



Rai Cinema and **Cattleya**
present

a film by
Gianni Amelio

Sergio Castellitto

THE MISSING STAR

消失的
LA STELLA CHE NON C'È
星星

and introducing
Tai Ling



SERGIO CASTELLITTO

Vincenzo Buonavolontà

TAI LING

Liu Hua

Other cast members (in order of appearance)

ANGELO COSTABILE

Young factory worker

HIU SUN HA

Chong

CATHERINE SNG

Secretary

ENRICO VANIGIANI

Steel mill managers

ROBERTO ROSSI

XU CHUNGQING

Shanghai office manager

WANG BIAO

Police commissioner

ZHAO JIANYUN

Student with computer

HUANG QIANHAO

Young pimp

LUO XIUFENG

Young man on bus

TANG XIANBI

Grandmother

WANG LIN

Child

GUO YONG

Young man in eatery

DUAN PING

Truck driver

LI ZHENDUO

Barber

MA QING

Steel mill worker

Director **GIANNI AMELIO**
Story and screenplay **GIANNI AMELIO**
UMBERTO CONTARELLO
Inspired by
"La dismissione" by Ermanno Rea - published in Italy by BUR

Director of photography **LUCA BIGAZZI**
Music by **FRANCO PIERSANTI**
Editor **SIMONA PAGGI a.m.c.**
Production designer **ATTILIO VITI**
Costume designer **CRISTINA FRANCONI**
Sound **REMO UGOLINELLI a.i.t.s.**
Still photographer **CLAUDIO IANNONE**

Executive producer **MARIO COTONE** for Exon Film
Line producer **GIORGIO INNOCENTI**

Production companies **CATTLEYA e RAI CINEMA**
Producers **RICCARDO TOZZI**
GIOVANNI STABILINI
MARCO CHIMENZ

An Italian-French-Swiss co-production **CATTLEYA . BABE . CARAC FILM .**
RTSI TELEVISIONE SVIZZERA
in association with **ACHAB FILM**

with the support of **EURIMAGES**
in collaboration with **OAK3 FILMS** and **MEDIA DEVELOPMENT**
AUTHORITY OF SINGAPORE

Co-produced by **ZAIHIRAT BANU . FABIO CONVERSI .**
GIULIA FRETТА . ENZO PORCELLI .
THERES SCHERER-KOLLBRUNNER

Italian distribution **01 DISTRIBUTION**
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Length **104'**
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in Shanghai, Wuhan, Chongqing, Yinchuan, Baotou, Mongolia Interna, Genova.

Film Press Office
VIVIANA RONZITTI
+39 06 4819524 +39 333 2393414
ronzitti@fastwebnet.it

International Press Office
MARIANGELA FERRARIO HALL
DDA Public Relations
001 310 205 4868 mariangela.hall@ddapr.com

printed materials at:
www.01distribution.it and www.kinoweb.it

A Chinese delegation arrives in Italy to purchase a large piece of equipment from a steel mill in the process of being dismantled.

Vincenzo Buonavolontà, an Italian maintenance worker at the mill, specialized in machinery, is convinced that the blast furnace up for sale is not in working order, and he stubbornly insists on working to correct the flaw so that no harm may come to the workers using the furnace as has happened in the past.

Vincenzo manages to determine the cause of the defect, but the Chinese have already left for their home country, bringing the machinery with them. He does not have to think twice about it -Vincenzo flies to Shanghai to delivery personally the new hydraulic control unit he has modified to operate the blast furnace properly. But an unpleasant surprise awaits him: the Chinese firm which bought the Italian equipment has already resold it; the head of the delegation, whom he met in Italy, has moved on to new duties; and, most importantly, no one knows or wants to say where the blast furnace has been installed.

Thus begins Vincenzo Buonavolontà's odyssey through a China that in no way resembles the image he had had of the country. Accompanied by Liu Hua, a university student in her early 20's who is studying Italian and is a guide as willing as she is inexpert, Vincenzo travels the full width and breadth of this great country searching for "his" blast furnace.

