



LIONELLO CERRI

presents

COME SIAMO COME ERAVAMO E LE CANZONI DI  
**LUCIANO LIGABUE**



UN FILM DI **PIERGIORGIO GAY**

coproduced by

**LUMIÈRE & CO and BIM DISTRIBUZIONE**

in collaboration with

**FONDAZIONE SMEMORANDA and RISERVAROSSA**



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[www.nientepaura-ilfilm.it](http://www.nientepaura-ilfilm.it)



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non-contractual credits



. technical crew

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a documentary film by	<b>PIERGIORGIO GAY</b>
screenplay	<b>PIERGIORGIO GAY PIERGIORGIO PATERLINI</b>
editing	<b>CARLOTTA CRISTIANI</b>
director of photography	<b>MARCO SGORBATI</b>
camera operators	<b>ALESSIO BALZA and LIVIO DI MICELI</b>
music	<b>LUCIANO LIGABUE</b>
sound	<b>RICCARDO MILANO</b>
sound editor	<b>MASSIMO MARIANI</b>
assistant editors	<b>TOMMASO GALLONE and MATTEO MOSSI</b>
organisation	<b>DOMENICO CUSCINO and MONICA TOMASETTI</b>
archive picture research	<b>NADIA BORIOTTI</b>
co-produced by	<b>LUMIÈRE &amp; CO e BIM DISTRIBUZIONE</b>
in collaboration with	<b>FONDAZIONE SMEMORANDA e RISERVAROSSA</b>
co-producer	<b>VALERIO DE PAOLIS</b>
in collaboration with	<b>NICO COLONNA and CLAUDIO MAIOLI</b>
produced by	<b>LIONELLO CERRI</b>

distribution



length	85'
nationality	ITALIAN
year of production	2010
format	35mm

non-contractual credits

with

**LUCIANO LIGABUE**

and featuring

**GIOVANNI SOLDINI**

sailor

**STEFANO RODOTÀ**

constitutionalist

**CARLO VERDONE**

director and actor

**PAOLO ROSSI**

actor

**MARGHERITA HACK**

astrophysicist

**FABIO VOLO**

radio and TV presenter

**BEPPINO ENGLARO**

father of Eluana Englaro

**UMBERTO VERONESI**

oncologist

**JAVIER ZANETTI**

footballer

**DON LUIGI CIOTTI**

priest, founder of the Gruppo Abele and Libera

**SABINA ROSSA**

parliamentarian, daughter of Guido Rossa

**LUCIANA CASTELLINA**

journalist

**ANNALISA CASARTELLI**

banker

**GIULIA RANZANI**

student

**DAISY SPOLDI**

waitress

**LUCA MORABITO**

banker

**GEMMI SUFALI**

student

**GIULIANA VALENTINO**

lab technician

**SILVIA ANDRETTA**

clerk

**ROBERTA MAGGIO**

press officer

**MATTIA MURATORE**

student – national wheelchair hockey team

**DANIELA CAMMARELLA**

clerk

**VALERIA RIMOLDI**

student

**MARIANNA DI PIETRO**

student



Telling the story of an Italian musician and his fans to take a look back over the last 30 years in Italy.

But can songs describe society? And can the artistic journey of a musician – Luciano Ligabue in this case – describe the way we were and the way we are now?

Popular music speaks about us, and it is often better at portraying us than any number of essays or sociological studies. It starts with an emotion, a rhythm, in a way that is visceral. A song might simply be tied to a particular moment of our lives, and make us happy or sad or nostalgic when we remember it. It might even “celebrate” an important event and become a “rite”, in the most secular and beautiful sense of the word (“*Hey, listen...they’re playing our song!*”)

Songs and emotions: songs that mark out the unfolding of our personal but also our social and political lives. Songs and memory: personal memory and collective memory, in the twofold sense of the memory of a country and the memory of group of people.

Why Luciano Ligabue?

Because he is a popular Italian musician; because when he sings *Non è tempo per noi* at his concerts the video screens display some of the articles of the Italian Constitution; because when he sings *Buonanotte all'Italia* behind him appear the faces of those who have done something for this country; because at the end of his concerts he addresses his audience:

*I would like to say good night  
to all the people who live in this country  
but who don't feel like tenants,  
because this country belongs to those who live here  
and not to those who govern it.*

**Songs can be useful  
and I am happy to think  
that every now and then mine have been useful to somebody.**

*Luciano Ligabue*

**Ask not what your country can do for you - ask what you can do for your country.**

John F. Kennedy's inaugural address – 20<sup>th</sup> January 1961

*Niente paura* is a documentary about non-racist and non-regional national identity in the era of “extinguished passions”, in the era of the radical crisis in politics, in the broadest sense.

