



WARNER BROS. PICTURES

presents

a film produced by

LIONELLO CERRI

an Italian-Swiss co-production

LUMIÈRE & CO.

VEGA FILM

RSI . Radiotelevisione svizzera

a film by

SILVIO SOLDINI

cosavogliodipiù

What more do I want?

Italian release: April 30, 2010

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credits not contractual

director	SILVIO SOLDINI
story	DORIANA LEONDEFF and SILVIO SOLDINI
screenplay	DORIANA LEONDEFF ANGELO CARBONE SILVIO SOLDINI
photography	RAMIRO CIVITA (A.D.F.)
editing	CARLOTTA CRISTIANI
music	GIOVANNI VENOSTA Published by CAM ORIGINAL SOUNDTRACKS
sound	FRANÇOIS MUSY
production design	PAOLA BIZZARRI
costumes	SILVIA NEBIOLO
assistant director	CINZIA CASTANIA
casting director	JORGELINA DEPETRIS (u.i.c.)
production manager	ANTONELLA VISCARDI (a.p.a.i.)
produced by	LIONELLO CERRI
co-produced by	RUTH WALDBURGER
an Italian-Swiss co-production	LUMIÈRE & CO VEGA FILM RSI . Radiotelevisione svizzera
with the backing of	MINISTERO PER I BENI e LE ATTIVITÀ CULTURALI DGC Italia EURIMAGES
distribution	WARNER BROS. PICTURES
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running time	126 minutes
nationality	ITALIAN-SWISS
year of production	2010
locations	Milan, Tunis

credits not contractual

ALBA ROHRWACHER	Anna
PIERFRANCESCO FAVINO	Domenico
GIUSEPPE BATTISTON	Alessio
TERESA SAPONANGELO	Miriam
MONICA NAPPO	Chicca
TATIANA LEPORE	Bianca
SERGIO SOLLI	Domenico's father-in-law
GISELLA BURINATO	Aunt Ines
GIGIO ALBERTI	Mr. Morini
and with	
FABIO TROIANO	Bruno
FRANCESCA CAPELLI	little Agnese
DANILO FINOLI	little Ciro
MARTINA DE SANTIS	Isa
LEONARDO NIGRO	Vincenzo
ADRIANA DE GUILMI	Anna's mother
MAURO MARINO	Anna's father
RAFFAELLA ONESTI	Vincenzo's mother
CLELIA PISCITELLO	Domenico's mother-in-law
NINNI BRUSCHETTA	Domenico's brother
BINDU DE STOPPANI	Enrica
CARLA CHIARELLI	Carla
CLAUDIA COLI	Monica
TERESA ACERBIS	Eliana
PAOLO ENRICO RIVA	Anna's colleague
MICHELE DI GIACOMO	Anna's colleague
ELISABETTA PICCOLOMINI	catering company boss
EDWIN ROJAS CONDOR	Jose
HASSAN AZOUGAGH	Ahmed
ROCCO OZZIMO	barman
STEFANIA CASIRAGHI	watercolor teacher
ADRIANO PASSONI	student in watercolor class
FEDERICA POTENZA	Domenico's niece
SEBASTIANO MOISE	boy on scooter
PIETRO ROMANO	Teo
NICOLETTA MARAGNO	Teo's mother

credits not contractual

Anna has become everything that was expected of her: she has a modest but steady job, she is dynamic, affectionate with her family, her friends and her partner Alessio, with whom she has decided to have a baby. Perhaps the only thing missing is the courage to assume responsibility once and for all concerning her future.

A future with the boundaries of an office, of an ever-expanding city, with the delicate hues of a train that takes her from the outskirts into the center and the brighter hues of an apparently serene relationship. However, when Domenico suddenly steps into her life, all these boundaries dissolve and, for the first time, she focuses on love, the love of desire and passion.

But love often deals with clear lines and boundaries too. Those of the body, above all, that Domenico teaches her to discover and love. Then those of his marriage: he has two children with his wife Miriam.

Domenico and Anna's affair is a whispered rebellion as precariously balanced as their lives: secret meetings, arguments by cell phone, lies, caresses curtailed by the end of the lunch break, the thrilling sex experienced in a motel room rented by the hour.

But when Anna decides she wants a lot more, the lies crumble and the balance is lost...

