

LIONELLO CERRI and RAI CINEMA
present

NOME *di* DONNA

A MARCO TULLIO GIORDANA film

Starring

CRISTIANA CAPOTONDI

VALERIO BINASCO, STEFANO SCANDALETTI

MICHELA CESCONE, BEBO STORTI, LAURA MARINONI

with **ANITA KRAVOS, STEFANIA MONACO, RENATO SARTI,**

PATRIZIA PUNZO, PATRIZIA PICCININI

Featuring

VANESSA SCALERA, LINDA CARINI, ADRIANA ASTI

Screenplay by

CRISTIANA MAINARDI and MARCO TULLIO GIORDANA

Distributed by



IN CINEMAS FROM THURSDAY 8th MARCH

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Directed by	MARCO TULLIO GIORDANA
Produced by	LIONELLO CERRI
Original story	CRISTIANA MAINARDI
Screenplay	CRISTIANA MAINARDI with MARCO TULLIO GIORDANA
Photography	VINCENZO CARPINETA
Edited by	FRANCESCA CALVELLI CLAUDIO MISANTONI
Music	DARIO MARIANELLI
Set designer	GIANCARLO BASILI
Clothing	FRANCESCA LIVIA SARTORI
Sound	FULGENZIO CECCON
Make-up	ENRICO IACOPONI
Hair	GIORGIO GREGORINI
Script supervisor	CINZIA LIBERATI
Assistant director	BARBARA MELEGA
Casting director	BARBARA MELEGA
Production manager	GIUSEPPE PUGLIESE
General organiser	RICCARDO PINTUS
Executive producer	HENGAMEH PANAHI SIMONA BENZAKEIN
Co-producer	CRISTIANA MAINARDI
A	LUMIÈRE & CO. production
in association with	RAI CINEMA Designated Cultural Interest Film with an economic contribution from MINISTERO dei BENI e delle ATTIVITÀ CULTURALI e del TURISMO (Italian cultural heritage ministry) GENERAL DIRECTORATE FOR CINEMA Produced with the support of The Region of Latium Regional fund for cinema and audiovisual works
in association with	FOCCHI
Distributed in Italy by	VIDEA
Distributed internationally by	CELLULOID DREAMS
Country of production ITALY Year of production 2018 Running time 90'	

Non-contractual credits

Nina
Marco Maria Torri
Luca
Tina Della Rovere
Father Roberto Ferrari
Arabella Rossi

CRISTIANA CAPOTONDI
VALERIO BINASCO
STEFANO SCANDELETTI
MICHELA CESCONE
BEBO STORTI
LAURA MARINONI

Alina
Giovanna
Father Gino
Franca Tozzi
Monica

With
ANITA KRAVOS
STEFANIA MONACO
RENATO SARTI
PATRIZIA PUNZO
PATRIZIA PICCININI

Sonia Talenti

Featuring
VANESSA SCALERA

Cecilia Torri

Featuring
LINDA CARIDI

Ines

Featuring
ADRIANA ASTI

Synopsis

Nina (Cristiana Capotondi) moves from Milan to a small village in the Lombardy countryside, where she has found work in a luxury care home. It is an elegant, almost fairytale world. However, an inconvenient, murky secret lies beneath its surface. When Nina discovers it, she will be forced to face up to her colleagues, both Italian and foreign, in order to take on the manager of the care home, Marco Maria Torri (Valerio Binasco), in a heated battle to assert her rights and maintain her dignity.

An anonymous army of millions of women who must no longer remain invisible

Nome di donna was written three years ago with the desire to look at the situation of women in the world of work, leaving out more macroscopic discrimination – such as wage gaps – to study more subtle and therefore insidious forms, which form a sort of widespread (sub)culture. That common belief, the truism which is able to insinuate itself into the quotidian, to become an integral part of our way of living and working, and of relating to others.

I think that all women, and luckily many men as well, are able to precisely understand these words.

It seemed important to me to go beyond the general, the ideological and theoretical, and to delve into everyday life: stories of an extremely complex day-to-day female existence, those for whom the poor economic climate and lack of job security felt in modern-day Italy have inevitably increased needs and depressed expectations. Or rather: rights.

Research carried out by Italian statistics agency ISTAT in 2008/2009 found that around half of Italian women aged between 14 and 65 had been subject to sexual harassment in the workplace. This equates to nearly ten and a half million women.