In a way that avoids ideology or didacticism, that does not attempt to provide an “overview”, but, rather, through the personal stories (which then take on a collective meaning and value) of a range of ordinary men and women, of a number of well-known people, of Ligabue himself (the soundtrack and “narrator par excellence” of the documentary), the film describes the way we are and the way we were, where we are coming from in reality (the end of the '70s and start of the '80s, a turning point for both political institutions and in social habits) and the country we have become today.

A country, for example, where the collective element of celebration (popular celebrations have always been a great forger of identity) is now expressed only at concerts and at the national team's football matches, a country in which even defending the flag or the national anthem becomes the cause of political conflict.

The distance of the political parties from the people - not the other way about - and the real urgency of new issues mean that those who recognise themselves in a country that is *not resigned* need to fight in defence of the Constitution (which has become not the minimum requirement for civil societal living, but a sort of “book of dreams”, as Ligabue puts it, something that is in front of us, an objective to be reached) and for so-called ethical ideas: rights. Not only and not even so much the classic right to work – which in any case has never been so up for discussion as it is today – but the right to decide on how to end one's days, basic equal rights between people of various ethnic groups, different sexual orientation, etc.

This defence-proposition welds together a number of “new” individual rights (living wills, for example) with a difficult, risky commitment in areas that border on ethics, society, politics: opposing the Mafia and Camorra, opposing the unpunished massacres, opposing racism against immigrant workers, opposing the “omertà” that permeates people's consciences...

If – as Luciana Castellina recalls – the political commitment which took the form of impetuous and mass participation in the '70s and '80s was the secular translation of the “Christian” notion of loving your neighbour with the aim of bringing about radical changes in social justice, from the '80s to the present day, this “passion” has increasingly assumed the form of a “resistance”, summed up effectively by Don Luigi Ciotti, when he reminds us that the word “resist” has the same Latin root as “exist”.

*Piergiorgio Gay and Piergiorgio Paterlini*



*Niente paura* is undoubtedly an atypical documentary: describing the society in which we live through an Italian musician and his audience, and through the contributions of a variety of well-known people, each a representative of their own field, was a fascinating undertaking but a very complex one in production terms.

When I read Piergiorgio Gay's treatment I realised immediately the importance of making a film like this, a film that through its unanimity, through its personal stories that assume a collective value, a film which talks of the country in which we live and the transformations it has undergone in the last few decades. Discussing it with him and putting forward a number of themes that should be dealt with in some way in the story, we were able to define the development of the idea, thanks also to the collaboration of Piergiorgio Paterlini.

So we immediately involved Luciano Ligabue, without whose contribution we would have been unable to develop the project: in fact the presence of Luciano and his songs represents the thread that ties together all the contributions that make up this account.

Then we began the difficult task of contacting and involving the famous people who, in our opinion, could support the idea on which the documentary is based, trying to have them understand the necessity of making this film and the importance of their contribution.

But the documentary does not just consist of the contributions of well-known people: interwoven with these are the stories of ordinary people, Luciano Ligabue's fans, who through his music reflect on the society in which we live, on the way we are and the way we were.

Alongside this, complex research was carried out, because the archive images are the real protagonists of the story (along with Luciano Ligabue, his music and the interviewees): Nadia Boriotti and Piergiorgio Gay were able, having carefully viewed material from various sources, to identify those contributions which, most effectively, might support the idea of the documentary, by marking out the fundamental moments of the recent "life" of our country.

Finally, as Piergiorgio explains, in making this documentary we chose not to follow an anthological path, we did not want to tell these stories in the style of a diary: to achieve this, the editing was fundamental, the fruit of a perfect collaboration between the director and the editor Carlotta Cristiani who, following the stories of the interviewees, their emotions and the music of Luciano Ligabue, managed to provide the documentary with a powerful narrative identity, that thanks to the very absence of a chronological path, manages in an "irresistible" way to bring the audience in, to involve them emotionally and provide them with a cause for reflection.