- **How did the idea for this film come about?**

It was inspired by two different things. The desire to take a look at the reality of our moment in time, as in *Days and Clouds*, and to relate it "from the inside", from the angle of ordinary people. And then the desire to tackle the story of a passionate love affair in the most direct way possible, following the characters on their emotional journey, sticking closely to the truth of each moment. It all began when a friend of mine who works as a secretary told me about what she was going through: for the first time, real life events gave me the idea for a film.

- **What were you interested in exploring through this story of this love affair?**

My friend's experience seemed to be marked by frustration concerning a number of things: time, places to meet, money... That's what I wanted to show. A couple falling in love, intense passion but in a highly specific family, social and cultural context, with all the conditioning that results from that. In the movies, this kind of story is often detached from everything around it. The characters are basically free, they don't have any major obstacles, they talk only about falling in love and betrayal. But with my screenwriters I wanted to show very real characters, with problems that we all have, as if they were people that we know, in situations that we all experience. I remember being particularly struck by the film *Falling In Love*, in which two stars like De Niro and Meryl Streep seem like ordinary people.

- **Anna and Domenico are souls split in two...**

Yes. On the one hand, there's the desire to throw themselves into this and live their passion and love to the full; on the other, there's fear, the sense of responsibility, the awareness of what they have invested to get the lives they lead, their families...

- **The audience will inevitably be split too...**

The film shows the wealth of human possibilities, the various ways of reacting to events but it doesn't take sides. The audience will be able to identify with all the characters. Being necessarily opposed to what the two main characters want doesn't make Alessio, Anna's partner, and Miriam, Domenico's wife, negative characters. They're just human.

- **Did the sex scenes frighten you?**

I like each film to be a new challenge, the chance to enter realms that I have never explored before. Once, I would have found it hard dealing with the scene of the family Sunday lunch too, with all these actors around a table... Basically, you could say that the time had come and that, with the serenity and experience I have acquired, I felt ready. I thought a lot of *Intimacy* and *Late Marriage*, in which sexuality is treated in a very direct, almost crude yet also playful manner but never with a voyeuristic gaze. In *What More Do I Want*, sex is shown like all the other moments in the story, in a very natural manner. It's necessary to explain how the relationship between Anna and Domenico gradually changes. We aim for empathy, not eroticism. Alba and Pierfrancesco put themselves on the line with a great deal of generosity and professionalism. Often in films, these scenes are not rehearsed, to put off the moment of awkwardness, but if you start shooting without exactly knowing what should happen, the results can be disappointing. We rehearsed these scenes just like the others and we shot them in single takes, without a break. True, there were very few of us on the set and I had to push the dolly myself!

- **Why did you choose these two actors?**

After completing the screenplay with Doriana Leondeff and Angelo Carbone - whose contribution was fundamental in relating a generation that is no longer mine - I had fairly confused ideas about the two main characters. Anna needed to be a woman in her early thirties with a strength and sensuality of her own, capable of taking the initiative. Because she is the driving force that sets everything in motion. In short, a woman with an image fairly distant from the one that Alba Rohrwacher had in my mind. I like her a lot as an actress and had already worked with her on *Days and Clouds* in which she played the twenty-year-old daughter... If I chose her in the end, it's all to her credit. She was so keen to play this part, to test her limits with a character so far from the ones that she has been given until now that after five screen tests I realized that I had my Anna, that Alba could do it. I didn't know Pierfrancesco Favino but we got along well right away. I made him do a screen test and when my casting director, Jorgelina Depetris, and I saw him with Alba, we realized right away that they were Anna and Domenico. I had already worked with Teresa Saponangelo on *The Acrobat*, I had seen her in various other films and the role of Miriam seemed ideal for her. Giuseppe Battiston, on the other hand, is the only actor that I had in mind while I was writing. We go back a long way now with a bond that runs through all my films except for the first one and I always want to offer him new characters, different from the ones that he has played before, to take our work to a higher level. I enjoy working with him a lot.

- **After two films set in Genoa, you've returned to Milan where you hadn't made a movie since 1993. How did the place seem after so long?**

A story like this could only be set in Milan. Anna lives in the hinterland and to get to work each day she comes into the city by train. Her parents and her aunt live on the outskirts where they have a laundry. Domenico lives in a sort of suburban skyscraper... I liked the idea of investigating the relationship between the city center and its outskirts, which has changed a lot recently, both from a sociological and from a pictorial point of view. I was interested in filming a modified urban landscape, the shopping malls, the work in progress, the construction sites...