Beyond the cold, hard statistics, it was like seeing an enormous, yet anonymous and silent, army fighting a battle – day after day, year after year, decade after decade – a battle which should never have been necessary, and yet which is still being fought simply because they are women. Fought in the name of their labour rights, and in defence of their dignity.

Further inspiration came from a real case which occurred in the 1990s, when a debate erupted in Italy which led – in 1996, barely twenty years ago! – to rape being reclassified as a crime against the person, instead of against public morality. This legislation also contained provisions against sexual harassment, but with a significant defect which should be remedied as soon as possible: those seeking to bring a claim have only six months to do so.

The ISTAT report highlights that, although this legislation has now been on the books for twenty years, sexual harassment in the workplace remains an enormous problem, against which only a small minority choose to fight back. The events of the last few months have shown how incredibly difficult it is for women to break this silence and entrust themselves to a society which *culturally* still needs to set its frames of reference.

In *Nome di donna* I have tried to create a character who could stand out from that silent army and tell a story which at least partially renders the complexity and pain of sexual harassment, also as

regards the desire to fight it instead of putting up with it. The desire to not be subjected to abuses of power. To not accept the role of predetermined victim. To rebel.

I have tried to portray different levels of female sensitivity, each personified by a character with a different way of dealing with – or ignoring – the problem, in the awareness that perceptions of this kind of abuse depend on many factors which make up a personal tolerance threshold. I have tried to avoid being too judgemental in order to walk the path of understanding, I have stayed close to all the women, even those most integrated in the system which is repressing them, and for this reason the weakest. I have tried to share in their experience.

While writing about Nina, I could not resist asking myself what I would have done in her position, but I already knew that I would not have found her courage, and most of all her ability to put up with the loneliness, the isolation, which her decision to fight back condemns her to.

I hope that this story, although it shows the high price that such mutinies against corrupt rules and systems can exact, will nurture the hope that things will not be this way forever.

Cristiana Mainardi

Sexual harassment is very much in the news right now. It should always be there, as this unpleasantness is something which refuses to die out, but when Cristiana Mainardi started writing, and throughout the shooting, I thought that it would not be easy to generate attention. Somewhat because automatic reactions and factions come into play, but also because of the risk of being labelled politically correct. Not that the politically incorrect is any less cloying: the reaction in Italy to recent revelations has been more of a sleazy picking apart of the victims rather than the defence and solidarity which have been seen in other countries. These predators enjoy – in Italy and elsewhere, to a greater or lesser degree – a sort of cultural impunity, whereby their advances are seen as high-spirited or clumsy, rather than aggression or harassment. “In my day we called them compliments!” Adriana Asti commented slyly. This behaviour is all the more loathsome when it occurs in the workplace, taking advantage of hierarchies (particularly rigid in Italy) to get away with it. I have always been shocked by the solitude suffered by those who dare to rebel and fight back – the lack of solidarity, even from other women, and the annoyance from others at having to take a stance. When the victims are accused of not fighting back, of not making their complaint in the proper time, even of having “provoked” the situation, we realise that current belief and moral systems are on the side of the abuser. Even though Italian legislation now recognises sexual violence as a crime against the person and not against public morals, as it was for centuries. There is a real difference between rape and harassment, and we must not forget that. But it is always a personal attack, not simply nonchalance or arrogance. It is, indeed, something not related to the war of the sexes, or not only. It is something which touches on inequality, the power that someone wields against someone else. In this sense it is much more closely related to the class struggles (even if this phrase may seem antiquated) than to sexual prevarication. I can already imagine the objections from some quarters: Is courtship no longer allowed? Is a disclaimer needed before attempting a caress? But there is no point in hiding the obvious: everyone, man or woman, knows precisely what is happening and where the limits lie. Those who go beyond it know perfectly well that they are violating a boundary.

I shot my first films in Milan, but after that was always elsewhere in Italy and abroad in the UK, Angola, Norway, Greece, Afghanistan, where I always felt at home, never suffering from nostalgia. But returning to my childhood haunts in southern Lombardy, the lakes, the canals in Genivolta near Cremona, Villa Mazzuchelli in Brescia and finally to Milan, so different to what I had left forty years previously, was like going back in time and finding a kind of prenatal happiness. I realised how photogenic my homeland is, how evocative the light is and how dazzling the sky is, when captured by such a skilful photographer as Vincenzo Carpineta.

