

NON PIÙ ANDRAI

("YOU SHALL GO NO MORE")

A SHORT FILM BY RAFFAELE ROSSI



LOGLINE

While he's on the verge of his departure for war, a young soldier is overwhelmed by three memories that embody everything he is about to lose, calling into question the illusion of military glory.

FORMAT	ASPECT RATIO	DURATION	GENRE
4K UHD 3840x2160 2K DCI 2048x1152 Full HD 1920x1080	16:9 (1:1 in una scena)	15 minutes	Drama

YEAR	FRAME RATE	AUDIO	LANGUAGE
2025	25 fps	5.1 / Stereo	Italian (English Subtitles)



LINK: <https://filmfreeway.com/YOUSHALLGONOMORE>
(Password: Penelope55)



LINK TRAILER 4K: <https://youtu.be/eOn8J0WBo7Q>
LINK SHORT FILM 4K: <https://youtu.be/xxYqag09ngE>

Press kit curated by Raffaele Rossi and Sergio Mario Illuminato

SYNOPSIS

Set to the notes of Mozart playing on the radio, a young man is getting dressed and preparing to leave for an unknown destination. In the room, three objects catch his attention: a pack of cigarettes, a bottle of whisky and a Polaroid photograph. Each of them evokes a memory respectively: a carefree moment with friends, an intimate conversation with his father, and a final encounter with his great love.

The present reality begins to crack. As the music crescendos, the young man gradually falls into crisis, revealing himself to be a soldier about to depart for the front.

Memories intertwine with the present in an emotional crescendo that exposes the weight of the imminent departure and the inevitable fracture between the life he is leaving behind and the one that awaits him. The young man abruptly turns off the radio. Only silence remains, along with the relentless ticking of a clock. He looks at himself in the mirror once again, then closes the door behind him, marking an irreversible rite of passage.



FESTIVAL GOALS AND DISTRIBUTION

Non più andrai originated as a thesis project, but was conceived from the very beginning with a festival path in mind. Its concise runtime and essential structure respond to the desire to concentrate a deep, accessible and unmediated emotional experience into a few minutes, capable of conveying a powerful message.

The short film combines technical and aesthetic care with narrative simplicity, culminating in an ending that now more than ever carries relevance and an explicit anti-militarist stance. The film is addressed to festivals attentive to auteur cinema, emerging voices and themes related to memory, loss and the rejection of war.

Rather than depicting a conflict, the short film chooses to focus on what is left behind, on a transitional moment that belongs to many generations and that today has once again become dramatically relevant. The goal is to reach an audience willing to engage with an intimate and universal story, capable of speaking about war without showing it, and of leaving space for personal reflection. After its festival run, the film is intended for online distribution on platforms dedicated to independent cinema and socially engaged content.

DIRECTOR'S NOTES

Non più andrai originates from a very simple fear: having to leave everything behind without being ready. I wanted to portray the moment that precedes a definitive departure, when nothing has happened yet, but everything has already changed. The protagonist does not reflect on war in abstract terms, but reconnects with the people and small gestures that have shaped his life. A pack of cigarettes, a bottle and a photograph are simple objects and at the same time simulacra of memories. For him, they suddenly become unbearable, because they contain more future than he can allow himself to imagine.

Memory emerges without order and without control, as happens when one is afraid. These are not idealized scenes: they are everyday, imperfect and fragile. Precisely for this reason, they hurt. By reliving them, the protagonist realizes that he is not only leaving, but that he is abandoning a version of himself that he will never be able to recover. The direction chooses to remain very close to the character, almost never leaving him alone. The space is confined and repetitive, made of reflections and details, as if the environment itself were holding its breath together with him.

The music accompanies this suspended time until it becomes too heavy to bear, forcing him to interrupt it. Mozart's aria is an obvious connection to the fact that, for unknown reasons, he is forced to go to the front: in the aria, Figaro mocks Cherubino, a miserable page forced to leave for the military regiment of Seville, abandoning the pleasures of court life for a supposed and illusory "glory". This film expresses the need to pause one moment earlier and contemplate what is often taken for granted, and to recognize the importance of memories, to look at what is sacrificed before the violence even begins. *Non Più Andrai* is an attempt to give value to that fragile instant in which one understands that growing up sometimes means losing something forever. The short film reflects on how memories overwhelm a young man through an uncontrolled flow of emotions, tied to his present and to the objects he interacts with. Furthermore, the staging gradually becomes increasingly oppressive and partially dreamlike, especially from the memory involving the girl up to the climax in the present.