- **In *What More Do I Want* you continue in the documentary style first adopted for *Days and Clouds*. Has the story imposed the directing style this time too?**

Yes, the idea is that the direction should be invisible and unremarkable. The sensation should be that of capturing reality in motion, to the extent that everything seems to happen just as we are filming it. As if we had gone down into the street with the camera, among real people. Ramiro Civita, the director of photography, worked with a very natural style of lighting that allowed us to move the actors around as much as possible. On top of that, he works brilliantly with a hand-held camera, which you could say is a fundamental instrument for a film with such preconditions. When it is used well, with its tiny imperfections, it can only add truth to what is being told. And, above all, of course, the director must always ask himself if what he sees happening in front of his lens rings true.

- **How does this directing style influence the actors' work?**

The camera follows the characters, it is always level with them, collusive and involved, and it often frames them from behind to be with them, without judging them. More and more often, I arrive on the set knowing what I want to tell but not how to do it exactly. I first need to work with the actors in a given setting. Then I send them to get made up and I rehearse the scene, even for just fifteen minutes, the scene that we have already rehearsed before shooting started, to figure out how to move around the set. Initially, in my first films, my starting point was the camera movement or the frame. Now I take my lead from the actors, using single takes as much as I can. I have to see to understand. Sometimes, it's only once you start filming a scene that you discover that there's a better way of shooting it and a lot of ideas also come from the actors in motion. And then there's something that no one ever mentions: editing. That's where the scenes really come to life and

rewrite themselves sometimes. *What More Do I Want* is a film in which Carlotta Cristiani's editing was fundamental in finding the film's music with very raw cuts at times, out of synch, but always with the idea of telling the story more skillfully, of capturing the emotion in every little moment given by the actors.

- **Your films always pay a great deal of attention to the so-called minor roles...**

That's one of the things that I learned from American movies, which frequently create supporting characters that are more memorable than the main ones. I do screen tests for even the shortest scenes and I like to build up minor characters even if we only see them for a few seconds. I really don't like the term "supporting role". A role can be supporting or minor in terms of the time spent on the screen but often not in its importance to the story.

- **Giovanni Venosta's score is a lot more rock-influenced this time...**

Yes, it's a new adventure each time with Giovanni. The thing that both of us hate more than anything are films with music that you have already heard before... and there are a lot of them! And so we always try to find a very specific starting point. For *Bread and Tulips*, it was a tango, the one that he had written for the final scene; for *Days and Clouds* it was the sound of the bouzouki, which brought us a Mediterranean atmosphere. This time, however, we immediately talked about a rock sound and everything started with a piece by Giovanni that was inspired by the music in a David Lynch film. I immediately placed it over the scene in which Anna drives to the motel.

- **You've been working with Lionello Cerri since *Burning in the Wind*. An association that has grown stronger over time...**

We now know our mutual qualities and shortcomings, we can even fight without calling our relationship into question! With a producer, it's not always easy to understand one another, the points of view don't always coincide. But the important thing is to trust one another and believe in mutual honesty. That's how it is with Lionello.

Born in Milan in 1958. From 1980 to 1982, he lived in New York where he took a film course at NYU.

In 1983, he shot his first 16mm medium-length film, **PAESAGGIO CON FIGURE** which, along with **GIULIA IN OTTOBRE**, won awards in various national and international festivals. In 1984, with his closest collaborators, he founded the Monogatari production company and, in 1985, with **VOCI CELATE**, started his work in the documentary field. His first feature, **L'ARIA SERENA DELL'OVEST**, screened in competition at the Locarno Festival in 1990, won various prizes in international festivals and was a significant hit with audiences. In 1993, he made **UN'ANIMA DIVISA IN DUE**, screened in competition at the Venice Festival where Fabrizio Bentivoglio was awarded the Best Actor prize. In 1997, he directed **LE ACROBATE**, selected in competition at the Locarno Festival and at the San Francisco International Film Festival, an award winner at the Rencontres Internationales de Cinéma in Paris and in Saint-Vincent with the Best Actress Grolla d'Oro for Valeria Golino.

In 2000, he directed **PANE E TULIPANI**, his first comedy, a film that brought him fame thanks to its success with critics and audiences, both in Italy and abroad. The film won 9 David di Donatello, 5 Nastri d'Argento and 9 Ciak d'oro awards, also obtaining 3 nominations for the European Academy Awards. The film was a big hit in Germany, Switzerland, Argentina, Brazil, the USA... **BRUCIO NEL VENTO**, 2002, was a drama based on Agota Kristof's novel "Yesterday", shot in Switzerland and the Czech Republic. Screened in competition at the Berlin Festival, the film obtained 8 David di Donatello nominations and won the Best Film prize at the International Festival Film by the Sea in Vlissingen, Netherlands. In 2004, he directed **AGATA E LA TEMPESTA**, his second comedy, with a more surreal tone this time. And in 2007 **GIORNI E NUVOLE**, winner of 2 David di Donatello awards, with Margherita Buy and Antonio Albanese, presented at the Rome Film Fest, a realist film that tackles the highly topical theme of being out of work.