Traveling from one city to another, following the Yangtze River, and then on up to Southern Mongolia, the voyage is enriched by discoveries, emotions, tantrums and incidents. It is a route of extraordinary new experiences in which the young Liu Hua plays a key role, while behind her tender face hide many secrets...

When I saw the finished film, I had the feeling that it had made itself, that Vincenzo and Liu Hua had really existed somewhere and that I had merely gone and found them. It's a good sign when you no longer remember the effort of shooting a film: The Missing Star was a difficult one but also the simplest and most "natural" film that I have made. I had a successful book as support, but I wanted to start anew, from what I imagined could have happened after the final page of the book. That is how I had the idea of the flaw that makes the machinery sold to the Chinese already fundamentally damaged, dark, a source of conflicts, which, at the beginning, we do not even understand -- thus the role of the workman whose somewhat mad integrity forces us to reflect on the future of a great country.

Perhaps Vincenzo's life is based on antique values gone out of style in a world like ours, but also in a world like China, which, instead, should possess pillars of wisdom well beyond those which we expect from its modernity, its avant-garde place and power in the global economy. It seems to me a Don Quixote-like endeavor on the part of an unusual man, one who from one day to the next decides to climb a mountain but does not know what he will find at the peak. Vincenzo resembles one of those characters from a fable who must carry out impossible tasks to save someone else's life and then ends up (possibly) saving his own.

There is an element of destiny in this Italian's journey towards China and in his encounter with the girl Liu Hua who opens to him the doors to tenderness. It seems like a journey full of obstacles but instead is a voyage which liberates and consoles him.

Gianni Amelio

Vincenzo Buonavolontà - literally, Vincenzo "Goodwill" - You are the name you carry. We can say such of this character - no, of this man. In fact, it is quite rare that I perceive an "invented" character as having really existed, or, in fact, existing. Vincenzo embodies a type of human nature based on resolve, intelligence and a certain, fascinating ingenuousness which always seduces me when I find it in people. Thus, the "goodwill" of his name is his nature, his destiny and his damnation. Only someone ingenuous, or stupid some would say, would take off for the moon (read: China, a separate planet, a self-sufficient world) with a little valve to be substituted in a gigantic piece of machinery which looks like a spaceship. Yet Vincenzo does go, certain that that little valve will redeem the equipment, China, the ecosystem, his convictions as a good man.

He is a hero, and therefore a marvelous fool, but he will make it all the way to his destination, and once there he understands that the journey itself is more precious than the result, that that infinite expanse that he sees before him can be crossed, but then there will be another and another, for our lives contain too many little valves to be replaced. So it makes sense to stop. And to fall in love.

Sergio Castellitto

TAI LING: self-portrait

“My name is Zhou Ting; as an actress I go by the name Tai Ling. I was born in the city of Huang Shi, which is the second biggest city in the Hubei province, after the capital Wuhan. The area in which I grew up is closed in on three sides by mountains rich in iron, and the fourth side opens up onto the Yangtze River. I have a lovely, harmonious, calm family. It revolves around my grandmother, with whom I spent my childhood. My grandparents, my parents and my aunt, too, all love me and make me feel happy. The most precious and profound thing in my life is my father’s love for me. I could not describe it even writing an entire book.

“When I was five years old my parents wanted me to become a dancer, so I began studying Indian dance and then Chinese dance until I was eleven, when I passed the exam to enter the city’s dance school. I eventually stopped dancing and went to middle school and high school. I was a good student, but my passion for dancing, for singing and for Chinese calligraphy had not disappeared; indeed, I was always very impassioned when I performed at school.

“In China, before being able to enter university, you must pass written entrance exams. Only those who want to study less common languages need to take oral exams, as well. I did both written and oral and passed, and for no particular reason I decided to study the Italian language.

“It is hard to explain why. In that moment Italy was a country both distant and fascinating for me. Distant because I knew little about Italy, fascinating because it is a country famous for its art, its fashion, its creativity, etc. I think I chose quite well because then I truly fell in love with the language and with this country.