The first two memories are triggered through sound bridges and match cuts or movement transitions: the opening of the cigarette pack, the son grasping the bottle in the present and the father doing the same in the past. In the third memory, the only aspect ratio change occurs, shifting from 16:9 to 1:1 as a reference to the photographic format. Each memory is filmed with a different technique: the evening moment with friends in a sequence shot, the scene with the father in a more classical style but with alienating inserts of Dutch angles and macro shots, and in the scene with Irene the dialogue is discontinuous yet fluid. In fact, the two are sitting at a table in the green and walking conversing through the park. The moments overlap, almost conversing with each other, blurring the boundary between what is real and what the protagonist is reconstructing in his mind. The soldier remains unnamed (in the screenplay he is referred to only as "P."), unlike his friends, both to heighten the sense of mystery surrounding his figure and because the story is deliberately undefined and universal: P. could be anyone, an ordinary young man now facing a decisive and dramatic moment in his life. By contrast, the name "Irene" given to the young woman carries a subtle ambivalence, as in its Greek origin (Εἰρήνη) it means "peace".

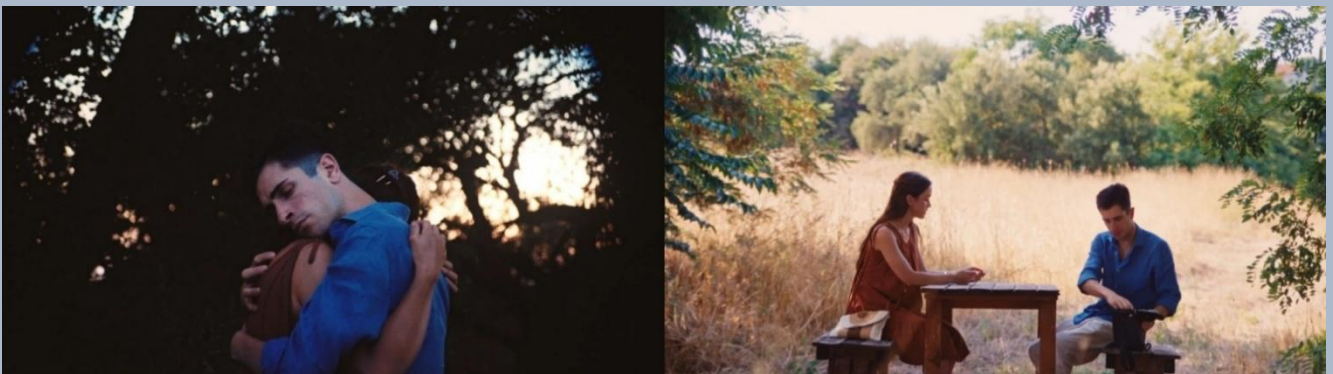
Additional stills below:



MOOD AND REFERENCES

The mood of the film stems from the desire to portray memory not as an orderly reconstruction, but as an unstable emotional experience, in which present and past continuously contaminate each other. A fundamental reference is *Mirror* by Andrej Tarkovskij (1975), both for the recurring act of scrutinizing one's reflection and for the way memories emerge without chronological logic and become an active part of the present. The fluidity with which memories enter the narrative is also akin to *The Tree of Life* by Terrence Malick (2011), another important visual reference. At the same time, the attention to small, everyday moments in their lightness and naturalness looks to *Boyhood* (2014) by Richard Linklater, where simple gestures define the passage of time and the characters' growth. On a thematic level, the film also draws from *Eternal Sunshine of the Spotless Mind* by Michel Gondry (2004) and Linklater's *Before Trilogy*, particularly *Before Sunset* (2004), whose influence is especially visible in the visual texture of the couple's scenes. The discontinuity of the scene recalls the Nouvelle Vague, such as *Breathless* by Jean-Luc Godard (1965).

