questa storia qua*, directed by Alessandro Paris and Sibylle Righetti, Vasco talks about himself, offering us an intimate portrait for the very first time.

Super 8 movies, family photos, amateur VHS videos and old radio recordings help to create a new and authentic picture of the rocker from Emilia. Vasco accompanies us on each stage of the journey that from Zocca, in the province of Modena, led to stardom, and as he talks about his personal life, without ever taking himself too seriously, his words conjure an entire epoch, a whole generation.

His friends, the attachments of a lifetime and the musicians who have always accompanied him, show us that special place composed of memories, nostalgia, rebellion, freedom and talent, where all his songs are born.

INTERVIEW WITH THE DIRECTORS

Alessandro Paris and Sibylle Righetti

How did you get the idea for the film?

Sibylle Righetti:

It came to me about three years ago. My father is from Zocca, and I've always been familiar with Vasco's places and attachments, because they're mine as well. I wanted to recount that world, that community. There were three things I had in mind: Vasco's voice, the town and his ties.

I first discussed the project with Vasco on Skype. I was in London and I had already been thinking about the idea for this documentary for a while. I knew it would be very difficult for him to talk about his roots but I persevered. And it is precisely my knowing Zocca and Vasco's friends, my sharing some of his attachments and my being part of that community which made this film possible, enabling us to get past all the filters and barriers that inevitably surround a rock star of his calibre. Vasco and I not only come from the same place, we also look on that the small town as an element of great value and strength. It was not a question of paying tribute to Vasco and his myth, but of portraying him in a way that is as honest and sincere as his songs.

Alessandro Paris:

When Sibylle explained to me the basic idea for the film I immediately thought it had great possibilities. We both agreed right away that we wanted to portray the rock star through his private life, almost as if we were opening the family album.

I was immediately taken with the idea of making the story revolve around Zocca and the possibility of allowing the audience to "see" Vasco's music. I've lived in Rome for years but I was born in Abruzzo, I'm very familiar with provincial life, because I lived in the provinces as a boy. Provincial life, especially that of the Seventies which we've focused on in the film, fascinates me because it evokes so many things.

My gaze, although more objective and detached from the material we had decided to explore, meshed with Sibylle's, which was inevitably more passionate and emotionally involved. I came to know those places, I lost myself in them and I discovered their vitality. At the same time, I immersed myself completely in Vasco's music...

Did Vasco agree to the project right away?

Sibylle Righetti:

Yes, and to our great joy, without hesitating.

The symbol of Zocca is a phoenix rising from the ashes, therefore it is no accident that the town's motto is *POST FATA RESURGO*. In some respects, this was the starting point of our project, Vasco was astonished, and very happy, that we had reprised a concept that truly expressed the indomitable spirit of the area with which he identifies.

Vasco is very proud of his origins. I think he also identifies with that small provincial town populated by individuals who are somewhat anarchic but generous, sometimes hard but full of joie de vivre. In his songs he has, in fact, expressed some of the characteristics of the locals: their desire for freedom and their ability to always say what they think, in short, their being genuine. Zocca has always been a rather magical place, a place where you can dream.

Vasco is a real giver and he took the project to heart as if it had been his own. If he had not believed in this film, it obviously would not have been possible to make it.

The nostalgia and the attachment to places that emerge very clearly in the film contrast surprisingly with the spirit of rebellion attributed to Vasco, at least in the collective consciousness...

Alessandro Paris:

Our aim was to recount Vasco Rossi the man, and not only the rock star. Just like a novelist, Vasco laid himself bare in our documentary, and we delved into his human relationships, his affections, his nostalgia and melancholy, aroused by the past.

Sibylle Righetti:

What makes Vasco's songs and his way of experiencing music different, is their authenticity. There are no compromises: what Vasco recounts in his songs is what he has lived, experienced, felt. In this sense, nostalgia and rebellion are the same thing: it is nostalgia for freedom that makes us rebels, it is nostalgia for the past that makes us see the future, imagine it, dream it and make it a reality. Nostalgia and rebellion are inseparable.