FILMOGRAPHY

Features

- 2007 GIORNI E NUVOLE (*Days and Clouds*)
- 2004 AGATA E LA TEMPESTA (*Agata and the Storm*)
- 2002 BRUCIO NEL VENTO (*Burning in the Wind*)
- 2000 PANE E TULIPANI (*Bread and Tulips*)
- 1997 LE ACROBATE (*The Acrobat*)
- 1993 UN'ANIMA DIVISA IN DUE (*A Soul Split in Two*)
- 1990 L'ARIA SERENA DELL'OVEST (*The Peaceful Air of the West*)

Medium-length and short films

- 2005 DELIRIO AMOROSO (recording of a show starring Licia Maglietta)
- 1997 DIMENTICARE BIASCA
- 1994 FATE IN BLU DIESIS
- D'ESTATE (in the "Miracoli" series of short films)
- 1992 FEMMINE, FOLLE E POLVERE D'ARCHIVIO
- 1987 ANTONIO E CLEO (episode in "Provvisorio Quasi d'amore")
- 1985 GIULIA IN OTTOBRE
- 1983 PAESAGGIO CON FIGURE
- 1982 DRIMAGE

Documentaries

- 2008 QUATTRO GIORNI CON VIVIAN
- UN PAESE DIVERSO
- 2007 UN PIEDE IN TERRA, L'ALTRO IN MARE
- 1999 ROM TOUR
- 1998 IL FUTURO ALLE SPALLE – Voci da un'età inquieta
- 1997 CASE COSE CITTÀ (in the Italian Alphabet series)
- 1996 MADE IN LOMBARDIA
- 1995 FRAMMENTI DI UNA STORIA TRA CINEMA E PERIFERIA
- 1991 MUSICHE BRUCIANO
- 1987 LA FABBRICA SOSPESA
- 1986 VOCI CELATE

▪ DORIANA LEONDEFF

Doriana Leoneff was born in Bari in 1962. She lives and works in Rome.

- 2010 LA PASSIONE by Carlo Mazzacurati (in production)
story and screenplay: Umberto Contarello, Doriana Leoneff, Carlo Mazzacurati, Marco Pettenello
- 2009 IL GRANDE SOGNO (*The Big Dream*) by Michele Placido
story and screenplay: Doriana Leoneff, Michele Placido, Angelo Pasquini
- 2007 LA GIUSTA DISTANZA (*The Right Distance*) by Carlo Mazzacurati
story: Doriana Leoneff, Carlo Mazzacurati
screenplay: Doriana Leoneff, Carlo Mazzacurati, Marco Pettenello, Claudio Piersanti
(*Nastro d'argento for Best Story*)
- GIORNI E NUVOLE (*Days and Clouds*) by Silvio Soldini
story: Doriana Leoneff, Francesco Piccolo, Silvio Soldini
screenplay: Doriana Leoneff, Francesco Piccolo, Federica Pontremoli, Silvio Soldini
- 2006 LEZIONI DI VOLO (*Flying Lessons*) by Francesca Archibugi
screenplay: Doriana Leoneff, Francesca Archibugi
- 2005 AMATEMI by Renato De Maria
story: Francesco Piccolo, Renato De Maria, Doriana Leoneff
screenplay: Francesco Piccolo, Renato De Maria
- 2004 AGATA E LA TEMPESTA (*Agata and the Storm*) by Silvio Soldini
story and screenplay: Doriana Leoneff, Francesco Piccolo, Silvio Soldini
- L'AMORE RITROVATO (*An Italian Romance*) by Carlo Mazzacurati
screenplay: Doriana Leoneff, Carlo Mazzacurati, Claudio Piersanti
- 2002 BRUCIO NEL VENTO (*Burning in the Wind*) by Silvio Soldini
screenplay: Doriana Leoneff, Silvio Soldini
- NEMMENO IN UN SOGNO (*Not Even in a Dream*) by Gianluca Greco
story: Gianluca Greco, Doriana Leoneff, Francesco Piccolo, Paolo Virzi
screenplay: Gianluca Greco, Doriana Leoneff, Francesco Piccolo
- 2000 PANE E TULIPANI (*Bread and Tulips*) by Silvio Soldini
story and screenplay: Doriana Leoneff, Silvio Soldini
(*David Di Donatello, Nastro d'argento, Premio Flaiano and Ciak d'oro for Best Screenplay*)
- 1998 VITE IN SOSPEO di Marco Turco
story and screenplay: Doriana Leoneff, Marco Turco, Andrea Porporati
(*Grolla d'oro for Best Screenplay*)
- 1998 LA PAROLA AMORE ESISTE (*Notes of Love*) by Mimmo Calopresti
screenplay: Francesco Bruni, Doriana Leoneff, Mimmo Calopresti, Heidrun Schlegg
- 1997 LE ACROBATE (*The Acrobat*) by Silvio Soldini
story and screenplay: Doriana Leoneff, Silvio Soldini
- 1996 TRAFITTI DA UN RAGGIO DI SOLE (*Pierced by a Ray of Sunshine*) by Claudio Del Punta
story and screenplay: Doriana Leoneff, Claudio Del Punta