In the dialogue scene with the father, beyond the classic shot/reverse shot and the details on the whisky, the film lingers for several seconds on a fixed two-shot that gradually moves closer, recalling *Hunger* by Steve McQueen (2007). However, unlike the referenced film, instead of sitting across a table from each other, the two characters sit close together on a couch. Conversely, P. and Irene are framed laterally while seated, with the table emphasizing the distance between them. Moreover, in the third memory with Irene, the film opens up to an even more emotional and unstable dimension, inspired by *Mommy* by Xavier Dolan (2014), particularly in the relationship between form and feeling. The image adapts to the protagonist's inner state, attempting to convey an emotion that cannot remain contained. A brief expansion of the frame appears only during the couple's embrace, accompanied by a vertigo effect, to emphasize a moment of breath and emotional release between the two:



In the present, together with various anticipatory flashes, tension is built that culminates in a distorted and premonitory vision: an extreme close-up of P. imagining himself at the front, his face marked by time, fatigue, dirt and blood. This shot is also inspired by *Come and See* by Klimov (1985). It is meant to be a sudden and distinctive element that overwhelms the viewer for a few seconds, remaining impressed precisely because of how it differs from the rest of the film's aesthetic, similarly to what Ejzenstejn described with the concept of the "cine-fist", intended to shake the audience and "penetrate the skulls". When the young soldier then turns off the radio, the camera directly crosses the axis and frames a door never seen before, before showing the soldier grabbing the duffel bag and leaving. A similar example can be found in the opening scene of *Inglourious Basterds* (2009), in the dialogue between the French farmer and Hans Landa. The conscious violation of continuity through movement, combined with the subsequent absence of music, creates a visual reversal that suggests a point of no return.

DIRECTOR'S BIOGRAPHY



CONTACTS

raffaele.020501@gmail.com
(personal email)
raffaelerossiostecertifica.com
(PEC)
+39 3331518099 (cellphone)

SOCIAL NETWORK

[@raffo_rossi](https://www.instagram.com/raffo_rossi) (Instagram)

Born in 2001, Raffaele Rossi is an Italian filmmaker, specializing in writing, directing and production. He was born and lives in Rome. Raised on cinema from an early age, after graduating from the Classical High School *Cornelio Tacito*, he obtained a Bachelor's degree in Performing Arts at the Faculty of Arts of Sapienza University of Rome in 2023. Over the years, he has continued to develop his cinematic vision and gain hands-on experience, combining theory with intensive practical work on set, both in structured productions and independent projects.

He has worked in various roles, from directing to production, developing a strong interest in intimate stories and in a cinema attentive to characters, time and memory. His works often focus on transitional moments and inner conflicts related to growth and loss.

Non Più Andrai (2025) is his debut short film and was developed as a thesis project for the Second-Level Academic Diploma (equivalent to a Master's Degree) in Cinematography and Performing Arts at the Academy of Fine Arts of Rome.

BEHIND THE SCENES PHOTOS



CAST

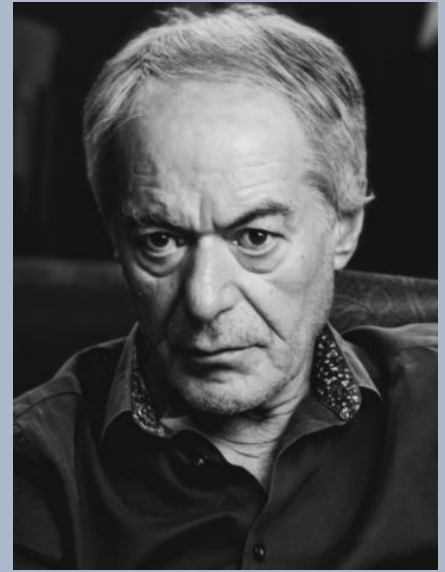
Five performers, trained in acting academies (Silvio D'Amico, Officine Pasolini, Teatro Golden), form a young and self-aware cast, capable of balancing technical rigor with naturalistic performance. Counterbalancing them is an adult non-professional actor who, in real life, is a full professor of medicine at Tor Vergata University and also the director's parent. In the short film, he portrays a father, creating a powerful overlap between reality and fiction that strengthens the intimacy of the story. *Non Più Andrai* becomes a meeting point between generations and different life paths, where lived experience merges with cinematic construction.



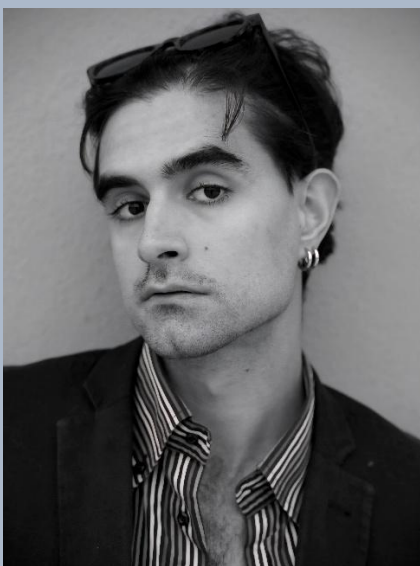
GIACOMO FACCINI
(P.)



