



**FESTA
DEL CINEMA
DI ROMA**
15/25 OTTOBRE 2020

Festa del Cinema di Roma – Pre-opening

SONNE FILM & K+

in collaboration with

SKY ARTE

present

DISCO RUIN

40 YEARS OF ITALIAN CLUB CULTURE

A documentary film by

LISA BOSI e FRANCESCA ZERBETTO

with

ONDINA QUADRI

and featuring

**ALBERTINO, CLAUDIO COCCOLUTO, UGO LA PIETRA, CORRADO RIZZA
PIETRO DEROSI, BRUNO CASINI, PIERFRANCESCO PACODA, ANDREA OLIVA
DANIELE BALDELLI, LELE SACCHI, GIANCARLO TIROTTI, GIANNI ANDREATTA
PAOLO MARTINI, CARLO ANTONELLI, NICOLA GUIDUCCI, NICONOTE
SABRINA BERTACCINI, SIMONE MERLINI, MAURIZIO MONTI, LORENZO LSP
CLAUDIO ANTONIOLI, MASSIMO GIORGETTI, DEMO CIAVATTI
ANDREA CARNOLI, RALF, ALEX NERI, LEO MAS
FRANCESCO FARFA, FERRUCCIO BELMONTE**

produced by

GIANGIACOMO DE STEFANO

In association with

NICOLA FEDRIGONI & VALENTINA ZANELLA

a production

SONNE FILM & K+

With the support of

EMILIA ROMAGNA FILM COMMISSION

VENETO FILM COMMISSION

FILM COMMISSION TORINO PIEMONTE

With the contribution of

MSGM

In collaboration with

SKY ARTE

M2O RADIO

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Credits

Written & Directed by	LISA BOSI & FRANCESCA ZERBETTO
Cinematography	SALVO LUCCHESI
Edited by	STEFANIA ALBERTI & LISA BOSI
Production Sound Mixer	ANDREA GUERRINI
Original Score by	EMANUELE MATTE
Graphic Design by	MARTINO BISSON
Produced by	GIANGIACOMO DE STEFANO
In association with	NICOLA FEDRIGONI & VALENTINA ZANELLA
A production by	SONNE FILM & K+
With the support of	EMILIA ROMAGNA FILM COMMISSION VENETO FILM COMMISSION FILM COMMISSION TORINO PIEMONTE
With the contribution of	MSGM
In collaboration with	SKY ARTE M2O RADIO
Country	ITALY
Year	2020
Running Time	115'

SYNOPSIS

A visionary journey through the rise and fall of Italian clubbing, told by the very protagonists who lived it—amidst long nights on the motorway and after-hours that devoured the day. Four generations of dreamers, all desperate to be "on the list" to enter these cathedrals of gathering and perdition, where what you do by day doesn't matter; all that counts is who you become at night. Forty years in which the discotheque became a powerhouse for culture, art, music, and fashion.

This is the story of the Piper, Bang Bang, Space Electronic, Altromondo, Baia degli Angeli, Cosmic, Easy Going, Histeria, Plastic, Kinki, Ethos, Macrillo, Movida, Diabolik'a, Vae Victis, Exogroove, Big, Studiodue, Le Cinemà, Cocoricò, Imperiale, Insomnia, Kama Kama, Angels of Love, Echoes, Alterego, Tenax...

DIRECTOR'S NOTES

Disco Ruin was born from the fascination evoked by the ruins of hundreds of abandoned discotheques throughout Italy. These "cathedrals of entertainment" were the most powerful gathering places for several generations, moving thousands of people from all social classes up and down the country. From this emerged the need to narrate this cross-section of Italian society. The protagonists have opened the doors to their "Otherworld" (Altromondo) for us.

This story begins at the very dawn—the dance halls and nightclubs of the 1960s and the first discotheques of the 1970s—before focusing on the 1980s and 90s. No other place manages to concentrate so many arts at once: discotheques attracted and launched every new trend. Within the walls of every historic club, there is a world to be told—a parable that traverses the customs and lives of the generations that succeeded one another on the dance floor.