*Lionello Cerri*

It took just 30 years to make this country lose its memory, its ideals, all its great collective passions. Even popular celebration only survives in the spectacle of football and in big pop and rock concerts.

And it is from music that we set out to describe “the way we are and the way we were”: 30 years of stories and 30 years of the history of our country. An account of the change, entrusted to single individuals, to a dimension, that of the intimate.

A personal account but also a collective one; evoked by music because nothing can underline, comment, and sometimes precede what we are living like music can. Of course, music recounts – at an immediate level, starting from our instinctive reaction to the rhythm even before we hear the lyrics – private events and emotions: love, pain, hope, expectation, fear, courage. But then the individuals become one, each private story is indissolubly set within the history of all.

Describing the way we were and what lies in front of us through the accounts of people who have something to say because they have lived significant stories themselves: the flight from a tormented country of origin, grief, a civil struggle... It does not matter whether these people are famous or not: each of them says what they have to say, each of them represents him or herself, but in this way the monologue becomes dialogue, in the film and with the viewer, in this way the person telling the story offers a potential mirror to the spectator.

It is no coincidence that Luciano Ligabue also speaks of mirrors with reference to his songs. The songs are a potential mirror for the listener. And the songs too are an account, but – before this – they are such a universal emotion, an emotion in its purest state, that it becomes almost impossible to describe it in words.

The film weaves together an account, songs and images (from previously unseen archive footage to videos from YouTube).

What links the stories is in turn emotive, not a diary or something didactic. It proceeds by analogy and suggestion: a word, a phrase, a song (of Ligabue’s) “lead” directly into the next story.

We chose not to follow an anthological path: this film is not an anthology nor is it a scholastic chronology of the last 30 years of our lives, and it not an anthology of Italian popular music tout court: the soundtrack is that of the songs of Luciano Ligabue, who also – in writing and singing what he unashamedly calls “pop songs” – “forces” us during his concerts to read on the video screens the first 12 articles of the Italian Constitution and to relive our country’s complex history through the giant images of the personalities who have left a deep mark on Italy: once more an act that is emotive and at the same time laden with significance: from Pantani to Sordi, from De Sica to Pertini to Falcone and Borsellino.



### **CONSTITUTION:**

*the rules men make when they are sober to help them walk straight when they are drunk.*

#### **PAOLO ROSSI**

*With the advent of television in Italy, there was the transformation of the people into an audience, and the audience is a fan, and like all fans it is not very well informed, especially about its own problems: I repeat, the people have become an audience, they vote from home, applaud, get indignant and then go to bed.*

Art. 28	<b>State officials and employees of other public bodies are directly responsible under criminal, civil, and administrative law for acts committed in violation of rights. In such cases civil liability extends to the state and public bodies.</b>
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#### **LUCIANO LIGABUE**

*Simply reading the fundamental principles, that is, the first 12 articles of the Constitution today, creates a sense of embarrassment because you get the feeling that those articles, articles full of common sense, that in some way promote an idea of modernity, now instead of being a charter of rights and responsibilities, are more of a Utopian manifesto.*

Art. 1	<b>Italy is a democratic republic based on work. Sovereignty belongs to the people who exercise it in the forms and within the limits of the Constitution.</b>
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#### **GIOVANNI SOLDINI**

*I believe in love firstly, I believe you have to get up in the morning happy, and I try to do that as much as possible; and then I believe in justice, even if perhaps that does not always work out, I believe in dreams, I believe in nature, in the end I believe nature will run its course.*

Art. 16	<b>Every citizen has the right to reside and travel freely in any part of the national territory within the limitations provided generally by the law to protect health or security. No restriction may be imposed for political reasons. Every citizen is free to leave the territory of the republic and return to it unless otherwise obliged by law.</b>
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#### **UMBERTO VERONESI**

*When people ask me I can say that we religious have an ethical, religious code that we respect, but you non-religious people, what is your ethical code?*

*The Italian Constitution.*

*The Italian Constitution is extremely advanced and it is surprising it emerged with this equilibrium in human relationships that belongs to an advanced civilisation, one that promotes solidarity but also individual activity, with, above all, all of this controlled by a well-balanced judicial organ.*

Art. 32	<b>The republic protects individual health as a basic right and in the public interest and provides free medical care to the poor. Nobody may be forcibly submitted to medical treatment except as regulated by law. That law may in no case violate the limits imposed by respect for the human being.</b>
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## DON LUIGI CIOTTI

*At this moment I do not believe it would be inappropriate, though it might disturb some people, to speak of resistance, because "resist" has the same Latin root as "exist", it means being there, it means doing, it means entering the game.*

*The Constitution needs the commitment of each of us to be lived, to be translated, to be codified, to sink into the gaps in society, today more than ever, and it also needs to be defended. Along with the Universal Declaration of Human Rights, it needs commitment from each of us.*

**Art. 4** The republic recognises the right of all citizens to work and promotes the conditions to fulfil this right. According to capability and choice, every citizen has the duty to undertake an activity or a function that will contribute to the material and spiritual progress of society.