The contribution of the actors was of great importance for me: their inventions, the way in which each tried to express their own emotions – Michela Cescon, Bebo Storti, Stefano Scandaletti, Laura Marinoni, Renato Sarti, Anita Kravos, Patrizia Punzo, Gabriella Riva, Patrizia Piccinini and Stefania

Monaco on her début, as well as electrifying appearances from Vanessa Scalera and Linda Caridi. Cristiana Capotondi threw herself into the character of Nina, aiming to express – rather than fragility – the determination of someone who refuses to let herself be crushed; Valerio Binasco was not afraid to step into the shoes of the unpleasant molester. I think that his was the most difficult role.

The film appears to be finely balanced between two frames: that of the facts – with the camera recording from a distance, with fixed or slightly moving shots, in a sort of “objective” view – and that of the characters’ emotions, primarily Nina's, but also the others’, highlighted by camera movements which are sometimes imperceptible, sometimes marked, as if the point of view were continually changing, trying to find an equilibrium or the semblance of one.

As a matter of fact, every character in the film is constantly evolving, each of them facing up to a crisis, a certain instability. This concerns not only Nina's colleagues, who are ready to shun and isolate her in the fear of losing the entire ecosystem to which they have so dramatically adapted, but also the male characters, even the antagonists, who are initially brazen but then increasingly fragile and less invulnerable and sure of themselves. This required all the actors to work continuously on their ambiguity, using the words of the script not to communicate, but rather to hide behind.

Nina is also continuously changing direction, with moments where her conviction is strong and others where she doubts herself. She is neither a heroine nor a fanatic, nor even an activist for a good cause, simply someone who sees her security, and above all her integrity, threatened.

Lastly, I would like to say how much I was helped to “find” my film not only by my two editors, Francesca Calvelli and Claudio Misantoni, but also by composer Dario Marianelli with his strong yet delicate score, always in keeping with the characters’ emotions. Not to mention the costumes of Francesca Sartori, the scenery of Giancarlo Basili and the support of Lionello Cerri, my generous and understanding producer.

Marco Tullio Giordana

Producer's Notes

Lumière&Co. had no hesitation in deciding to produce *Nome di Donna*, back when workplace harassment was still a taboo subject in Italy, even in the knowledge that it was a difficult topic.

We believe – even more so after the last few months – that it is key for certain social topics to increase our level of cultural sensitivity, and that cinema can and must make a great contribution to this end. Even when this represents a difficult commercial choice which apparently runs against the tastes of audiences who generally go for more easily digested content and themes.

Lumière&Co. is grateful to Rai Cinema for believing in this film, which is now more timely than ever, and which we hope will make some small contribution.

Lionello Cerri

Filmography

- 1979 - MALEDETTI VI AMERO' Grand Prix Festival Locarno 1980
1981 - LA CADUTA DEGLI ANGELI RIBELLI
1982 - YOUNG PERSON'S GUIDE TO THE ORCHESTRA
1983 - NOTTI E NEBBIE
1988 - APPUNTAMENTO A LIVERPOOL
1991 - LA NEVE SUL FUOCO" episodio tv di LA DOMENICA SPECIALMENTE
1995 - PASOLINI UN DELITTO ITALIANO
2000 - I CENTO PASSI premio David e Mostra di Venezia per miglior sceneggiatura
2001 - LA MEGLIO GIOVENTU' Cannes, premio miglior film Un certain Regard, David miglior regia,
film, sceneggiatura
2004 - QUANDO SEI NATO NON PUOI PIU' NASCONDERTI
2007 - SANGUEPAZZO
2010 - ROMANZO DI UNA STRAGE
2014 - LEA
2017 - DUE SOLDATI

CRISTIANA MAINARDI

Cristiana Mainardi became a professional journalist in 1992, a profession she chose due to her strong interest in knowing and interpreting the modern world and human affairs, as well as a genuine passion for storytelling.

Along with her work in journalism, she organises cultural events, primarily in the field of literature, and is involved in artistic communications. She is the founder and producer of Fuoricinema, the free open-air cinema event which drew more than 25,000 attendees in 2017.

This led her to begin a new career path with Zelanda, a company founded to manage the *Zelig* and *Smemoranda* brands, and then, with the advent of cinema's digital revolution, at Visionaria, founded with Lumière & Co, which today owns the trademark, and for whom various formats have been created, including the innovative *Al cinema con i maestri*, produced with the support of Miur.