▪ ANGELO CARBONE

- 2009 NARCOTICI - screenplay for episodes 11 and 12 for RAIDUE
NEL CATALOGO C'È TUTTO by F. Gungui - adaptation for the cinema
- 2008 ALZA LA TESTA (*Keep Your Head Up*) directed by A. Angelini - story and screenplay
SQUADRA ANTIMAFIA - screenplay for episode 3 for MEDIASET
- 2007 GENTE DI MARE 2 - story and screenplay for RAIUNO
- 2006 VIA DELLE OCHE - screenplay from the prior adaptation
L'ARIA SALATA (*Salty Air*) by A. Angelini - story and screenplay
JIHAD - screenplay
- 2005-06 RACCONTAMI story and screenplay for RAIUNO
- 2005 4-4-2 - film produced by Paolo Virzi - story and screenplay for the episode "Il terzo portiere"
VIA DELLE OCHE by Lucarelli - adaptation of the novel for RAI FICTION
- 2003 ORA O MAI PIU' by Lucio Pellegrini - screenplay

CINEMA

- 2010 LA SOLITUDINE DEI NUMERI PRIMI (*The Solitude of Prime Numbers*) by Saverio Costanzo (in production)
- 2009 L'UOMO CHE VERRÀ (*The Man Who Will Come*) by Giorgio Diritti
DUE PARTITE (*The Ladies Get Their Say*) by Enzo Monteleone
IO SONO L'AMORE (*I Am Love*) by Luca Guadagnino
- 2008 IL PAPA' DI GIOVANNA (*Giovanna's Father*) by Pupi Avati
- 2007 GIORNI E NUVOLE (*Days and Clouds*) by Silvio Soldini
RIPRENDIMI (*Good Morning Heartache*) by Anna Negri
IL TUO DISPREZZO by Christian M. Angeli
CAOS CALMO (*Quiet Chaos*) by Antonello Grimaldi
- 2006 I DILETTANTI by Emanuele Barresi
CHE COSA C'È by Peter Del Monte
MIO FRATELLO È FIGLIO UNICO (*My Brother Is an Only Child*) by Daniele Luchetti
- 2005 MELISSA P. by Luca Guadagnino
4-4-2 by Claudio Cupellini
- 2004 L'AMORE RITROVATO (*An Italian Romance*) by Carlo Mazzacurati

Roman, graduate of the Silvio D'Amico National Academy of Dramatic Art.