## STEFANO RODOTA'

*Italy is a democratic republic founded on work: what is the work in this article? First of all it is the opposite of privilege, and this is what work means: that everyone has to be placed in a position where they can construct their lives without privileges, without any type of external authoritarianism; secondly, work is something that unites people, it is social unity.*

**Art. 41** Private economic enterprise is free. It may not be carried out against the common good or in a way that may harm public security, liberty or human dignity. The law determines appropriate planning and controls so that public and private economic activities may be directed and coordinated towards social ends.

## JAVIER ZANETTI

*I believe that it is the people who make a country great. The people have to believe in themselves and they have to carry forward a certain mentality, in such a way that those who govern can listen, and perhaps change idea if their idea is mistaken.*

**Art. 2** The republic recognises and guarantees inviolable human rights, whether for individuals or in social groups expressing their personality, and requires the fulfilment of a binding undertaking to political, economic and social solidarity.

## LUCIANA CASTELLINA

*(...) in Italy democracy was formed by civil society; without that collectivisation, that participation of civil society, nothing remains, and so all there is a gap filled by Big Brother, by television, by other things, and therefore democracy not surprisingly suffers...*

*I got involved in politics because it was the form and expression of love for your neighbour, that is, of not just thinking of yourself but also of others, which changed then; there was Christian charity and there was the political friendship of the Left which was its equivalent, perhaps. A distinguishing feature of love for me, but also for my generation in general, was loving your neighbour, in a modern form which was not that of charity but that of taking on the world's ills.*

**Art. 11** Italy repudiates war as an offensive instrument against the liberty of other peoples and as a means for settling international disputes; it agrees to limitations of sovereignty where they are necessary to allow for a legal system of peace and justice between nations, provided the principle of reciprocity is guaranteed; it promotes and encourages international organisations furthering such ends.

## CARLO VERDONE

*I really object to the lack of dignity. A few hours before he died, my father turned to my son and said, "Dear Paolo, the world today has lost so much dignity. I want you to become an honest man; I don't want to see your name in the papers or that you should become rich: I want you to be rich in dignity."*

*I believe Jimi Hendrix's guitar chords will be avant-garde for another 50 years; I believe every Italian should have *Epistulae Morales Ad Lucillum* by Lucius Annaeus Seneca by their bed, since it is a great ethical and moral guide; I believe the more we read the books of Tiziano Terzani the more we are able to grasp the meaning of life.*

**Art. 21** Everyone has the right to freely express their thought in speech, writing and by other means. The press cannot be subject to authorisation or censorship.

## FABIO VOLO

*At the end of each of our lives, it is right that we should be judged for what we have done, but just as important is what we might have done and didn't.*

**Art. 36** Workers are entitled to remuneration commensurate with the quantity and quality of their work, and in any case sufficient to ensure to them and their families a free and honourable existence. The law establishes limits to the length of the working day. Workers are entitled to a weekly day of rest and to annual paid holidays; they cannot relinquish this right.

## BEPPINO ENGLARO

*We know that Nelson Mandela was imprisoned for 28 years for equality of rights between whites and blacks, and the same thing happened with Eluana: she was imprisoned in intensive care simply to claim the same rights she had when she was capable of thinking and acting for herself: the simple fact of suddenly finding herself in this situation did not mean she could lose those rights and be discriminated against. She too was a prisoner for these 6,233 days so that she could simply say no to the offer of treatment and be allowed to die.*

**Art. 13** Personal liberty is inviolable.

## SABINA ROSSA

*On 12 December 1969 I had my first class in history and politics. It was the day of the Piazza Fontana bombing. I had just turned seven. I remember jumping for joy when I heard that the next day the schools would be closed for a day of mourning. My father gave me a good slap for my exultation, explaining to me that a number of people had died and that this was in no way something that should be a cause for happiness.*

**Art. 27** Criminal responsibility is personal. The defendant may not be considered guilty until sentenced. Punishments may not be inhumane and must aim at re-educating the convicted. The death penalty is prohibited.