Cristiana Mainardi is the creative director and development manager at Lumière & Co. Before *Nome di donna*, the last work she wrote was the subject for the documentary film *Milano 2015* directed by Silvio Soldini, Giorgio Diritti, Walter Veltroni, Cristiana Capotondi, Elio from "Elio e le Storie Tese", and Roberto Bolle, and selected for *Giornate degli autori* at the 72nd Venice Film Festival.

Her last work in production was Silvio Soldini's *Il colore nascosto delle cose* (Emma).

After her degree in communications from Sapienza University of Rome, she began her work in 1993 which, through TV adverts and mini series, led to recognition with the Italian public at large. In the years which followed she worked with directors of the calibre of Carlo Mazzacurati, Roberto Faenza, Pupi Avati, the Taviani brothers, and Michele Placido. Aside from her extensive presence in the world of cinema and theatre, she is also a presenter on Rai RadioDue, director of various short films, and of *Solferino 28*, an episode of the collective film *Milano 2015*, a documentary based on a subject by Cristiana Mainardi. It was with Cristiana Mainardi that she founded the company *Artisti Insieme* in 2016, producer of the cultural event *Fuoricinema* alongside Anteo and Corriere della Sera.

Filmography

2017 - METTI UNA NOTTE di Cosimo Messeri
2016 - TOMMASO di Kim Rossi Stuart
2016 - LA NOTTE È PICCOLA PER NOI di Gianfrancesco Lazotti
2016 - 7 MINUTI di Michele Placido
2015 - SOLFERINO 28 – MILANO 2015 di Cristiana Capotondi
2014 - UN RAGAZZO D'ORO di Pupi Avati
2014 - SOAP OPERA di Alessandro Genovesi
2014 - AMORI ELEMENTARI di Sergio Basso
2013 - INDOVINA CHI VIENE A NATALE? di Fausto Brizzi
2013 - AMICHE DA MORIRE di Giorgia Farina
2013 - LA MAFIA UCCIDE SOLO D'ESTATE di Pif
2012 - IL PEGGIOR NATALE DELLA MIA VITA di Alessandro Genovesi
2011 - LA KRIPTONITE NELLA BORSA di Ivan Cotroneo
2011 - LA PEGGIOR SETTIMANA DELLA MIA VITA di Alessandro Genovesi
2011 - THE WHOLLY FAMILY di Terry Gilliam
2010 - DALLA VITA IN POI di Gianfrancesco Lazotti
2010 - LA PASSIONE di Carlo Mazzacurati
2009 - EX di Fausto Brizzi
2007 - COME TU MI VUOI di Volfango De Biasi
2006 - SCRIVILO SUI MURI di Giancarlo Scarchilli
2005 - NOTTE PRIMA DEGLI ESAMI di Fausto Brizzi
2004 - VOLEVO SOLO DORMIRLE ADDOSSO di Eugenio Cappuccio
2004 - CHRISTMAS IN LOVE di Neri Parenti
2003 - FORSE SI, FORSE NO di Stefano Chiantini
1999 - IL CIELO IN UNA STANZA di Carlo Vanzina
1995 - VACANZE DI NATALE '95 di Neri Parenti

After studying acting at the Teatro Stabile in Genoa, he performed at some of the most important theatres in Italy, taking on some of the most important theatrical roles. These include leading roles in *The Tempest* and *Hamlet*, Beckett's *Endgame*, Gogol's *The Government Inspector*, Pinter's *Betrayal*, Chekhov's *The Seagull*, *The Outsider* by Camus, Alfieri's *Filippo*, Moliere's *Tartuffe*, and in various works by Jon Fosse. After a long apprenticeship under Carlo Cecchi (one of the most esteemed *maestros* of Italian theatre, in turn trained by Eduardo de Filippo), he made his directorial debut, soon receiving plaudits backed up by numerous awards over the years. He is also passionately involved with acting coaching, teaching at some of the most important schools in Italy, such as the Accademia Silvio D' Amico in Rome, the Paolo Grassi school in Milan, and the schools of the Teatro Stabile of Genoa and Turin. After working as artistic director at Teatro Stabile delle Marche and Teatro Comunale di Novi Ligure, and as resident director at Teatro Eliseo in Rome for several years, in 2012 he founded his own company, the Popular Shakespeare Kompany, which has met with great success in the most important Italian theatres and festivals.