“I studied at the University for Foreigners in Perugia for nine months. It was a key experience for getting to know the people of Italy, but also for beginning an independent life and for learning to get past many difficulties through willpower. In 2005, I graduated in Italian language from the Chinese University of Communications in Beijing. I am now doing a specialization at the University of the Foreign Economy. I made the film for three months with Gianni Amelio when I was about to graduate. I like art, and I would like to work in something to do with art, but I never thought it would be possible to become familiar with the world of filmmaking nor to be an actress - the lead actress for a famous director, no less. Life is full of surprises! My father was very happy when he learned that I would have acted in a film because he wanted his daughter to become an artist. But he repeated something important that he had always told me: You must never stop studying nor lose your curiosity about the world, and anything you like, do it - I’ll even help you, just as long as you always keep your feet on the ground.”

Born in the Italian region of Calabria. After completing his studies in Philosophy he moved to Rome, where he started working as assistant director. He directed his first theatrical feature in 1982, after having directed many television productions. He is the winner of many international awards, including three European Film Awards for Best European Film.

Main Filmography**FILM**

- 2004 LE CHIAVI DI CASA (*The Keys to the House*)
- 1998 COSÌ RIDEVANO (*The Way We Laughed*)
- 1994 L'AMERICA (*L'America*)
- 1992 IL LADRO DI BAMBINI (*The Stolen Children*)
- 1990 PORTE APERTE (*Open Doors*)
- 1988 I RAGAZZI DI VIA PANISPERNA (*The Boys on Panisperna Street*)
- 1982 COLPIRE AL CUORE (*Blow to the Heart*)

TELEVISION

- 2000 LA TERRA È FATTA COSÌ (*So Is Our Earth*)
- L'ONORE DELLE ARMI (*The Honour of the Arms*)
- 1999 POVERI NOI (*When We Were Poor*)
- 1996 NON È FINITA LA PACE, CIOÈ LA GUERRA (*Peace, Meaning War, Isn't Over*)
- 1983 I VELIERI (*The Sailing-Ships*)
- 1979 IL PICCOLO ARCHIMEDE (*Young Archimedes*)
- EFFETTI SPECIALI (*Special Effects*)
- 1978 LA MORTE AL LAVORO (*Death at Work*)
- 1976 BERTOLUCCI SECONDO IL CINEMA (*Bertolucci According to the Cinema*)
- 1973 LA CITTÀ DEL SOLE (*City of the Sun*)
- 1970 LA FINE DEL GIOCO (*The End of the Game*)

Sergio Castellitto has starred in more than forty films: LA STELLA CHE NON C'E' (*The Missing Star*) by Gianni Amelio (2006); IL REGISTA DI MATRIMONI (*The Wedding Director*) by Marco Bellocchio (2006); L'ORA DI RELIGIONE (*My Mother's Smile*) by Marco Bellocchio (2003); NE QUITTEZ PAS! by Arthur Joffé (2003); CATERINA VA IN CITTA' (*Caterina in the Big City*) by Paolo Virzì (2003); CONCORRENZA SLEALE (*Unfair Competition*) by Ettore Scola (2000); VA SAVOIR! by Jacques Rivette (2000); MOSTLY MARTHA by Sandra Nettelbeck (2000); QUE LA LUMIÈRE SOIT by Arthur Joffé (1997); HOTEL PAURA by Renato de Maria (1996); QUADRILLE by Valérie Lemercier (1996); LE CRI DE LA SOIE by Yvon Marciano (1995); CON GLI OCCHI CHIUSI (*With Closed Eyes*) by Francesca Archibugi (1994); L'UOMO DELLE STELLE (*The Starmaker*) by Giuseppe Tornatore (1994); IL GRANDE COCOMERO (*The Great Pumpkin*) by Francesca Archibugi (1992); LA CARNE (*The Flesh*) by Marco Ferreri (1991); *Rossini Rossini* by Mario Monicelli (1991); STASERA A CASA DI ALICE (*Tonight at Alice's*) by Carlo Verdone (1990); TRE COLONNE IN CRONACA by Carlo Vanzina (1989); ALBERTO EXPRESS by Arthur Joffé (1989); PICCOLI EQUIVOCI (*Little Misunderstandings*) di Ricky Tognazzi (1988); LE GRAND BLEU (*The Big Blue*) by Luc Besson (1987); LOVE AND FEAR by Margarethe Von Trotta (1987); AMORE A CINQUE STELLE by Roberto Giannarelli (1987); LA FAMIGLIA (*The Family*) by Ettore Scola (1986).