## MARGHERITA HACK

*That of today is a particularly uncivil Italy, in which there is no longer a rational discussion between people of differing opinions where each side listens to the other's motivations. Now everyone raises their voice, you don't let those who view things differently to you speak, and so political and social life are becoming barbarous: violence, against the other, against the weaker, against the handicapped, against the immigrant, against whoever is different to you, against gays. Today we no longer have truncheons and castor oil, today there is television; television entertains while the truncheon and castor oil hurt, and it is this obfuscation of consciences that is worrying. I don't know how to rebel against this degradation of Italian society, how can we rebel against it? It really requires a revolution, but who is going to carry it out if everyone is asleep, if everyone is living in their own little bubble of wellbeing?*

**Art. 3** All citizens have equal social status and are equal before the law, without regard to their sex, race, language, religion, political opinions, and personal or social conditions. It is the duty of the republic to remove all economic and social obstacles that, by limiting the freedom and equality of citizens, prevent full individual development and the participation of all workers in the political, economic, and social organisation of the country.

**BALLIAMO SUL MONDO**

(Luciano Ligabue)

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**BUONANOTTE ALL'ITALIA**

(Luciano Ligabue)

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sung by Luciano Ligabue

**SOGNI DI ROCK'N ROLL**

(Luciano Ligabue)

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sung by Luciano Ligabue

**L'AMORE CONTA**

(Luciano Ligabue)

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sung by Luciano Ligabue

**NEL TEMPO**

(Luciano Ligabue)

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sung by Luciano Ligabue  
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**UNA VITA DA MEDIANO**

(Luciano Ligabue)

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**NIENTE PAURA**

(Luciano Ligabue)

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**LIBERA NOS A MALO**

(Luciano Ligabue)

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**URLANDO CONTRO IL CIELO**

(Luciano Ligabue)

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**NON È TEMPO PER NOI**

(Luciano Ligabue)

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**SULLA MIA STRADA**

(Luciano Ligabue)

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He was among the first members of "Ipotesi Cinema" formed by Ermanno Olmi and Paolo Valmarana in 1982 in Bassano del Grappa.

He has worked as assistant director with Ermanno Olmi, Maurizio Zaccaro and Michele Placido.

As a director he works in:

**CINEMA. DOCUMENTARIES. TELEVISION.**

- 1998** **TRE STORIE (THREE STORIES)** with Sandra Ceccarelli and non-professional actors  
 Feature film produced by Ipotesi Cinema and RAIUNO  
 Special Jury Prize at the Annecy Festival 1998  
 Nestlé Prize for cinema distribution at the XVI Torino Film Festival 1998  
 Special mention at Adriatico Cinema 1999  
 Best Film at Pescara Scrittura and Immagine 1999  
 Candidate as best new director at the David di Donatello Awards 2000  
 Candidate as best new director, Nastro d'argento 2000  
 Riccardo Cucciolla Prize 2000 for best actress
- 1999** **FALSA TESTIMONIANZA** short feature film in collaboration with the Teatro Kismet based on a theatre piece with the inmates of Bari Juvenile Prison
- 2000** **GUARDA IL CIELO: Stella, Sonia, Silvia (WATCH THE SKY: Stella, Sonia, Silvia)**  
 with Sandra Ceccarelli, Paolo Pierobon and Antonio Catania  
 Feature film produced by Ipotesi Cinema and RAIUNO  
 Prize for Sandra Ceccarelli as best new actress at the Giornate Internazionali, Sorrento 2001  
**BABY** short for TELE+ and Milan City Council.
- 2002** **LA FORZA DEL PASSATO (THE POWER OF THE PAST)** with Sergio Rubini, Bruno Ganz and Sandra Ceccarelli  
 Feature film produced by Albachiara and Istituto Luce  
 In competition at the 59th Venice Film Festival.
- 2003** **PICCOLO GRANDE CINEMA** two documentaries (27' and 60') for SKY TV on the relationship between children and cinema.
- 2005** **E L'AMORE? (THE PERFECT FIT)** documentary 52' produced by Felix Film with the participation of RAITRE on people who place personal ads on the internet
- 06-07** **LA SQUADRA 8.** Episodes 202, 208, 217 (100' each)  
 Produced by Grundy Italia with the participation of RAI Fiction.  
**LES MONTAGNARDS SONT LA'** 57'. Documentary on the 60 years of autonomy of Valle d'Aosta  
 Produced by Valle d'Aosta Region and Felix Film
- 2008** **IT'S ONLY ROCK'N'ROLL (but I like Keith).** 68'. Documentary about Rolling Stones fans

