



venezia 61
concorso

Enzo Porcelli Rai Cinema
present

the house keys

a film by
Gianni Amelio



the house keys
cast

KIM ROSSI STUART	Gianni
CHARLOTTE RAMPLING	Nicole
ANDREA ROSSI	Paolo

with
ALLA FAEROVICH Nadine

with the participation of
PIERFRANCESCO FAVINO Alberto

co-starring (in order of appearance)

MANUEL KATZY	the taxi driver
MICHAEL WEISS	Andreas
INGRID APPENRODTH	the hospital ward sister
DIMITRI SÜSIN	the boy who watches TV
THORSTEN SCHWARZ	male nurse
ERIC NEUMANN	the child in the play area
DIRK ZIPPA	a young man in a wheelchair
BARBARA KOSTER-CHARI	a nurse
ANITA BARDELEBEN	the doctor
RALF SCHLESENER	the newspaper seller
CAMILLA ERBLICH	the lady on the tram
BERND WEIKERT	the policeman

director	GIANNI AMELIO
story and screenplay	GIANNI AMELIO SANDRO PETRAGLIA STEFANO RULLI
cinematography	LUCA BIGAZZI
original music	FRANCO PIERSANTI
film editing	SIMONA PAGGI
production design	GIANCARLO BASILI
costume design	PIERO TOSI
	CRISTINA FRANCONI
sound mixing	ALESSANDRO ZANON
production manager	STEFANO BENAPPI
collaborator to the director	LILLO IACOLINO
assistant director	GIANLUCA VALLERO
camera operator	MARIO MASINI
editing assistant	CARLO SIMEONI
sound editing	DOMENICO GRANATA
assistant camera	SALVATORE BOGNANNI
	FRANCESCO DI GIACOMO
2nd assistant camera	DARIA D'ANTONIO
	LUAN AMELIO UJKAJ
	RAFAEL JENERAL
hairdresser	CARLO BARUCCI
makeup artist	BJORN REHBEIN
property master	STEFANO "ZAZU" OLIVIERI
still photographer	CLAUDIO IANNONE

line producer in Germany
line producer
co-producers

MICHAEL SCHWARZ
GIANFRANCO BARBAGALLO
KARL BAUMGARTNER
BRUNO PESERY
RAI CINEMA ENZO PORCELLI

produced by

RAI CINEMA ACHAB Film
POLA PANDORA Film Produktion
ARENA Films

an Italian-German-French production

in co-production with

ARTE FRANCE CINEMA
BAVARIA FILM
ZDF/ARTE
BAYERISCHER RUNDFUNK

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01 DISTRIBUTION
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songs in the film sound track:

DEUS DO FOGO E DA JUSTIÇA
(Lima / Almeida)
cantata da **VIRGINIA RODRIGUES**
Warner / Chappel Ltda 2000

QUANTI ANNI HAI (Rossi)
cantata da **VASCO ROSSI**
EMI Music Italy S.p.A.

year of production
length of film

2004
105'

press office

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Gianni, a young man, a common man, after years of rejection, meets for the first time his son Paolo on a train bound for Berlin. Paolo is fifteen and has serious diseases, but he is generous, cheerful, exuberant.

This is the story of a brief, unexpected happiness: getting to know one another and discover one another far from home.

Their stay in Germany and then an unplanned trip to Norway brings father and son into a relationship made up of clashes, mysteries, joy...

Night, at Munich railway station. Gianni, a young man looking a little lost, is taking “delivery” of his son, who he has never met before and who is sleeping on a train headed for Berlin. His name is Paolo, he is fifteen. So far he has always lived with his mother’s family. Now Gianni has a new wife and a newborn son.

In the morning when the boy wakes up he speaks first. “Everything OK?” he asks his father, smiling, as if they had known each other forever. But Gianni is embarrassed, afraid. Paolo guides him, explains how he can help him...

Paolo is disabled, at birth his delivery was dramatic and he suffered physical and psychological damage. He is going to a specialized hospital for rehabilitation.