CINEMA

- 2010 FIGLI DELLE STELLE di Lucio Pellegrini (in production)
BACIAMMI ANCORA (*Kiss Me Again*) by Gabriele Muccino
- 2009 ANGELS AND DEMONS by Ron Howard
- 2008 L'UOMO CHE AMA (*The Man Who Loves*) by Maria Sole Tognazzi
MIRACLE AT SANT'ANNA by Spike Lee
THE CHRONICLES OF NARNIA – PRINCE CASPIAN by Andrew Adamson
- 2007 UNA NOTTE AL MUSEO (*Night at the Museum*) by Shawn Levy
SATURNO CONTRO (*Saturn in Opposition*) by Ferzan Ozpetek
- 2006 LA SCONOSCIUTA (*The Unknown Woman*) by Giuseppe Tornatore
- 2005 ROMANZO CRIMINALE (*Crime Novel*) by Michele Placido
AMATEMI by Renato De Maria
NESSUN MESSAGGIO IN SEGRETERIA (*Sorry You Can't get Through*) by Paolo Genovese and Luca Miniero
- 2004 LE CHIAVI DI CASA (*The Keys to the House*) by Gianni Amelio
MARITI IN AFFITTO (*Our Italian Husband*) by Ilaria Borrelli
LA VITA È BREVE MA LA GIORNATA È LUNGHISSIMA by Lucio Pellegrini and Gianni Zanasi
NON CI SAREBBE NIENTE DA FARE (short film) by Lisa Romano
- 2003 AL CUORE SI COMANDA by Giovanni Morricone
PASSATO PROSSIMO (*Past Perfect*) by Maria Sole Tognazzi
- 2002 EMMA SONO IO (*I Am Emma*) by Francesco Falaschi
EL ALAMEIN (*El Alamein: In the Line of Fire*) by Enzo Monteleone
DA ZERO A DIECI (*From Zero to Ten*) by Luciano Ligabue
- 2001 LA VERITA' VI PREGO SULL'AMORE (*Let's Have the Truth About Love*) by Francesco Apolloni
L'ULTIMO BACIO (*The Last Kiss*) by Gabriele Muccino
- 2000 LA CARBONARA by Luigi Magni
- 1999 I GIUDICI - VITTIME ECCELLENTI (*Falcone*) by Ricky Tognazzi
DOLCE FAR NIENTE (*Sweet Idleness*) by Nae Carenfil
ADIDABUMA (short film) by Francesco Falaschi
- 1998 FAMILY BOX by Carlos Saldanha, Shawn Levy, Stephen Norrington, Tim Story
- 1997 IN BARCA A VELA CONTROMANO (*Physical Jerks*) by Stefano Reali
IL PRINCIPE DI HOMBURG (*The Prince of Homburg*) by Marco Bellocchio
CORTI STELLARI by Francesco Micciché
- 1996 CORRERE CONTRO (*Running Against*) by Antonio Tibaldi
BABY BOUNTY KILLER by Alessandro Valori

CINEMA

- 2009 LA PASSIONE by Carlo Mazzacurati (in production)
FIGLI DELLE STELLE by Lucio Pellegrini (in production)
- 2008 SI PUÒ FARE by Giulio Manfredonia
- 2007 GIORNI E NUVOLE (*Days and Clouds*) by Silvio Soldini
COMPLICI DEL SILENZIO by Stefano Incerti
PEOPLING THE PALACES AT VENARIA REALE by Peter Greenaway
AMORE, BUGIE E CALCETTO by Luca Lucini
- 2006 LA GIUSTA DISTANZA (*The Right Distance*) by Carlo Mazzacurati
A CASA NOSTRA (*Our Country*) by Francesca Comencini
UNO SU DUE (*One Out of Two*) by Eugenio Cappuccio
NON PENSARCI (*Don't Think About It*) by Gianni Zanasi
- 2005 LA BESTIA NEL CUORE (*Don't Tell*) by Cristina Comencini
THE GOORGEMESH by Nora Hoppe
NON PRENDERE IMPEGNI STASERA by Tavarelli
- 2004 AGATA E LA TEMPESTA (*Agata and the Storm*) by Silvio Soldini
LA TIGRE E LA NEVE (*The Tiger and the Snow*) by Roberto Benigni
L'UOMO PERFETTO by Luca Lucini
- 2002 LA FORZA DEL PASSATO (*The Power of the Past*) by Piergiorgio Gay
- 2001 UN ALDO QUALUNQUE by Dario Migliardi
NEMMENO IN UN SOGNO by Gianluca Greco
L'OASI SULL'AUTOSTRADA by Jane Speiser
- 2000 CHIEDIMI SE SONO FELICE (*Ask Me If I'm Happy*) by Aldo, Giovanni, Giacomo e Massimo Venier
- 1999 GUARDA IL CIELO (*Watch the Sky*) by Piergiorgio Gay
PANE E TULIPANI (*Bread and Tulips*) by Silvio Soldini
- 1997 IL PIU' LUNGO GIORNO by Roberto Riviello
- 1996 LE ACROBATE (*The Acrobat*) by Silvio Soldini
- 1994 ERA MEGLIO MORIRE DA PICCOLI by Alessandra Scaramuzza
- 1991 UN'ANIMA DIVISA IN DUE (*A Soul Split in Two*) by Silvio Soldini
- 1990 ITALIA-GERMANIA 4-3 by Andrea Barzini