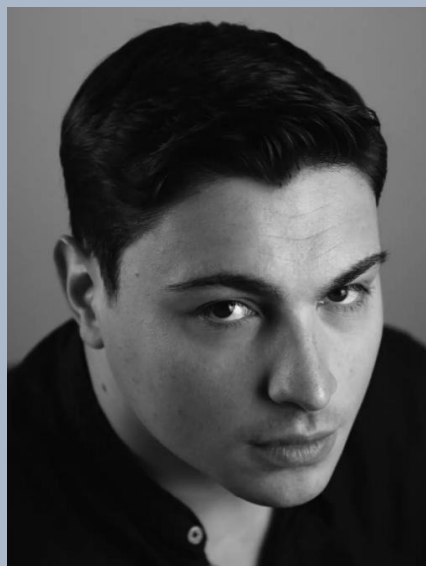
CARLA RICCI
(Irene)



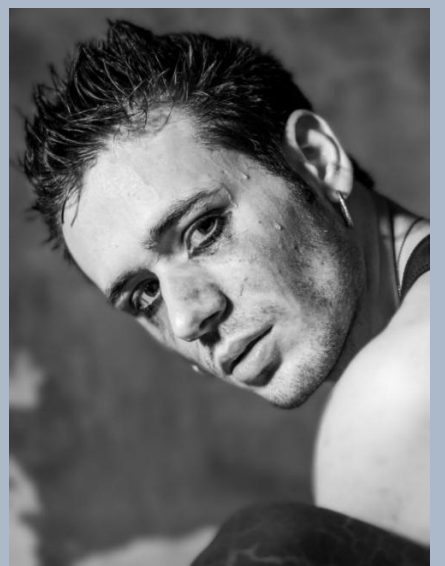
PELLEGRINO ROSSI
(Father)



LUCA MANDARA
(Riccardo)



CARMINE BUONO
(Carlo)



LEONARDO DELLA BIANCA
(Francesco)

CREW

Direction, Production, Organization:
Raffaele Rossi

Screenplay: Raffaele Rossi e Mattia Palla

Production Supervisor,

First Assistant Director:

Alessandro Bogdan Caselli

Assistant Director, Acting Coach:

Valerio Massimo Filice

Script Supervisor: Ginevra La Rosa

Data Manager: Fabrizio Celi

Runners:

Roberto Chimento

Sergio Mario Illuminato

Head of catering: Anna Riccioli

Cinematographer:

Giovanni Agostini

Camera Operator: Lorenzo Della Pasqua

Focus Puller: Eva Tedeschi

Gaffer: Giovanni Cellerini

Electrician: Gabriele Mencaroni

Sound Engineer and Boom Operator:

Marco Luisetto

Costume Designer and Maku-Up

Artist: Valeria Sinacori

Production Designer: Maria Lippo

Production Designer Assistants:

Pasquale Morlando, Giada La Barbera

Clapper Loader:

Pasquale Morlando, Giada La Barbera

POST-PRODUCTION

Editing and Sound Mixing:

Fabrizio Celi

Colorist: Giovanni Agostini

Music: Riccardo Ricci

EQUIPMENT PROVIDERS

TULLIO GUBINELLI (Thesis Supervisor)

ABA Roma - Service Mora

BL Cine Rental - Videolooop Srl

CAMERA: SONY FX 3

The short film "Non più andrai" was entirely produced independently with a minimal budget. All costs were covered by director Raffaele Rossi, with additional support from Pellegrino Rossi.

BEHIND THE SCENES PHOTOS

SHOOTING DAY 1-2

(Set Photographer: Alessandro Spitale)



SHOOTING DAY 3-4

(Set Photographer: Alice Dell'Omo)



POSTER



SCRITTO PRODOTTO E DIRETTO DA **RAFFAELE ROSSI**; CON **GIACOMO FACCINI**, **LUCA MANDARA**,
CARMINE BUONO, **LEONARDO DELLA BIANCA**, **PELLEGRINO ROSSI**, **CARLA RICCI**;
DIRETTORE DELLA FOTOGRAFIA **GIOVANNI AGOSTINI**; SCENOGRAFIA DI **MARIA LIPPO**;
COSTUMI E TRUCCO DI **VALERIA SINACORI**; MONTAGGIO E MIX DI **FABRIZIO CELI**;
MUSICHE DI **RICCARDO RICCI**

*Created by Luca Amato
Curated by Raffaele Rossi*