In Berlin, where he has been before, Paolo is curious about everything, he is everybody’s friend. He is that special age where a boy wants to move around the world on his own. He often eludes his father’s eye, at times doesn’t recognise him. In the hospital he makes friends with Nicole, a French lady who is there taking care of her daughter Nadine, dedicating herself entirely to her.

Nicole delicately gives Gianni understanding and relief. She is a strong woman who, even in a dramatic situation, never loses her self-assurance or even her happy spirit. Gianni is attracted by her. He doesn’t know that she too has a secret.

Living together is not easy for father and son. Paolo is often prey to sudden rebellion, violent refusals, wanting to go back home... But a current of complicity, a kind of game-of-two, binds them in spite of everything. And in spite of everything there are happy moments, an intimacy that isolates them from the rest of the world.

The time comes when Gianni can no longer bear to see his son “tortured” by the rehab exercises, which exhaust him physically without giving him the things he needs most: attention, affection, respect. In a sudden fit of rage, he takes him from the doctors’ treatment, doesn’t want him to be in a hospital anymore.

They leave for Norway. The pretext: a beautiful blonde teenager Paolo saw only in a photo at school, who he considers his “girlfriend”. His father decides to have him meet her in person. Paolo is excited and happy. During the crossing in the ferry, Gianni throws the cane Paolo had to use to walk, into the sea. From that moment on they never leave each other’s side, they can’t. And finally they are masters of themselves and their emotions. They will live together - Gianni promises his son - when they return to Italy they will never leave each other.

It seems like the beginning of a relationship filled with promises and hope, erasing the past all at once. But something happens that brings their fate back into play...

“ad Andrea e ad Andrea” by Gianni Amelio

At the end of my film *The House Keys*, before the end credits, there is a dedication: “In memory of Giuseppe Pontiggia”. In a central sequence, the female lead, Charlotte Rampling, reads Pontiggia’s book “Born Twice” in French and recommends it to Kim Rossi Stuart: this story concerns us – she says to him. Apparently there is no other relationship between the events narrated by the writer and the screenplay of the film written by Sandro Petraglia, Stefano Rulli and myself. Just remember that the novel (it really isn’t a “novel”) covers a time span of more than thirty years and *The House Keys* takes place in one week; Pontiggia’s story is set in Milan and the film takes place in Berlin and Norway. These variations could seem natural, even necessary, when a director bases a film on a novel: we know that the problem of “faithfulness” between cinema and literature is a false one, that the plot of a book can be respected and the substance betrayed. Or the exact opposite can happen. *The House Keys*, though, is not even “freely inspired” by the book, (which tells a true, private story), according to a formula that often allows any kind of deviance. It isn’t even mentioned in the credits. And, out of respect for Pontiggia and his readers, we felt it correct to find a new title, even though the original one was very effective.

How did things really happen? When Rai Cinema asked me to make a film from the book “Born Twice”, I immediately realised that I wasn’t able to do it. This time, more than on other occasions, I felt inadequate, with the feeling of being an intruder in a difficult world, where I had no right to enter. In a certain sense, I had to win this right at my own expense, find in my personal experience something that would bring me close to what the writer had told about himself. It had nothing to do with a technical matter but with a deep feeling.

And the turning point came when I met Andrea Rossi, the boy who plays Paolo in the film. From that day on the character of the son stopped resembling the figure (real) of the book to take on another life, bringing into the forefront other emotions. Without realising it, Andrea gave us the new story to be told (even though the story wasn’t his), and then he guided me during shooting, he let me “look at him”, he revealed his thoughts to me.

Giuseppe Pontiggia understood before anyone else that this was the only road to take in order to respect the meaning of his book. He understood that his pages didn’t need to be illustrated, they needed someone to get his “baton” and continue alone along the way. So I took the risk, as presumptuous as it may seem, of “putting myself in his shoes” and starting the story all over again.

The result is that now there is a book and a film that follow parallel paths and maybe complement each other; that Andrea Pontiggia and Andrea Rossi – so distant in age and personal history – are the two sides of Paolo.