**THEATRE and OPERA**

- 1998** **LUCIA DI LAMMERMOOR** by G. Donizetti.  
 Staging at the theatres of Brescia, Bergamo and Cremona.
- 2000** **JERUSALEM** by G. Verdi. Staging at the Teatro Carlo Felice of Genoa.
- 2003** **CARMEN A CHISINAU** play by Dumitru Crudu; staging for the Mittelfest di Cividale del Friuli
- 2005** **SERATA PER ARTURO BENEDETTI MICHELANGELI.**  
 Show at the Milan Auditorium on the occasion of the tenth anniversary of the maestro's death.

**ADVERTISING**

- 89 - 92** worked at BFCS Italia where he was also assistant director to the British partners in the company (Len Fulford, Bob Brooks, Michael Seresin)
- 1991** became an in-house director at BFCS
- since '92 worked as a freelance with the main Italian (BRW, Central, Film Go, Filmaster, Haibun, Nemo) and foreign production companies (Marken Film, Film Factory, BFCS ltd)
- since '04 in-house director with Haibun

Journalist with the *Repubblica* - *L'Espresso* group, in 1989 he founded and co-edited the weekly *Cuore*, with Michele Serra and Andrea Aloi.

For over ten years, from 1990, he was among the writers for Lella Costa's shows. Then he started out working on his own. He wrote theatre pieces for Giorgio Albertazzi, Sergio Castellitto, Margaret Mazzantini and others, and worked with directors such as Marco Mattolini and Alessandro Benvenuti.

In television he signed off two editions of *Diritto di replica* with Fabio Fazio, then *La giornata particolare* and *Racconti di vita* for Raidue and Raitre. For Raitre he also did a number of specials, including ones dedicated to Fabrizio De Andrè, Mia Martini and Lucio Battisti. For La7, he did the experimental show *Album*, with Margaret Mazzantini and Luciana Castellina.

Since 1996 he has written and presented *Buongiorno di Radiodue*.

His books – *Ragazzi che amano ragazzi*, *I brutti anatroccoli*, *Io Tarzan tu Jane*, *Lasciate in pace Marcello*, *Adottare un figlio*, *Matrimoni*, *Matrimoni gay*, *Non Essere Dio (Not Being God)* ("a collaborative autobiography" about and with Gianni Vattimo) – are published in Italy by Feltrinelli, Mondadori, Einaudi. and translated in eight countries, including France, Spain, Mexico, Holland, the United States.

In terms of his original passion for journalism – from *Manifesto* to *Repubblica*, from *Linus* to *Cuore* – he still writes a weekly column for the Rizzoli magazine *A*, edited by Maria Latella.

He has been Luciano Ligabue's editor since his first book, *Fuori e dentro il borgo*, which was made into the film *Radiofreccia*, then of the novel *La neve se ne frega*, and finally the poetry collection *Lettere d'amore nel frigo*. He also organised the first public meeting between Luciano Ligabue and Fernanda Pivano, conducted by Patrizio Roversi, *Carta canta*, at the Ariosto Theatre of Reggio Emilia on 26 May 2000.

**LUMIÈRE & CO.** was born in 1994 as a cinema production house and show-business services company on the initiative of Lionello Cerri and a number of partners in Anteo, a Milanese cinema established in 1979. The project had its origins in the desire to become active participants in the production of Italian cinema, exploiting their solid experience in the realities of the Italian and European markets.

### FEATURE FILMS

In 1998 they produced the film **FUORI DAL MONDO (NOT OF THIS WORLD)** by Giuseppe Piccioni with Silvio Orlando and Margherita Buy. Successful at the box office, it also won 5 Davids, was the Italian candidate at the 1999 Oscars, and won prizes at the Montreal and Chicago Festivals.

In 2000 they co-produced **IL CERCHIO (THE CIRCLE)** by Jafar Panahi with Mikado and Jafar Panahi Film Production, winner of the Golden Lion at the 57<sup>th</sup> International Venice Film Festival.