In 1998 he starred in LIBERO BURRO, which also marked his directorial debut. In 2004 he directed NON TI MUOVERE (*Don't Move*), starring Penélope Cruz along himself. Based on Margaret Mazzantini's novel of the same name, the film was a box office and critical hit in Italy and was sold worldwide and won many awards, including:

2004 *David di Donatello* for Best Actor
Nastro d'Argento (Silver Ribbon Award) for Best Screenplay
Chiavi d'Oro (Golden Keys)
Globo d'Oro (Golden Globe) for Best Picture
Ciak d'Oro for Best Picture

He has starred in a small number of television projects as well. Among them: CANE SCIOLTO by Giorgio Capitani (1989/93); IL GRANDE FAUSTO by Alberto Sironi (1993); IL PRIORE DI BARBIANA by Antonio and Andrea Frazzi (1997); PADRE PIO by Carlo Carlei (1999).

He has also worked in many theatre productions, debuting in 1978 with MISURA PER MISURA, directed by Luigi Squarzina. This debut was followed by many other productions such as LA MADRE, directed by Antonio Calenda (1979/80); THE MERCHANT OF VENICE, directed by Memè Perlini (1980); THREE SISTERS and MISS JULIE, directed by Otomar Krejika (1985). In 1996 he directed MANOLA, starring Margaret Mazzantini and Nancy Brilli. In 2000/2001 he directed and starred in ZORRO, a monologue written by Margaret Mazzantini, and in 2005 LETTURE DA ZORRO with Margaret Mazzantini.

Umberto Contarello was born in Padua on July 13th, 1958. He holds a degree in Literature and Philosophy from the University of Padua and works as a professional screenwriter since 1982.

He works as co-author on TV show FANTASTICO 8.

He co-wrote the teleplay of the seventh season of the TV series LA PIOVRA (*The Octopus*) as well as the story of the eighth season.

He co-wrote the screenplays for MARRAKECH EXPRESS, directed by Gabriele Salvatores and Solinas Award finalist, and for Carlo Mazzacurati's IL TORO (*The Bull*), winner of the Silver Lion at the 1994 Venice Film Festival; VESNA VA VELOCE and LA LINGUA DEL SANTO (*Holy Tongue*).

He co-wrote the screenplays for Maurizio Zaccaro's IL CARNIERE, nominated for Best Screenplay at the David di Donatello Awards, and UN UOMO PERBENE.

He also co-wrote the stories and screenplays for Francesco Calogero's METRONOTTE, for Giuseppe Piccioni's LUCE DEI MIEI OCCHI (*Light of My Eyes*) and for Michele Placido's OVUNQUE SEI (*Wherever You Are*).

He has finished working on the screenplays of Gabriele Salvatores' NAIMA and Fabrizio Bentivoglio's LASCIA PERDERE JOHNNY.

His novel UNA QUESTIONE DI CUORE, published by Feltrinelli, will become a film helmed by director Francesca Comencini.

Born in Milan, he started working at a very young age as a director's assistant. Photography is his true vocation and he may be considered an autodidact in this field. *The Missing Star* marks his fourth collaboration with Gianni Amelio.