I am grateful to Pontiggia because without his book my film would never have existed. I am grateful to him because – in spite of the fact that there are no connections to “events and characters” told by him – I took inspiration from his writing (and not from his life). Every writer knows that it isn’t enough to put a story together because what has to come out of it is necessity and soul. This spirit is usually found in books which, as in the case of “Born Twice”, have not been especially written for the silver screen.

The title *The House Keys* refers to kids passing from childhood to adolescence, and their parents let them come home late in the evening, open the front door without knocking, feel grown-up.

At first sight the title can seem wrongfooting for a film like this, which tells about the impossibility of getting away from the paternal (or maternal) environment, about doing without the protection of adults. But Paolo, the young character, raises his “keys of the house” high like a trophy, a symbol of his strength, even though he can’t use the keys because there always has to be someone there to open the door for him.

Andrea Rossi, in his first experience as actor, in real life has problems similar to those of Andrea Pontiggia. Even though he doesn’t resemble him physically, he has the same “unawareness” of what is bad, the same trusting cheerfulness, the same “joie de vivre”. All the filming was a special event, thanks to him. Andrea conditioned the filming in a good way, his irony cancelling out every small or large problem that is carried forth by any film shooting.

Kim Rossi Stuart plays the father, a young man, insecure, who experiences his son’s condition as an condemnation with no mercy, like the black hole of his existence. Paolo’s mother died in childbirth and he ran away when faced with a son born with “some problems”. Meeting him now after fifteen years, in secret and for a short time (during a doctor’s visit in a specialised Berlin hospital), makes him feel afraid; he feels he won’t manage, won’t be up to it. The film tells about their reciprocal discovery, clashes and love, resentment and their fragile hopes.

There is also a central figure of a woman played by Charlotte Rampling. A strong woman, who gave up her own person in order to take care of a child who will never get well. The encounter between the two has no pathetic or sentimental asides, it shows the negative feelings of their daily lives, the need to smile, the need to hang on forever.

In my work it often happens that one feels like a schoolboy on the first day of school. For this film I confess that I felt like a beginner, with all the anxiety and enthusiasm I had when I shot my first short films.

Luckily over the years I learned something, and I knew the direction to take. The most serious mistake would have been humouring the narcissism of the movie camera, looking for the “bit of bravura”. Yet this is a film of characters, actually of people. All means are for bringing their truth to the fore.

He was born in Calabria. After studying philosophy, he moved to Rome where he began working as assistant director. He made his film debut in 1982, after working at length in television. He won numerous international awards, amongst which three EFA awards for best European film.

Main filmography

CINEMA

- 1998 COSÌ RIDEVANO (*The Way We Laughed*)
- 1994 LAMERICA (*Lamerica*)
- 1992 IL LADRO DI BAMBINI (*Stolen Children*)
- 1990 PORTE APERTE (*Open Doors*)
- 1988 I RAGAZZI DI VIA PANISPERNA (*t.l.: The Boys of Via Panisperna*)
- 1982 COLPIRE AL CUORE (*Blow to the Heart*)

TELEVISION

- 2000 LA TERRA È FATTA COSÌ (*t.l.: So Is Our Earth*)
- 1997 NON È FINITA LA PACE, CIOÈ LA GUERRA (*t.l.: Peace Is Not Over, The War I Mean*)
- 1985 I VELIERI (*t.l.: The Sailing Ships*)
- 1979 IL PICCOLO ARCHIMEDE (*t.l.: Young Archimedes*)
- 1978 EFFETTI SPECIALI (*t.l.: Special Effects*)
- 1978 LA MORTE AL LAVORO (*t.l.: Death at Work*)
- 1972 LA CITTÀ DEL SOLE (*t.l.: City of the Sun*)
- 1970 LA FINE DEL GIOCO (*t.l.: The End of the Game*)

He was born in Rome, began acting in films as a child. At a very young age he became very popular in television.