His directorial and acting work has seen him receive the UBU award (the most prestigious in Italian theatre) multiple times, as well as prizes at the Le Maschere awards, the Premio Della Critica theatre critics awards, and the Hystrio awards, while he has been nominated at the Nastro D'Argento and David Di Donatello cinema awards ceremonies. He is currently artistic director at Teatro Stabile in Turin.

Filmography

- 2014 - ALASKA di Claudio Cupellini
- 2013 - IL GIOVANE FAVOLOSO di Mario Martone
- 2012 - 1992 di G. Gagliardi
- 2011 - TUTTO MI PARLA DI TE di Alina Marazzi
- 2009 - NOI CREDEVAMO di Mario Martone
- 2007 - UN GIORNO PERFETTO Ferzan Ozpetek
- 2006 - NON PRENDERE IMPEGNI STASERA Gianluca Tavarelli
- 2005 - TEXAS (2005) di Fausto Paravidino
- 2005 - LA BESTIA NEL CUORE (2005) di Cristina Comencini
- 2004 - LAVORARE CON LENTEZZA (2004) di Guido Chiesa
- 2005 - KEAWE (2005) di Valerio Binasco
- 2003 - CASSA VELOCE (2003) cortometraggio di F. Falaschi
- 2002 - TRE PUNTO SEI (2002) di Nicola Rondolino
- 2001 - NON È GIUSTO (2001) di Antonietta de Lillo
- 2000 - QUI NON È IL PARADISO di Gianluca Maria Tavarelli
- 2000 - LA VITA ALTRUI di Michele Sordillo
- 2000 - DOMENICA di Wilma Labate

He got his first break in the soft drink adverts directed by Daniele Luchetti, before making his cinematic debut in *I piccoli maestri* (Little Teachers). He has alternated roles in film and theatre, as well as television which he appeared on both as an actor and as presenter of musical programmes. He directed a short film, *Giovedì*, which received an award at the Bellaria festival. His passion for music has also led him to record an album as singer-songwriter, entitled *Scandaletti*.

Filmography

1997 - LA TERZA LUNA di Matteo Bellinelli
1997 - I PICCOLI MAESTRI di Daniele Luchetti
2001 - MARI DEL SUD di Marcello Cesena
2002 - PINOCCHIO di Roberto Benigni
2005 - CONCORSO DI COLPA di Claudio Fragasso
2005 - HOLLYMOOD di Roberto Siviero
2006 - LE ROSE DEL DESERTO di Mario Monicelli
2007 - ANASTEZSI di Miguel Alcantud
2007 - LA GIUSTA DISTANZA di Carlo Mazzacurati
2008 - SANGUEPAZZO di Marco Tullio Giordana
2009 - DIETA MEDITERRANEA di Joaquìn Oristell
2011 - IMPARDONNABLES di André Téchiné
2012 - ROMANZO DI UNA STRAGE di Marco Tullio Giordana
2013 - PICCOLA PATRIA di Alessandro Rossetto
2014 - IL LEONE DI VETRO di Salvatore Chiosi
2014 - LA SEDIA DELLA FELICITÀ di Carlo Mazzacurati
2015 - LA PELLE DELL'ORSO di Marco Segato

MICHELA CESCON

She attended the school for young actors at the Teatro Stabile in Turin, run by Luca Ronconi.

She has attended courses run by teachers from GITIS in Moscow, Institut del Teatre in Barcelona, Jurij Al'sic and Bruce Myers.

Filmography

- 2017 - UNA VITA SPERICOLATA di Marco Ponti
- 2017 - NOME DI DONNA di M.T.Giordana
- 2017 - LA RAGAZZA NELLA NEBBIA di Donato Carrisi
- 2016 - PIUMA di Roan Johnson
- 2015 - SOCIALMENTE PERICOLOSI di Fabio Venditti
- 2013 - VIVA LA LIBERTÀ di Roberto Andò
- 2012 - TULPA di Federico Zampaglione
- 2012 - ROMANZO DI UNA STRAGE di M.T. Giordana
- 2012 - È NATA UNA STAR di Lucio Pellegrini
- 2010 - QUANDO LA NOTTE di Cristina Comencini
- 2009 - IL COMPLEANNO di Marco Filiberti
- 2009 - VINCERE di Marco Bellocchio
- 2006 - TUTTE LE DONNE DELLA MIA VITA di Simona Izzo
- 2006 - L'ARIA SALATA di Alessandro Angelini
- 2006 - NON PRENDERE IMPEGNI STASERA di G. M. Tavarelli
- 2005 - MUSIKANTEN di Franco Battiato
- 2005 - CUORE SACRO di Ferzan Ozpetek
- 2005 - QUANDO SEI NATO NON PUOI PIÙ NASCONDERTI di M.T. Giordana
- 2004 - PRIMO AMORE di Matteo Garrone