Main Filmography

CINEMA

- 2006 L'AMICO DI FAMIGLIA (*Friend of the Family*) by Paolo Sorrentino
LA GUERRA DI MARIO (*Mario's War*) by Antonio Capuano
- 2005 ROMANZO CRIMINALE (*Crime Novel*) by Michele Placido
- 2004 LE CHIAVI DI CASA (*The Keys to the House*) by Gianni Amelio
L'AMORE RITROVATO (*An Italian Romance*) by Carlo Mazzacurati
- 2003 LE CONSEGUENZE DELL'AMORE (*The Consequences of Love*) by Paolo Sorrentino
MI PIACE LAVORARE (*I Like to Work*) by Francesca Comencini
- 2002 LA FORZA DEL PASSATO (*The Power of the Past*) by Piergiorgio Gay
UN VIAGGIO CHIAMATO AMORE (*A Journey Called Love*) by Michele Placido
- 2001 LE PAROLE DI MIO PADRE by Francesca Comencini
BRUCIO NEL VENTO (*Burning in the Wind*) by Silvio Soldini
- 2000 DOMANI (*Tomorrow*) by Francesca Archibugi
PANE E TULIPANI (*Bread and Tulips*) by Silvio Soldini
PREFERISCO IL RUMORE DEL MARE (*I Prefer the Sound of the Sea*) by Mimmo Calopresti
- 1999 QUESTO È IL GIARDINO by Giovanni Davide Maderna
FUORI DAL MONDO (*Not of this World*) by Giuseppe Piccioni
- 1998 L'ALBERO DELLE PERE (*Shooting the Moon*) by Francesca Archibugi
COSÌ RIDEVANO (*The Way We Laughed*) by Gianni Amelio
TOTÒ CHE VISSE DUE VOLTE (*Toto Who Lived Twice*) by Cipri e Maresco
- 1997 LE ACROBATE (*The Acrobat*) by Silvio Soldini
- 1996 LUNA E L'ALTRA by Maurizio Nichetti
- 1995 LO ZIO DI BROOKLYN (*The Uncle From Brooklyn*) by Cipri e Maresco
L'AMORE MOLESTO (*Nasty Love*) by Mario Martone
UN EROE BORGHESE (*Ordinary Hero*) by Michele Placido
- 1994 LAMERICA by Gianni Amelio
- 1993 UN'ANIMA DIVISA IN DUE (*A Soul Split in Two*) by Silvio Soldini
- 1992 MANILA PALOMBA BLANCA by Daniele Segre
MORTE DI UN MATEMATICO NAPOLETANO (*Death of a Neapolitan Mathematician*) by Mario Martone
- 1990 L'ARIA SERENA DELL'OVEST (*The Peaceful Air of the West*) by Silvio Soldini
- 1984 GIULIA IN OTTOBRE by Silvio Soldini

Born in Rome, he is one of Italy's most renowned film score composers and has won many awards. *The Missing Star* marks his eighth collaboration with Gianni Amelio.

Main Filmography

CINEMA

- 2006 IL CAIMANO (*The Caiman*) by Nanni Moretti
- 2005 LA BESTIA NEL CUORE (*Don't Tell*) by Cristina Comencini
- 2004 LE CHIAVI DI CASA (*The Keys to the House*) by Gianni Amelio
L'AMORE RITROVATO (*An Italian Romance*) by Carlo Mazzacurati
- 2002 IL PIÙ BEL GIORNO DELLA MIA VITA (*The Best Day of My Life*) by Cristina Comencini
LA FELICITÀ NON COSTA NIENTE (*Happiness Costs Nothing*) by Mimmo Calopresti
- 1999 PREFERISCO IL RUMORE DEL MARE (*I Prefer the Sound of the Sea*) by Mimmo Calopresti
- 1998 LA PAROLA AMORE ESISTE (*Notes of Love*) by Mimmo Calopresti
COSÌ RIDEVANO (*The Way We Laughed*) by Gianni Amelio
- 1997 MARIANNA UCRIA by Roberto Faenza
- 1995 LA SECONDA VOLTA (*The Second Time*) by Mimmo Calopresti
- 1994 L'AMERICA by Gianni Amelio
- 1993 IL SEGRETO DEL BOSCO VECCHIO (*The Secret of the Old Woods*) by Ermanno Olmi
- 1992 IL LADRO DI BAMBINI (*The Stolen Children*) by Gianni Amelio
- 1990 PORTE APERTE (*Open Doors*) by Gianni Amelio
- 1988 PAURA E AMORE (*Three Sisters*) by Margarethe von Trotta
- 1983 BIANCA by Nanni Moretti
- 1982 COLPIRE AL CUORE (*Blow to the Heart*) by Gianni Amelio
- 1981 SOGNI D'ORO (*Sweet Dreams*) by Nanni Moretti
- 1978 ECCE BOMBO by Nanni Moretti
- 1976 IO SONO UN AUTARCHICO (*I Am Self Sufficient*) by Nanni Moretti