Main filmography

CINEMA

- 2003 PINOCCHIO by Roberto Benigni
- 1999 LA BALLATA DEI LAVAVETRI by Peter Del Monte
- 1998 I GIARDINI DELL'EDEN by Alessandro D'Alatri
- 1996 POLIZIOTTI by Giulio Base
- 1995 CUORE CATTIVO by Umberto Marino
- ALDILÀ DELLE NUVOLE (Par-delà les nuages) by Michelangelo Antonioni and Wim Wenders
- 1993 SENZA PELLE by Alessandro D'Alatri
- 1991 UN'ALTRA VITA by Carlo Mazzacurati

TELEVISION

- 2004 IL TUNNEL DELLA LIBERTÀ by Enzo Monteleone
- 2001 UNO BIANCA by Michele Soavi
- 1997 IL ROSSO E IL NERO (Le rouge et le noir) by Jean Daniel Verhaege
- 1995 LA FAMIGLIA RICORDI by Mauro Bolognini
- 1992 FANTAGHIRÒ by Lamberto Bava

THEATRE

- 2001 MACBETH by Giancarlo Cobelli
- 1999 AMLETO by Antonio Calenda
- 1995 RE LEAR by Luca Ronconi
- 1994 DOVE NASCE LA NOTIZIA by Umberto Marino
- 1986 FILOTTETE by Walter Magliaro

She was born in Sturmer in England. She completed her studies in English and French colleges. While very young she entered the world of entertainment as a model. She made her debut as an actress in 1965 in *The Knack and How to Get it* by Richard Lester.

Main filmography

CINEMA

- 2003 THE STATEMENT by Norman Jewison
SWIMMING POOL by François Ozon
- 2001 SOUS LE SABLE by François Ozon
- 1998 LA CERISAIE by Michael Cacoyannis
- 1987 ANGEL HEART by Alan Parker
- 1986 MAX MON AMOUR by Nagisa Oshima
- 1984 VIVE LA VIE! by Claude Lelouch
- 1980 THE VERDICT by Sidney Lumet
- 1981 STARDUST MEMORIES by Woody Allen
- 1977 UN TAXI MAUVE by Yves Boisset
- 1976 ORCA / THE KILLER WHALE by Michael Anderson
FOXTROT by Arturo Ripstein
- 1975 FAREWELL, MY LOVELY by Dick Richards
LA CHAIR DE L'ORCHIDEE by Patrice Chereau
- 1974 IL PORTIERE DI NOTTE by Liliana Cavani
YUPPI DU by Adriano Celentano
- 1973 ZARDOZ by John Boorman
GIORDANO BRUNO by Giuliano Montaldo
- 1971 ADDIO FRATELLO CRUDELE by Giuseppe Patroni Griffi
- 1969 LA CADUTA DEGLI DEI (The Damned) by Luchino Visconti
- 1968 SEQUESTRO DI PERSONA by Gianfranco Mingozzi
- 1965 GEORGY GIRL by Silvio Narizzano

He is sixteen, was born in Rome, where he lives and studies. He loves swimming and is a champion in his category. He was noticed by an assistant director while doing sports in a swimming pool, and was the only candidate to play Paolo in the film. His other interests are: play station and music. He adores Vasco Rossi, singing one of his songs in a scene of *The House Keys*, which is his first film undertaking.

Born in Rome where he graduated from the National Academy of Dramatic Art. He is active in the cinema, in theatre, and in television.

Main filmography

CINEMA

- 2003 AL CUORE SI COMANDA by Giovanni Morricone
AMATEMI by Renato De Maria
- 2002 MARITI IN AFFITTO by Ilaria Borrelli
EL ALAMEIN, LA LINEA DEL FUOCO by Enzo Monteleone
EMMA SONO IO by Francesco Falaschi
- 2001 DA ZERO A DIECI by Luciano Ligabue
- 1999 L'ULTIMO BACIO by Gabriele Muccino
- 1998 I GIUDICI by Ricky Tognazzi
- 1995 IL PRINCIPE DI HOMBURG by Marco Bellocchio

TELEVISION

- 2002 GLI INSOLITI IGNOTI by Antonello Grimaldi
LA SINDONE by Ludovico Gasparini
PART-TIME by Angelo Longoni
- 2001 FERRARI by Carlo Carlei
- 1995 CORRERE CONTRO by Antonio Tibaldi
- 1991 UNA QUESTIONE PRIVATA by Alberto Negrin

THEATRE

- LA NOTTE POCO PRIMA DELLE FORESTE by Lorenzo Gaielli
- DRAMMA DELLA GELOSIA by Luigi Proietti
- I FRATELLI KARAMAZOV by Luca Ronconi
- FANGO by Hossein Taheri
- DALLA TAVOLA DELLA MIA MEMORIA by Orazio Costa

He was born in Rome, graduated in philosophy, was a film critic, documentary maker and then screenwriter, above all together with Stefano Rulli.