CINEMA

- 2007 TUTTA LA VITA DAVANTI (*A Whole Life Ahead*) by Paolo Virzi
 BIANCO E NERO (*Black and White*) by Cristina Comencini
- 2006 OSSIDIANA di Silvana Maja
- 2005 IL VENTAGLIO (short film) by E. Giordano
- 2004 TE LO LEGGO NEGLI OCCHI (*I Can See It in Your Eyes*) by Valia Santella
 OKTOBERFEST by J. Brunner
- 2003 LUISA SANFELICE by Paolo and Vittorio Taviani
- 2001 FRATELLI DI SANGUE by N. De Rinaldo
 DUE AMICI (*Two Friends*) by Spiro Scimone
 L'AMORE È CIECO by F. Laurenti
 TUTTO L'AMORE CHE C'È (*All The Love There Is*) by Sergio Rubini
- 1999 BAAL by Marcello Cava
- 1998 IN PRINCIPIO ERANO LE MUTANDE (*In the Beginning There Was Underwear*) by Anna Negri
- 1997 POLVERE DI NAPOLI by A. Capuano
 DOLCE FAR NIENTE (*Sweet Idleness*) by N. Caranfil
- 1996 LE ACROBATE (*The Acrobat*) by Silvio Soldini
 LE MANI FORTI by F. Bernini
 I VESUVIANI (*The Vesuvians*) by Stefano Incerti
 GIOCO DI SQUADRA (short film) by C. Del Punta
- 1995 COMPAGNA DI VIAGGIO (*Traveling Companion*) by P. Del Monte
 FERIE D'AGOSTO by P. Virzi
 ISOTTA by M. Fiume
 PIANESE NUNZIO, 14 ANNI A MAGGIO (*Sacred Silence*) by A. Capuano
 SESSO SERENO (short film) by G. Greco
- 1994 IL VERIFICATORE (*The Gas Inspector*) by Stefano Incerti

Graduate of the stage school of the Teatro Stabile in Turin under the direction of Luca Ronconi.

CINEMA

- 2009 G-FORCE (dubbing artist)
 PASSANNANTE by S. Colabona
 CADO DALLE NUBI by G. Nunziante
- 2008 SOLO UN PADRE (*Perfect Skin*) by Luca Lucini
 TUTTA COLPA DI GIUDA by D. Ferrario
- 2007 ZEUS by C. Sarti
 FAMILY GAME by Alfredo Arciero
 GIORNI E NUVOLE (*Days and Clouds*) by Silvio Soldini
- 2006 IL GIORNO PIÙ BELLO (*Any Reason Not to Marry?*) by M. Cappelli
 CARDIOFITNES by F. Tagliavia
- 2004 DOPO MEZZANOTTE (*After Midnight*) by Davide Ferrario
 L'UOMO DELLA FORTUNA by S. Saraceno
 SANTAMARADONA by M. Ponti
 IL SILENZIO DELL'ALLODOLA by D. Ballerini
 ANDATA E RITORNO – A/R by M. Ponti
 SE DEVO ESSERE SINCERA by Davide Ferrario

LUMIÈRE & CO. was founded in 1994 as a film production company and a show business service provider by Lionello Cerri and other partners from the Anteo, a Milan cinema founded in 1979. The starting point was their desire to play an active role in Italian film production, using their lengthy experience of the Italian and European market realities.

FEATURE FILMS

In 1998, the company produced **FUORI DAL MONDO** (*Not of this World*) by Giuseppe Piccioni with Silvio Orlando and Margherita Buy. A hit with audiences on its theatrical release, winner of 5 David di Donatello awards, Italian selection for the 1991 Oscars, prize-winner at the Montreal and Chicago Festivals.

In 2000, it co-produced **THE CIRCLE** by Jafar Panahi with Mikado and Jafar Panahi Film Production, winner of the Golden Lion at the 57th Venice International Film Festival.

In 2000, Lumière & Co. along with Mikado and De Agostini founded Albachiara Spa, a company whose goal was to produce quality films with mid-range budgets. Lionello Cerri became the new company's general manager.

Albachiara produced the following features:

2001 **LUCE DEI MIEI OCCHI** (*Light of My Eyes*) by Giuseppe Piccioni, co-produced with Rai Cinema, starring Luigi Lo Cascio and Sandra Ceccarelli, Coppa Volpi for Best Actor and Best Actress at the 58th Venice Film Festival.