TELEVISION

- 2005/6 IL COMMISSARIO MONTALBANO by Alberto Sironi (series of four films)
- 2000/3 IL COMMISSARIO MONTALBANO by Alberto Sironi (series of four films)
- 1985 I VELIERI (*The Sailing Ships*) by Gianni Amelio

Born in Milan, she lives and works in Rome.

The Missing Star marks her sixth collaboration with Gianni Amelio.

Main Filmography

CINEMA

- 2004 LA VITA CHE VORREI by Giuseppe Piccioni
 LE CHIAVI BY CASA (*The Keys to the House*) by Gianni Amelio
- 2002 PINOCCHIO by Roberto Benigni
- 2001 MOMO ALLA CONQUISTA DEL TEMPO (*Momo*) by Enzo D'Alò
 SOLE NEGLI OCCHI (*Empty Eyes*) by Andrea Porporati
 AMARSI PUÒ DARSI by Alberto Taraglio
- 2000 CONTROVENTO (*Against the Wind*) by Peter Del Monte
- 1999 FATE UN BEL SORRISO (*Give Us a Smile*) by Anna Di Francisca
- 1998 COSP' RIDEVANO (*The Way We Laughed*) by Gianni Amelio
- 1997 LA VITA È BELLA (*Life is Beautiful*) by Roberto Benigni
- 1996 ONCE WE WERE STRANGERS by Emanuele Crialese
 LA BRUTTINA STAGIONATA by Anna Di Francisca
- 1995 CORRERE CONTRO (*Running Against*) by Antonio Tibaldi
 COMPAGNA DI VIAGGIO (*Traveling Companion*) by Peter Del Monte
 CUORE CATTIVO (*Bad Heart*) by Umberto Marino
- 1994 LAMERICA by Gianni Amelio
- 1993 COMINCIÒ TUTTO PER CASO (*It All Started by Chance*) by Umberto Marino
- 1992 IL LADRO DI BAMBINI (*The Stolen Children*) by Gianni Amelio
- 1990 TRACCE DI VITA AMOROSA (*Traces of an Amorous Life*) by Peter Del Monte
 PORTE APERTE (*Open Doors*) by Gianni Amelio

TELEVISION

- 2006 LA PROVINCIALE by Pasquale Pozzessere
- 2004 I RACCONTI DI CAROFIGLIO by Alberto Sironi
- 2003 I RAGAZZI DELLA VIA PAL by Maurizio Zaccaro
- 2000 RITORNO A BANGALORE by Maurizio Zaccaro
- 1999 A' FAMIGLIA by Marco Turco
 CRISTALLO DI ROCCA by Maurizio Zaccaro
- 1998 VITE SOSPESE by Marco Turco
- 1996 ULTIMO BANCO by Umberto Marino
 NON È FINITA LA PACE, CIOÈ LA GUERRA by Gianni Amelio

The Missing Star is the first film he works on as set designer.

Since 1972, he has worked as production manager and location manager on many films, including *PINOCCHIO* and *LA VITA E' BELLA (Life is Beautiful)* by Roberto Benigni, *MALENA* by Giuseppe Tornatore, *L'ULTIMO IMPERATORE (The Last Emperor)* by Bernardo Bertolucci, *C'ERA UNA VOLTA IN AMERICA (Once Upon a Time in America)* by Sergio Leone, *MARCO POLO* by Giuliano Montaldo.