Her theatre career has seen her work for Strehler, Visconti, Ronconi, Harold Pinter, Susan Sontag, and Alfredo Arias, playing great characters from classical and modern theatre with noted mastery. She has inspired writers such as Natalia Ginzburg, Enzo Siciliano, Giuseppe Patroni Griffi, Cesare Musatti and Franca Valeri, who have created unforgettable characters for her. She has also acted in French for many years, playing some of her heroines on the stages of Paris with great success. She has written two plays, *Caro Professore* and *Alcool*, of which over 200 performances have been given, as well as a novel and memoirs published in France and Italy. She has appeared in over 60 films directed by Visconti, De Sica, Pasolini, Bertolucci, Bolognini, Brass, Giordana, Techné and Bunuel, to name but a few. *Stramilano*, a musical nostalgia trip through her city, and *Ja das Meer ist blau*, poems and songs of Brecht and Weil, both shows created by her, exhibit her new identity as a singer. Her performances have won her the Ennio Flaiano award, the Premio De Sica, three Maschere d'oro awards, four Nastri d'argento awards, and a David di Donatello, Grolla d'oro and Ciak d'oro. In 2004 she was awarded the Order of Merit of the Italian Republic. In 2009 Robert Wilson directed her in Samuel Beckett's *Happy Days*. In 2011 she was made a knight of the French *Ordre des Arts et des Lettres*. In 2013 she acted in Jean Cocteau's *Le Bel Indifférent* and *La Voix Humaine*, directed by Benoit Jacquot. In 2014 she played Alice in August Strindberg's *The Dance of Death*, directed by Luca Ronconi, a show which toured Italy and Internationally until 2016. In 2017 Mondadori published her autobiography, *Un futuro infinito*, which her show *Memorie di Adriana*, starring herself and directed by Andrée Ruth Shammah, is based on.

Selected Filmography

1960 - ROCCO E I SUOI FRATELLI di Luchino Visconti
1961 - ACCATTONE di Pier Paolo Pasolini
1962 - IL DISORDINE di Franco Brusati
1964 - PRIMA DELLA RIVOLUZIONE di Bernardo Bertolucci
1968 - I VISIONARI di Maurizio Ponzi
1969 - METTI UNA SERA A CENA di Giuseppe Patroni Griffi
1969 - UNA TARANTOLA DALLA PELLE CALDA di Susan Sontag
1972 - LUDWIG di Luchino Visconti
1973 - UNA BREVE VACANZA di Vittorio De Sica
1974 - IL FANTASMA DELLA LIBERTA' di Luis Bunuel
1979 - CALIGOLA di Tinto Brass
1989 - IL PRETE BELLO di Carlo Mazzacurati
1995 - PASOLINI UN DELITTO ITALIANO di Marco Tullio Giordana
2003 - LA MEGLIO GIOVENTU' di Marco Tullio Giordana
2014 - PASOLINI di Abel Ferrara
2015 - JOURNAL D'UNE FEMME DE CHAMBRE di Benoit Jacquot

Lumière & Co begins its activity in 1994 as a film production company and a service company catering to show business under the initiative of Lionello Cerri and members of the Anteo movie theater, historical cinema founded in 1979 in Milan. The project comes about with the desire to become active in the Italian film industry, taking advantage of Lionello Cerri's experience in the Italian and European film markets.