Main filmography

CINEMA

- 2003 LA MEGLIO GIOVENTÚ by Marco Tullio Giordana
- 1998 I PICCOLI MAESTRI by Daniele Luchetti
- 1997 LA TREGUA by Francesco Rosi
- 1996 LA MIA GENERAZIONE by Wilma Labate
VESNA VA VELOCE by Carlo Mazzacurati
- 1995 PASOLINI: UN DELITTO ITALIANO by Marco Tullio Giordana
LA SCUOLA by Daniele Luchetti
- 1994 IL TORO by Carlo Mazzacurati
- 1993 FIORILE by Paolo and Vittorio Taviani
ARRIVA LA BUFERA by Daniele Luchetti
- 1992 IL LADRO DI BAMBINI by Gianni Amelio
- 1991 IL PORTABORSE by Daniele Luchetti
IL MURO DI GOMMA by Marco Risi
- 1990 PUMMARÒ by Michele Placido
- 1989 DOMANI ACCADRÀ by Daniele Luchetti
MERY PER SEMPRE by Marco Risi
- 1984 LA MESSA È FINITA by Nanni Moretti
- 1983 BIANCA by Nanni Moretti
- 1978 IL GABBIANO by Marco Bellocchio

TELEVISION

- 2002 PERLASCA, UN EROE ITALIANO by Alberto Negrin
- 1999 LA VITA CHE VERRA' by Pasquale Pozzessere
- 1997 DON MILANI, PRIORE DI BARBIANA by Antonio and Andrea Frazzi
- 1992 LA PIOVRA SEI by Luigi Perelli
- 1989 LA PIOVRA CINQUE by Luigi Perelli
- 1987 LA PIOVRA QUATTRO by Luigi Perelli
- 1986 LA PIOVRA TRE by Luigi Perelli

He was born in Rome, graduated in literature, has worked in films since 1972. He was a film critic, documentary maker and finally screenwriter, nearly always paired with Sandro Petraglia.

Main filmography

CINEMA

- 2003 LA MEGLIO GIOVENTÙ by Marco Tullio Giordana
- 1998 I PICCOLI MAESTRI by Daniele Luchetti
- 1997 LA TREGUA by Francesco Rosi
- 1996 VESNA VA VELOCE by Carlo Mazzacurati
- 1995 PASOLINI, UN DELITTO ITALIANO by Marco Tullio Giordana
LA SCUOLA by Daniele Luchetti
- 1994 IL TORO by Carlo Mazzacurati
- 1993 ARRIVA LA BUFERA by Daniele Luchetti
- 1992 IL LADRO DI BAMBINI by Gianni Amelio
- 1991 IL MURO DI GOMMA by Marco Risi
IL PORTABORSE by Daniele Luchetti
- 1990 PUMMARÒ by Michele Placido
- 1989 MERY PER SEMPRE by Marco Risi
- 1978 IL GABBIANO by Marco Bellocchio

TELEVISION

- 2002 PERLASCA, UN EROE ITALIANO by Alberto Negrin
- 1999 LA VITA CHE VERRÀ by Pasquale Pozzessere
- 1997 DON MILANI, PRIORE DI BARBIANA by Antonio and Andrea Frazzi
- 1992 LA PIOVRA SEI by Luigi Perelli
- 1989 LA PIOVRA CINQUE by Luigi Perelli
- 1987 LA PIOVRA QUATTRO by Luigi Perelli
- 1986 LA PIOVRA TRE by Luigi Perelli

He was born in Milan, started very young working as assistant director. Cinematography turned out to be his true vocation and in this field he is self-taught. This is the third film he makes with Amelio.