In 2000 Lumière & Co., along with Mikado and De Agostini, created the company Albachiara Spa with the aim of producing medium and big budget quality cinema, with Lionello Cerri as its managing director.

Albachiara produced the following films:

2001 **LUCE DEI MIEI OCCHI (LIGHT OF MY EYES)** by Giuseppe Piccioni, a co-production with Rai Cinema, with Luigi Lo Cascio and Sandra Ceccarelli, Coppa Volpi for Best Actor and Best Actress at the 58<sup>th</sup> International Venice Film Festival.

2002 **BRUCIO NEL VENTO (BURNING IN THE WIND)** by Silvio Soldini, a co-production with Rai Cinema and Vega Film, in competition at the Berlin Festival.

2002 **LA FORZA DEL PASSATO (THE POWER OF THE PAST)** by Piergiorgio Gay, a co-production with Istituto Luce, with Sergio Rubini, Bruno Ganz and Sandra Ceccarelli, in competition at the 59<sup>th</sup> International Venice Film Festival.

2003 **IL POSTO DELL'ANIMA (THE SOUL'S PLACE)** by Riccardo Milani, a co-production with Rai Cinema, with Silvio Orlando, Michele Placido, Claudio Santamaria and Paola Cortellesi

In 2003 Lumière & Co. leaves Albachiara and goes back to operating independently.

2003 Lumière & Co. was associate producer of the film **AGATA E LA TEMPESTA (AGATHA AND THE STORM)** by Silvio Soldini, produced by Albachiara, Amka Films and Mercury Film, in charge of executive production. The lead actors are Licia Maglietta, Giuseppe Battiston, Emilio Solfrizzi.

**Lumière & Co. produced the following feature films:**

2004 **LA VITA CHE VORREI (THE LIFE I WANT)** by Giuseppe Piccioni, a co-production with Rai Cinema, with Luigi Lo Cascio and Sandra Ceccarelli.

2006 **QUALE AMORE** by Maurizio Sciarra, a co-production with Rai Cinema, with Giorgio Pasotti and Vanessa Incontrada.

2007 **GIORNI E NUVOLE (DAYS AND CLOUDS)** by Silvio Soldini with Margherita Buy and Antonio Albanese. Special mention at the Rome Film Festival.

2009 **GIULIA NON ESCE LA SERA** by Giuseppe Piccioni with Valeria Golino and Valerio Mastandrea

2010 **COSA VOGLIO DI PIU' (WHAT MORE DO I WANT)** by Silvio Soldini with Alba Rohrwacher and Pierfrancesco Favino

### DOCUMENTARIES

**L'APPRENDISTA SENTIMENTALE. IL CINEMA DI GIUSEPPE PICCIONI** by Riccardo Cannone, a co-production with Tele+ (produced by Albachiara)

**SILENTE TOURNAGE. IL CINEMA DI SILVIO SOLDINI** by Giuseppe Baresi and Giorgio Garini, a co-production with Tele+ (produced by Albachiara)

**BABA MANDELA** di Riccardo Milani, coproduced with Bianca Film for Legambiente (produced by Albachiara)

In 2003 Lumière & Co. produced the documentary **COPPI E LA DAMA BIANCA** by Maurizio Sciarra.

In 2007 they co-produced with Liguria Region and with the support of the Liguria Genoa Film Commission the documentary **UN PIEDE IN TERRA E L'ALTRO IN MARE. RITRATTI DI LIGURIA DI SILVIO SOLDINI**.

In 2008 **BIÙTIFUL CAUNTRI** by Esmeralda Calabria, Andrea D'Ambrosio and Peppe Ruggiero that deals with the problem of waste-disposal sites and environmental degradation in the Campania Region. Special mention at the Turin Film Festival; special mention at Italia Film Fest; Nastro d'argento for best cinema documentary.

In 2008 they produced the documentary **IN VIAGGIO SUL CARRO DEI PUPPI** by Maurizio Sciarra; in 2009 **CHI È DI SCENA: IL PETRUZZELLI TORNA A VIVERE** again directed by Maurizio Sciarra.

### SHORTS

In 1994 Lumière & Co. produced with Istituto Luce the series of shorts **MIRACOLI-STORIE PER CORTI** directed by Silvio Soldini, Paolo Rosa and Mario Martone.

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