It features the testimonies of those who lived it, those who played there, and those who were its icons. These stories recount the transformations of our society during its hours of leisure and excess, in environments where social classes blurred. Moments where the freedom to express the body, sexuality, individuality, and creativity was permitted—almost necessary—with everyone yearning for their "fifteen minutes of fame" to try and be "king for a night." Magical places of both perdition and alienation, where through group liturgies, collective, almost tribal rites were celebrated, awakening primordial instincts: dance, music, and the encounter between sexes.

The film tells the story of an Italy that no longer exists—and that many never even realized existed. It does so from an unprecedented, intimate, and privileged perspective, from within one of the most recognized dance movements in the world.

Italian Disco Story

'60 – '70 First came the liscio (folk dance) in the farmyards, then the dance halls (balere), and finally the discotheques. In the 1960s, it was architects who first noticed the emergence of new social behaviors and the need for dedicated spaces for dancing. The discotheque was born as a place of creativity, freedom, and Utopia—always teetering between extravagant avant-garde and unwatchable kitsch. Chameleon-like, just as art is, it immediately welcomed ever-evolving performances and installations within its walls. However, the true consecration of the discotheque arrived in the 1970s, fueled by a wind of Disco Music blowing from America. In Italy, a full two years before the opening of Studio 54 or Paradise Garage in New York, the Baia degli Angeli opened its doors. Flashes of hedonism—which would find its ultimate peak in the following decade—made people forget everything happening outside the illuminated dance floor, even as heroin reached an Italy that was totally unprepared.

'80 The first half of the 1980s witnessed a cultural revolution that reshaped the face of Italian society. Music television channels were born, hedonism became a lifestyle, and image—defined by excess and neon-bright colors—took center stage. The night became a masquerade, a space to flaunt the bodies hidden away during the workweek. It was a place to exhibit ambiguity, sexual fluidity, eccentricity, and unconventional instincts: a form of liberation and a redemption from daily conformity. This era marked the birth of "clubs" in the modern sense of the word, along with the ruthless mechanism of door selection. However, the cost of one's clothes didn't matter; clubs like Plastic and Kinki demanded personality—a shared sense of being "different" to belong to a new family. This aesthetic was deeply indebted to the gay, queer, and transgender universes, which found space for expression here long before they did elsewhere. On the podiums, dancers with "Barbie looks" reigned supreme in a triumph of colors and transparent PVC. It was pure performance. The soundtrack to these nights became a pounding surge of electronic sounds. Moving on from Italo Disco, it was once again America that invaded the peninsula with the new waves of House and Techno. The future had arrived. The advent of ecstasy (initially legal) acted like pouring gasoline on an already raging fire. But the party came to a sudden halt: AIDS arrived, and the hard-won sexual freedom suddenly became a vehicle for death.

'90 It was during the 1990s that the discotheque took on an almost religious character. A youth movement of this magnitude had never been seen before. DJs moved a human magma of thousands of kids with their minds and their music—crowds ready to follow them up and down Italy in a nocturnal nomadism that pushed public opinion to the brink. The night was no longer enough; clubbing stretched across the entire 48 hours of the weekend with the proliferation of "after-hours" and "tea-dances." Discotheques became enormous "cathedrals," migrating away from city centers. This "people of the night" drew the merciless gaze of the media due to issues with alcohol and drugs. Consequently, the performance theater, musical experimentation, and

fashion remained sadly drowned in a whirlwind of controversy, even as the dancing continued every single night. The imperative was clear: "No Sleeping Allowed!"

Epilogo Hangover. Today, the remnants of those years are scattered across the Italian landscape—abandoned ruins like fallen spaceships. Acceptance of diversity, the blurring of social class distinctions, a sense of belonging to a movement, and artistic experimentation: this is the legacy left by a world that thrived on the exhilarating curiosity of those who had not yet seen it all.