The other people who appear in the film are all old friends of Vasco's. Many of them are complete unknowns...

Sibylle Righetti:

They may be unknowns but they're Vasco's lifelong friends, the ones who have known him since childhood. The ones he plays cards - *tresette* - with at the bar, the ones with whom he embarked on the radio venture as a youth. Getting them involved was the most difficult thing, seeing as they're far away from the world of "Vasco Rossi, rock star". In a certain sense, paradoxically, we wanted them to be the protagonists of the film rather than Vasco. They were the ones who told us the meaning of that community, of that place.

Was Vasco involved in writing the film?

Sibylle Righetti:

As soon as the first draft was ready, we took it to Zocca, and obviously discussed it with him. The first version was essentially the story of a town, because this had always been the basic idea. He immediately liked the part connected with his family and the concept of the phoenix rising from the ashes as the link between himself and the town: rising from your own ashes, always being reborn. We talked to him for days, he gave us a lot of his time. The script came out of that, from his stories, from his memories.

Have you included things from Vasco's personal archive?

Sibylle Righetti:

His mother, who was slightly suspicious at first, was extremely helpful in the end. She very generously and trustingly showed us the family albums and set aside some of her memories for us.

Alessandro Paris:

We gathered so much material that we were able to tell the story of a town and of our protagonists over a period of almost forty years. From the first 8mm and Super 8 films of the Sixties to the digital ones of the Eighties and even cell-phone videos filmed by Vasco himself.

While we were going through all that material we naturally asked ourselves how we were going to combine supports that were so diverse. We tried to create a visual balance between past and present as well, between the Zocca of the 8mm films and that of the town today that we recounted. The images that re-emerged from that past inevitably led us to the changes which have taken place over the decades, making the provinces that Vasco tells us about and which remain in his heart essentially a place of memory.

Where did you get the idea of not showing Vasco during the interview?

Alessandro Paris:

The film's structure, which is rather new on the Italian genre documentary scene, derives precisely from the protagonist and the kind of story we wanted to tell about him. Basically, the voice off enabled us to adopt the film language we had in mind, a language that had to be evocative. Moreover, in this way the interview was more spontaneous and intimate, a greater trust was established and Vasco was able to express himself with complete freedom.

Sibylle Righetti:

Unlike many others, Vasco does not like to flaunt himself. And, above all, his voice is instantly recognizable. Going back in my memory, the first recollection I have of him is his voice. In fact, Vasco's first great passion was the radio. So, for us, the voice was the most powerful element.

How did you choose the songs by Vasco for the film?

Alessandro Paris:

One of the most important aspects of making this documentary was unquestionably the selection of the songs we were going to use.

Naturally our rocker friend's vast discography was a universe that offered endless ideas, in which we sought to identify the songs that best represented key moments in Vasco Rossi's life and, at the same time, recounted the evolution of his style and of his inner world. We found it essential that the music was not reduced to a mere sound commentary on the images, but established a dialectical relationship with our story.

What we tried to do was render visible that magic moment in which the melody finds the words, in which the experience of life and spirituality become song.

Because one of the things that emerges clearly from Vasco's discography is how, after all these years, he remains true to himself. Free, frank, and thirsty for life, he looks back,

smiles and plunges into the music again, always looking for a new direction to follow, a meaning.

From the country ballads to the driving hard rock and even the more melodic pieces in a more intimate and poetic vein, Vasco holds nothing back, he always puts himself on the line and considers life the heart of everything, because, as his mother Novella says, even as a boy he “*wrote songs about things he saw*”.

Vasco has given you an unpublished song for the film. How did you manage this remarkable achievement?