CRISTINA FRANCONICostume designer

She started working with Gianni Amelio in 1992 as costumer on the set of *IL LADRO DI BAMBINI (The Stolen Children)* and in 1993 as assistant costume designer on *L'america*.

Main Filmography**CINEMA**

- 2004 VOLEVO SOLO DORMIRLE ADDOSSO by Eugenio Cappuccio
- LE CHIAVI DI CASA (*The Keys to the House*) by Gianni Amelio
- SE DEVO ESSERE SINCERA by Davide Ferrario
- 2003 AL CUORE SI COMANDA by Giovanni Morricone
- 1999 BRANCHIE by Francesco Ranieri Martinotti
- 1997 HOTEL PAURA by Renato De Maria
- 1996 CRESCERANNO I CARCIOFI A MIMONGO by Fulvio Ottaviano
- 1995 COMPAGNA DI VIAGGIO (*Traveling Companion*) by Peter Del Monte

Main Filmography**CINEMA**

- 2005 L'ORIZZONTE DEGLI EVENTI by Daniele Vicari
NON PRENDERE IMPEGNI QUESTA SERA by Gianluca M. Tavarelli
- 2004 LA VITA CHE VORREI by Giuseppe Piccioni
LAVORARE CON LENTEZZA by Guido Chiesa
- 1998 PREFERISCO IL RUMORE DEL MARE (*I Prefer the Sound of the Sea*) by Mimmo Calopresti
LA CENA (*The Dinner*) by Ettore Scola
I PICCOLI MAESTRI (*Little Teachers*) by Daniele Luchetti
LA PAROLA AMORE ESISTE by Mimmo Calopresti
- 1996 LE AFFINITA' ELETTIVE (*The Elective Affinities*) by Paolo and Vittorio Taviani
VITE STROZZATE (*Strangled Lives*) by Ricky Tognazzi
- 1995 LA SCUOLA (*School*) by Daniele Luchetti
- 1994 L'ORSO DI PELUCHE (*The Teddy Bear*) by Jacques Deray
- 1993 MARIO, MARIA, MARIO by Ettore Scola
LA SCORTA (*The Bodyguards*) by Ricky Tognazzi
IL LUNGO SILENZIO (*The Long Silence*) by Margarethe von Trotta
- 1991 JOHNNY STECCHINO by Roberto Benigni
ULTRA' by Ricky Tognazzi
ROSSINI! ROSSINI! by Mario Monicelli
- 1990 PORTE APERTE (*Open Doors*) by Gianni Amelio
L'AFRICANA by Margarethe von Trotta
- 1989 PICCOLI EQUIVOCI (*Little Misunderstandings*) by Ricky Tognazzi
- 1988 IL PICCOLO DIAVOLO (*The Little Devil*) by Roberto Benigni
- 1984 ENRICO IV (*Henry IV*) by Marco Bellocchio
- 1983 NOSTALGHIA by Andrej Tarkovskij
TU MI TURBI by Roberto Benigni
- 1982 GLI OCCHI, LA BOCCA (*The Eyes, The Mouth*) by Marco Bellocchio
IL MONDO NUOVO (*That Night in Varennes*) by Ettore Scola
COLPIRE AL CUORE (*Blow to the Heart*) by Gianni Amelio
- 1981 NUDO DI DONNA (*Portrait of a Nude Woman*) by Nino Manfredi
PASSIONE D'AMORE (*Passion of Love*) by Ettore Scola
- 1980 L'ALTRA DONNA by Peter Del Monte
SALTO NEL VUOTO (*A Leap in the Dark*) by Marco Bellocchio
- 1977 IL GABBIANO (*The Seagull*) by Marco Bellocchio
- 1976 CUORE DI CANE (*Dog's Heart*) by Alberto Lattuada
- 1975 IL SOSPETTO by Citto Maselli
IRENE, IRENE by Peter Del Monte