Main filmography

CINEMA

- 2004 L'AMORE RITROVATO by Carlo Mazzacurati
- 2003 LE CONSEGUENZE DELL'AMORE by Paolo Sorrentino
MI PIACE LAVORARE by Francesca Comencini
- 2002 LA FORZA DEL PASSATO by Piergiorgio Gay
UN VIAGGIO CHIAMATO AMORE by Michele Placido
- 2001 LE PAROLE DI MIO PADRE by Francesca Comencini
BRUCIO NEL VENTO by Silvio Soldini
- 2000 DOMANI by Francesca Archibugi
PANE E TULIPANI by Silvio Soldini
PREFERISCO IL RUMORE DEL MARE by Mimmo Calopresti
- 1999 QUESTO È IL GIARDINO by Giovanni Davide Maderna
FUORI DAL MONDO by Giuseppe Piccioni
- 1998 L'ALBERO DELLE PERE by Francesca Archibugi
COSÌ RIDEVANO by Gianni Amelio
TOTÒ CHE VISSE DUE VOLTE by Ciprì e Maresco
- 1997 LE ACROBATE by Silvio Soldini
- 1996 L'UNA E L'ALTRA by Maurizio Nichetti
- 1995 LO ZIO DI BROOKLYN by Ciprì e Maresco
L'AMORE MOLESTO by Mario Martone
UN EROE BORGHESE by Michele Placido
- 1994 L'AMERICA by Gianni Amelio
- 1993 UN'ANIMA DIVISA IN DUE by Silvio Soldini
- 1992 MANILA PALOMBA BLANCA by Daniele Segre
MORTE DI UN MATEMATICO NAPOLETANO by Mario Martone
- 1990 L'ARIA SERENA DELL'OVEST by Silvio Soldini
- 1984 GIULIA IN OTTOBRE by Silvio Soldini

Born in Rome, he is one of the best known Italian composers of music for films, for which he received several awards.

The House Keys is the seventh film where he collaborates with Gianni Amelio.

Main filmography

CINEMA

- 2004 L'AMORE RITROVATO by Carlo Mazzacurati
- 2002 IL PIÙ BEL GIORNO DELLA MIA VITA by Cristina Comencini
- LA FELICITÀ NON COSTA NIENTE by Mimmo Calopresti
- 1999 PREFERISCO IL RUMORE DEL MARE by Mimmo Calopresti
- 1998 LA PAROLA AMORE ESISTE by Mimmo Calopresti
- COSI' RIDEVANO by Gianni Amelio
- 1997 MARIANNA UCRIA by Roberto Faenza
- 1995 LA SECONDA VOLTA by Mimmo Calopresti
- 1994 L'AMERICA by Gianni Amelio
- 1993 IL SEGRETO DEL BOSCO VECCHIO by Ermanno Olmi
- 1992 IL LADRO DI BAMBINI by Gianni Amelio
- 1990 PORTE APERTE by Gianni Amelio
- 1988 PAURA E AMORE by Margarethe von Trotta
- 1983 BIANCA by Nanni Moretti
- 1982 COLPIRE AL CUORE by Gianni Amelio
- 1981 SOGNI D'ORO by Nanni Moretti
- 1978 ECCE BOMBO by Nanni Moretti
- 1976 IO SONO UN AUTARCHICO by Nanni Moretti

TELEVISION

- 2000/3 IL COMMISSARIO MONTALBANO by Alberto Sironi (a series of 12 episodes)
- 1985 I VELIERI by Gianni Amelio

Born in Milan, she now lives and works in Rome. *The House Keys* is the fifth film in which she collaborates with Gianni Amelio.