Alessandro Paris:

We see the new song as a kind of elliptical ending. If Zocca is the place that Vasco leaves but to which he always returns, the stunning new composition he has given us is the symbol of this returning, this meeting up again, this recognizing each other.

I soliti brings the journey, the human and musical trajectory that we wanted to recount, to a close, depicting, in a kind of second generational manifesto after *Siamo solo noi*, a group of friends and an entire generation...

THE DIRECTORS

Alessandro Paris

Alessandro Paris was born in Avezzano but grew up and lives in Rome. He began working as an assistant director and script supervisor while still very young, also making various documentaries and shorts, which he produced himself, including *Effimero* with which he participated in the 2006 David di Donatello awards. *Questa storia qua* is the first full-length film he has signed.

Sibylle Righetti

Sibylle Righetti was born in Pordenone. She has a degree in Philosophy of Language from the Ca' Foscari University of Venice. From 2002 to 2006 she worked with Swan Film Europe as a scenario writer and assistant director, first in the field of advertising and later on features and documentaries. *Questa storia qua* is the first full-length film she has directed.

VASCO ROSSI

Vasco Rossi was born in Zocca (Modena) in 1952.

At the age of fourteen he formed his first group, the Killers, which later became the Little Boys. In 1975 he founded, with a group of friends, one of the first private radios, Punto Radio, and worked as a radio DJ for four years. In the meantime, he began to compose and perform his own songs. In 1978 he released his first album *Ma cosa vuoi che sia una canzone*, followed in 1979 by *Non siamo mica gli americani* with which he started to make a name for himself, thanks also to the track *Albachiara*, which in a few years became a hymn for his public. His third album entitled *Colpa d'Alfredo* came out in 1980; it created a watershed in Italian pop music, taking it in an entirely new direction. The next year *Siamo solo noi* was released, the song with which a whole generation identified. Success brought him his first real tour, on which he performed live, backed by the Steve Rogers Band. In 1982 Vasco Rossi took part in the San Remo Song Festival with *Vado al massimo*, he came last, but the album of the same name was a big hit.

Vasco Rossi was no longer a niche performer and had achieved wide popularity. The following year he returned to the San Remo stage with *Vita spericolata*, came second to last, but won the Festivalbar contest. This song was included in the hit album *Bollicine*. In 1985 *Cosa succede in città* was released, followed in 1987 by *C'è chi dice no*, his seventh album of original songs.

Liberi liberi of 1989 marked his break with the Steve Rogers Band; this album was followed by an enormously successful tour documented live in *Fronte del palco*.

In 1991 he embarked on a tour with dates in Europe and the United States. In 1993 Vasco returned with *Gli spari sopra*: this was his tenth album and earned him ten platinum discs. The *Gli spari sopra* tour broke all previous attendance records. In 1995 over 100,000 fans flocked to the concert "Rock sotto l'assedio" against the war and in support of the peoples of the former Yugoslavia, held at San Siro, in Milan.

In 1996 the album *Nessun pericolo per te* was released and in September of that year Roman Polanski directed the video *Gli angeli* which was presented at the Venice Film Festival.

In 1998 he won the Tenco Prize with *Canzoni per me*. In 2001 *Stupido Hotel* was released, which was the best-selling album of the year. 2004 was the year of *Buoni o cattivi*, 12 new songs recorded between Bologna and Los Angeles, which was characterized by rock and experimentation once again. The last track on the album, *Un senso*, became the theme song of the movie *Non ti muovere* by Sergio Castellitto.

In 2005 Vasco returned to the San Remo Festival as a guest of honour, brought back the microphone he had taken 22 years previously and sang *Vita spericolata* and *Un senso*. In 2008 his fifteenth album of original compositions, entitled *Il mondo che vorrei*, came out, stayed in the charts for over 18 months and netted 20 platinum discs. This year, the indefatigable Vasco returned with *Vivere o niente*, which broke all sales records yet again, staying at no. 1 in the charts for months.

www.vascorossi.net