2002 **BRUCIO NEL VENTO** (*Burning in the Wind*) by Silvio Soldini, co-produced 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, co-produced with Istituto Luce, starring Sergio Rubini, Bruno Ganz and Sandra Ceccarelli, in competition at the 59th Venice Film Festival.

2003 **IL POSTO DELL'ANIMA** (*The Soul's Haven*) by Riccardo Milani, co-produced with Rai Cinema, starring Silvio Orlando, Michele Placido, Claudio Santamaria and Paola Cortellesi

In 2003, Lumière & Co. left Albachiara and returned to working independently.

2003 Lumière & Co. was associate producer on **AGATA E LA TEMPESTA** (*Agata and the Storm*) by Silvio Soldini, produced by Albachiara, Amka Films and Mercury Film, handling executive production. Main actors: Licia Maglietta, Giuseppe Battiston, Emilio Solfrizzi.

Lumière & Co. has produced the following features:

2004 **LA VITA CHE VORREI** (*The Life I Want*) by Giuseppe Piccioni, co-produced with Rai Cinema, starring Luigi Lo Cascio and Sandra Ceccarelli.

2006 **QUALE AMORE** (*What Is Love?*) by Maurizio Sciarra, co-produced with Rai Cinema, starring Giorgio Pasotti and Vanessa Incontrada.

2007 **GIORNI E NUVOLE** (*Days and Clouds*) by Silvio Soldini, starring Margherita Buy and Antonio Albanese. Special commendation at the Rome Film Festival.

2009 **GIULIA NON ESCE LA SERA** (*Giulia Doesn't Date at Night*) by Giuseppe Piccioni, starring Valeria Golino and Valerio Mastandrea

DOCUMENTARIES

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

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

BABA MANDELA by Riccardo Milani, co-produced with Bianca Film for Legambiente (an Albachiara production)

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

In 2007, in co-production with the Regione Liguria and the support of the Liguria Genova Film Commission, the company produced 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 which tackles the problem of refuse dumps and environmental damage in the Campania region. Special commendation at the Torino Film Festival; Special commendation at the Italia Film Fest ; Nastro d'argento for the Best Documentary with a theatrical release.

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

SHORT FILMS

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

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GIOVANNI VENOSTA

Born in Udine, Italy, in 1961, he graduated in piano in 1982. In cinema he has collaborated very closely with film director Silvio Soldini for "L'aria serena dell'Ovest" (1989), "A soul split in two" (1993), "Miracoli - D'estate" (1993), "The thread" (1997), "Bread & Tulips" (1999), which won the Ciak d'oro Award for best music, "Burning in the wind" (2002), "Agata and the storm" (2004) and "Days and clouds" (2007), which was nominated for a David di Donatello Award. He has also written the music to the films "Tutti gli anni una volta l'anno" (1994) by Gianfrancesco Lazotti, "Princesa" (2000) by Henrique Goldman, "Pesi leggeri" (2001) by Enrico Pau, "Promised Land" (2004) by Michael Beltrami, "Estomago" (2008) by Marcos Jorge, for which he obtained a nomination for the Grande Prêmio Vivo do Cinema Brasileiro, "I am alive" (2008) by Dino and Filippo Gentili, "The Case of Unfaithful Klara" (2009) by Roberto Faenza and to various short films and documentaries, among them "Waalo fendo" (1997) and "Guerre sans images" (2002), a documentary by Mohammed Soudani. In 1998 he wrote (with R. Musci and C. Cutler) the new background music to the film "Vampyr" (1932) by director Carl Theodor Dreyer. He composed some music for theatre such as "Le ombre di Otello" (1993) by C. Sanchis and F. Modesti, "Bilad-al-Sudan" (1996) by Tony Cots and "Se è una bambina" (2008) by Giorgio Scaramuzzino. For dance he wrote music with Roberto Musci for the show "Principle of moment" (1994) by D. Heitkamp (1994) and "Gli scordati" (2001) by Giorgio Rossi-Sosta Palmizi. His record releases include "Olimpic signals" (1985) and, with Roberto Musci, "Water messages on desert sand" (1987), "Urban & tribal portraits" (1989), "Messages & portraits" (1992) and "A noise a sound" (1992). Together with Alfredo Lagos and Massimo Mariani he released "Metamorphoses - electronic adventures in Flamenco" (1999). In 2002 he wrote the theme song for the Locarno Film Festival. From 2005 to 2007 he performed his "diSturb und Drang" project with Roberto Sanisi and Giovanni Falzoni. He is also a permanent member of the "afro-beat" group, Mamud Band.

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