Main filmography

CINEMA

- 2004 LA VITA CHE VORREI by Giuseppe Piccioni
- 2002 PINOCCHIO by Roberto Benigni
- 2001 MOMO ALLA CONQUISTA DEL TEMPO by Enzo D'Alò
SOLE NEGLI OCCHI by Andrea Porporati
AMARSI PUÒ DARSI by Alberto Taraglio
- 2000 CONTROVENTO by Peter Del Monte
- 1998 COSP' RIDEVANO by Gianni Amelio
- 1997 LA VITA È BELLA by Roberto Benigni
- 1996 ONCE WE WERE STRANGERS by Emanuele Crialese
LA BRUTTINA STAGIONATA by Anna di Francisca
- 1995 CORRERE CONTRO by Antonio Tibaldi
COMPAGNA DI VIAGGIO by Peter Del Monte
CUORE CATTIVO by Umberto Marino
- 1994 LAMERICA by Gianni Amelio
- 1993 COMINCIÒ TUTTO PER CASO by Umberto Marino
- 1992 IL LADRO DI BAMBINI by Gianni Amelio
- 1990 TRACCE DI VITA AMOROSA by Peter Del Monte
PORTE APERTE by Gianni Amelio

One of the most well known and innovative Italian art directors. He returns to work with Gianni Amelio after their collaboration in *The Way We Laughed*.

Main filmography

CINEMA

- 2004 L'AMORE RITROVATO by Carlo Mazzacurati
- 2003 IO NON HO PAURA by Gabriele Salvatores
DILLO CON PAROLE MIE by Daniele Luchetti
- 2002 LUCE DEI MIEI OCCHI by Giuseppe Piccioni
PAZ! by Renato De Maria
LA STANZA DEL FIGLIO by Nanni Moretti
- 1999 COSP' RIDEVANO by Gianni Amelio
I PICCOLI MAESTRI by Daniele Luchetti
- 1998 NIRVANA by Gabriele Salvatores
- 1997 OVOSODO by Paolo Virzì
- 1996 LA SCUOLA by Daniele Luchetti
- 1995 STRANE STORIE by Sandro Baldoni
- 1993 SUD by Gabriele Salvatores
- 1992 ARRIVA LA BUFERA by Daniele Luchetti
- 1991 IL PORTABORSE by Nanni Moretti
- 1990 LA SETTIMANA DELLA SFINGE by Daniele Luchetti
- 1989 PALOMBELLA ROSSA by Nanni Moretti
- 1988 DOMANI ACCADRÀ by Daniele Luchetti
- 1987 NOTTE ITALIANA by Carlo Mazzacurati
- 1985 FESTA DI LAUREA by Pupi Avati
- 1984 NOI TRE by Pupi Avati
- 1983 UNA GITA SCOLASTICA by Pupi Avati
ENRICO IV by Marco Bellocchio
- 1982 GLI OCCHI, LA BOCCA by Marco Bellocchio
- 1979 CHIEDO ASILO by Marco Ferreri

One of the greatest costume designers in the world, with several Oscar nominations. He began his long career in 1950 in *Bellissima* by Luchino Visconti, with whom he collaborated for thirteen films. His immense theatrical work is also linked to Visconti, including *Mine Hostess*, *Macbeth*, *La Traviata*, *Uncle Vanya*.

Main filmography

CINEMA

- 1993 STORIA DI UNA CAPINERA by Franco Zeffirelli
- 1982 LA TRAVIATA by Franco Zeffirelli
- 1977 AL DI LA' DEL BENE E DEL MALE by Liliana Cavani
- 1976 L'INNOCENTE by Luchino Visconti
- 1974 IL PORTIERE DI NOTTE by Liliana Cavani
- 1973 LUDWIG by Luchino Visconti
- 1971 MORTE A VENEZIA by Luchino Visconti
- 1970 METELLO by Mauro Bolognini
- 1969 MEDEA by Pier Paolo Pasolini
- LA CADUTA DEGLI DEI by Luchino Visconti
- 1967 TOBY DAMMITT (from Tre passi nel delirio) by Federico Fellini
- 1966 LA TERRA VISTA DALLA LUNA (from LE STREGHE) by Pier Paolo Pasolini
- 1964 MATRIMONIO ALL'ITALIANA by Vittorio De Sica
- 1963 IERI, OGGI E DOMANI by Vittorio De Sica
- LA VISITA by Antonio Pietrangeli
- I COMPAGNI by Mario Monicelli
- IL GATTOPARDO by Luchino Visconti
- 1962 SENILITA' by Mauro Bolognini
- 1961 LA VIACCIA by Mauro Bolognini
- 1960 IL BELL'ANTONIO by Mauro Bolognini
- ROCCO E I SUOI FRATELLI by Luchino Visconti
- 1957 LE NOTTI BIANCHE by Luchino Visconti
- 1954 SENSO by Luchino Visconti.