FILMS

- 2017 **IL COLORE NASCOSTO DELLE COSE** a film by Silvio Soldini with Valeria Golino, Adriano Giannini
- 2015 **LATIN LOVER** a film by Cristina Comencini with Angela Finocchiaro, Virna Lisi, Marisa Paredes, Candea Pena, Valeria Bruni Tedeschi, Lluís Homar, Jordi Molla
- 2014 **LA NOSTRA TERRA** a film by Giulio Manfredonia with Stefano Accorsi and Sergio Rubini
GIRAFFADA a film by Rani Massalha (Lumière & Co. italian coproducer)
- 2013 **UN GIORNO DEVI ANDARE** a film by Giorgio Diritti with Jasmine Trinca, Pia Engleberth, Anne Alvaro
LA VARIABILE UMANA a film by Bruno Oliviero with Silvio Orlando, Giuseppe Battiston Sandra Ceccarelli
- 2012 **IL COMANDANTE E LA CICOGNA** a film by Silvio Soldini with Valerio Mastandrea, Alba Rohrwacher, Giuseppe Battiston, Claudia Gerini, Luca Zingaretti
LOVE IS ALL YOU NEED a film by Susanne Bier
- 2011 **SENZA ARTE NE' PARTE** a film by Giovanni Albanese with Vincenzo Salemme, Beppe Battiston, Donatella Finocchiaro
- 2010 **COSA VOGLIO DI PIÙ** a film by Silvio Soldini with Pierfrancesco Favino and Alba Rohrwacher
- 2009 **GIULIA NON ESCE LA SERA** a film by Giuseppe Piccioni with Valeria Golino and Valerio Mastandrea
- 2007 **GIORNI E NUVOLE** a film by Silvio Soldini with Margherita Buy and Antonio Albanese
Special mention at the Festival Internazionale del Film di Roma
- 2006 **QUALE AMORE** a film by Maurizio Sciarra with Giorgio Pasotti and Vanessa Incontrada
- 2004 **LA VITA CHE VORREI** a film by Giuseppe Piccioni with Luigi Lo Cascio and Sandra Ceccarelli
- 2003 **IL POSTO DELL'ANIMA** a film by Riccardo Milani with Silvio Orlando, Michele Placido, Claudio Santamaria and Paola Cortellesi
AGATA E LA TEMPESTA a film by Silvio Soldini with Licia Maglietta, Giuseppe Battiston, Emilio Solfrizzi
- 2002 **LA FORZA DEL PASSATO** a film by Piergiorgio Gay with Sergio Rubini, Bruno Ganz and Sandra Ceccarelli
in competition at the 59^a Mostra Internazionale del Cinema di Venezia
BRUCIO NEL VENTO a film by Silvio Soldini *in competition at the Berlin Film Festival*
- 2001 **LUCE DEI MIEI OCCHI** a film by Giuseppe Piccioni with Luigi Lo Cascio and Sandra Ceccarelli
Coppa Volpi Best Actor and Best Actress at the 58^a Mostra Internazionale del Cinema di Venezia
- 2000 **IL CERCHIO** a film by Jafar Panahi
Winner of the Golden Lion at the 57^o Mostra Internazionale del Cinema di Venezia
- 1998 **FUORI DAL MONDO** a film by Giuseppe Piccioni with Silvio Orlando and Margherita Buy
Winner of 5 David di Donatello, Italian nomination at the Academy Awards 1999, Awards at the Montreal and Chicago Festivals.

DOCUMENTARIES

- 2015 **MILANO 2015** directed by Elio, Roberto Bolle, Silvio Soldini Walter Veltroni, Cristiana Capotondi, Giorgio Diritti.
- 2013 **PER ALTRI OCCHI** directed by Silvio Soldini
- 2010 **NIENTE PAURA** directed by Piergiorgio Gay
Presented at the 67. Mostra d'Arte Cinematografica di Venezia
- 2009 **CHI È DI SCENA: IL PETRUZZELLI TORNA A VIVERE** directed by Maurizio Sciarra

- 2008 **IN VIAGGIO SUL CARRO DEI PUPPI** by Maurizio Sciarra
BIÙTIFUL CAUNTRI by Esmeralda Calabria, Andrea D'Ambrosio and Peppe Ruggiero
*Special mention at the Torino Film Festival. Special mention at the Italia Film Fest;
Nastro d'argento for Best Documentary*
- 2007 **UN PIEDE IN TERRA E L'ALTRO IN MARE. RITRATTI DI LIGURIA** by Silvio Soldini
- 2003 **COPPI E LA DAMA BIANCA** by Maurizio Sciarra
- 2002 **SILENTE TOURNAGE. IL CINEMA DI SILVIO SOLDINI** by Giuseppe Baresi and Giorgio Garini
BABA MANDELA by Riccardo Milani
- 2001 **L'APPRENDISTA SENTIMENTALE. IL CINEMA DI GIUSEPPE PICCIONI** by Riccardo Cannone

SHORT FILMS

- 1994 **MIRACOLI-STORIE PER CORTI** by Silvio Soldini, Paolo Rosa and Mario Martone