She began working with Amelio in 1992 as assistant costume designer in *Stolen Children*, and in 1993 as assistant costume designer in *Lamerica*.

Main filmography

CINEMA

- 2004 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 by Peter Del Monte

Born in Rome, he began working while still a boy in 1968 with the cine-news of the student movement. This is the sixth time he collaborates in a film by Amelio.

Main filmography

CINEMA

- 2004 LA VITA CHE VORREI by Giuseppe Piccioni
- 2001 A CAVALLO DELLA TIGRE by Carlo Mazzacurati
- 2000 LA STANZA DEL FIGLIO by Nanni Moretti
- 1998 COSÌ RIDEVANO by Gianni Amelio
- L'ALBERO DELLE PERE by Francesca Archibugi
- L'ESTATE DI DAVIDE by Carlo Mazzacurati
- 1997 APRILE by Nanni Moretti
- VON HEUTE AUF MORGEN by Jean-Marie Straub and Danièle Huillet
- 1995 LA SECONDA VOLTA by Mimmo Calopresti
- 1994 L'AMERICA by Gianni Amelio
- 1992 IL GRANDE COCOMERO by Francesca Archibugi
- ANTIGONE by Jean-Marie Straub and Daniele Huillet
- IL LADRO DI BAMBINI by Gianni Amelio
- 1989 CORSA DI PRIMAVERA by Giacomo Campiotti
- SCHWARZE SUNDE by Jean-Marie Straub and Danièle Huillet
- 1988 I RAGAZZI DI VIA PANISPERNA by Gianni Amelio
- 1987 DA GRANDE by Franco Amurri
- DER TOD DES EMPEDOKLES by Jean-Marie Straub and Danièle Huillet
- 1986 IL DIAVOLO IN CORPO by Marco Bellocchio
- 1984 KAOS by Paolo and Vittorio Taviani
- 1980 LA VERITÀÀÀÀ by Cesare Zavattini

TELEVISION

- 1985 I VELIERI by Gianni Amelio

He was born and lives in Rome. He graduated in production from the Centro Sperimentale di Cinematografia.

Main filmography

- 2000 CAPITANI D'APRILE by Maria De Medeiros
 SICILIA! by Daniele Huillet and Jean-Marie Straub (coprod.)
- 1999 ADDIO TERRAFERMA by Otar Iosselliani (coprod.)
- 1998 ON CONNAIT LA CHANSON (Parole parole parole) by Alain Resnais (coprod.)
 ELVJS & MERILIJIN by Armando Manni
- 1996 COMPAGNA DI VIAGGIO by Peter Del Monte
- 1994 LAMERICA by Gianni Amelio
 SMOKING - NO SMOKING by Alain Resnais (coprod.)
- 1992 IL LADRO DI BAMBINI by Gianni Amelio
- 1990 IL VIAGGIO DELLA SPERANZA by Xavier Koller (Oscar for best foreign film)
- 1988 L'APPASSIONATA by Gianfranco Mingozzi
- 1984 ENRICO IV by Marco Bellocchio
- 1982 COLPIRE AL CUORE by Gianni Amelio
 GLI OCCHI, LA BOCCA by Marco Bellocchio
- 1981 LA VELA INCANTATA by Gianfranco Mingozzi
 VACANZE IN VAL TREBBIA by Marco Bellocchio
- 1980 IMMACOLATA E CONCETTA by Salvatore Piscicelli
 SALTO NEL VUOTO by Marco Bellocchio
- 1977 IL GABBIANO by Marco Bellocchio
- 1974 L'INVENZIONE DI MOREL by Emidio Greco
- 1973 LA VITA IN GIOCO by Gianfranco Mingozzi
- 1971 DIARIO DI UN MAESTRO by Vittorio De Seta