

Mongrel Media Presents

Romanzo Criminale

(Crime Novel)

A Film by Michele Placido

Starring
Kim Rossi Stuart
Anna Mougialis
Pierfrancesco Favino
Claudio Santamaria

(2005, Italy/France/United Kingdom, 152 mins)

Distribution

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High res stills may be downloaded from <http://www.mongrelmedia.com/press.html>

Romanzo Criminale

CAST

Ice	Kim Rossi Stuart
Patrizia	Anna Mouglalis
Lebanese	Pierfrancesco Favino
Dandy	Claudio Santamaria
Scialoja	Stefano Accorsi
Black	Riccardo Scamarcio
Roberta	Jasmine Trinca

Romanzo Criminale

Crew

Director	Michele Placido
Story	Giancarlo De Cataldo Stefano Rulli Sandro Petraglia
Screenplay	Stefano Rulli Sandro Petraglia Giancarlo De Cataldo
With the collaboration of	Michele Placido
Adapted from the novel by Published in Italy by	Giancarlo De Cataldo Giulio Einaudi Editore
Director of Photography Sound Costume Designer Production Designer Music Editor	Luca Bigazzi Mario Iaquone Nicoletta Taranta Paola Comencini Paolo Buonvino Esmeralda Calabria
Production Manager Line Producer	Paolo Venditti Bruno Ridolfi
Co-producers	Fabio Conversi Terence S. Potter Jacqueline Quella
Producers	Riccardo Tozzi Giovanni Stabilini Marco Chimenz

SYNOPSIS

Rome, 1960's. Three young criminals, Lebanese (Pierfrancesco Favino), Ice (Kim Rossi Stuart) and Dandy (Claudio Santamaria), with the help of a makeshift gang of other rogues, including Black (Riccardo Scamarcio), an extremist who thinks he's the last samurai, kidnap and brutally kill a rich proprietor. With the ransom money in hand, they decide to invest it, together, in the heroine business. It's the birth of a smart and ruthless organization, which crushes all its rivals, assumes total control of the drug trade, imposes brutal criminal laws on Rome, becomes allies with the Mafia and at the same time benefits from the protection of those faceless men the government assigns their dirty work to. Meanwhile, the authorities are absorbed in a fight against national terrorism and underestimate the flood of dirty money and violence preying upon Rome, the only one who senses the devastating power of these new gangsters is Captain Scialoja (Stefano Accorsi). In order to destroy them, Scialoja unscrupulously gets involved in a dangerous relationship with Patrizia (Anna Mouglalis), a intriguing prostitute, who also happens to be Dandy's girl. It's a relationship in which both of them get in way over their heads and initial intentions. Meanwhile, after the organization hits the apex of its success, things inexorably head towards disaster: more and more often, Lebanese manifests his overblown sense of greatness in maniacal ways; disgusted by relationships with Mafia and politicians, Ice thinks about retiring with Roberta (Jasmine Trinca), a "clean" girl who he is madly in love with; Dandy starts to deal on his own. The crew unites again to vindicate the death of Lebanese, who was stabbed to death for a gambling debt that he proudly refused to honor. But, the reunion is short lived: framed by an informer, Ice, Dandy and all the others are arrested. Ice manages to escape, while Dandy is acquitted thanks to his influential friends. The gang is now divided: this marks the beginning of a period of transversal vendettas and a succession of murders...

Romanzo Criminale

THE MOVIE AND ME

Romanzo Criminale embraces fifteen years of Italian history, bringing some of the incidents that made a gang of Roman criminals infamous between '77 and '92 to a fictional plane. Some have said that *Romanzo Criminale* seems as though it were written for film. Others go even further to say that the book seems like a screenplay adapted into novel form. I consider these criticisms a compliment. Screenplay writing classes have been fundamental to my method of writing. Certain means of expression, the traits I gave to my main characters, the dialogue, the abundance of action scenes... this all comes from film. Now, that all this is going back to the world of film, where it always had its roots, is a great source of joy for me. In regards to the film, well, every screenplay, even one that takes its cues from a novel that is so explicitly "cinematographic", becomes a fatal betrayal of the written word. What is fundamental in the book is destined to get lost in the translation from written language to visual language. Something that was only hinted at in the book, or hidden, or not even present emerges dominantly on screen. The book is modified, it changes its spots, it becomes, in the film, something "else". It, in fact, becomes, *ROMANZO CRIMINALE*, the movie. Great. This is the way it should be. This, and nothing else, inspires the sense of "betrayal". And only one thing counts in a betrayal: the ultimate reciprocal satisfaction of the partners. I experienced it.

Giancarlo De Cataldo

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MY NOVEL

Interview with Michele Placido

For many months, even before shooting began, word in the Italian film industry was that the subject and the genre of *Romanzo Criminale* were "in Michele Placido's mind's eye". How and how much did you rely on that mind's eye?

I mostly find my mind's eye thanks to the screenwriters, Rulli and Petraglia, with whom I have collaborated on some important work during my career both as an actor and a director, from "Mery forever", to a chapter of "La Piovra", from Amelio's "Lamerica" to "Pummarò", and even earlier with "Un eroe borghese", a film I directed which was inspired by Italian news reports and that you could say was a social film. This was when I worked on the Ambrosoli crime, here too there was an aspect that was relevant to the Italian events of the time – the end of the seventies and all of the eighties - with the disturbing ties between Mafia, acts of terrorism and the many secrets of the Secret Service. So, I was already familiar with the subject matter and I found Cattleya's proposal to go back and look at a piece of Italian history from the perspective of a gang of criminals, fascinating.

Romanzo Criminale is a "gangster movie" that describes a period of national political and civil turbulence. An action movie that uses "close-ups", the most powerful and moving technique in film, to convey the story of the rise and fall of a group of criminals in the capital. Are there genres and filmmakers that influenced you in your filming of these "goodfellas"?

To tell this kind of story, Luca Bigazzi, the director of photography, and I focused on passions, emotional ones, asking ourselves what kind of style, language and techniques to use to describe them. Everything has changed in Rome today from the period that we are describing: buses, cars, shop signs, street panels. Bigazzi suggested we tighten the field of vision to contain the space of the shots, and use close-ups to make the emotions of the characters come out. This is how the psychology of the protagonists emerge, which of course necessitated great actors in order to work. And it seems to me that really everybody, all the actors, were up to the task, essential for success, they all "got into character", it would have been a disaster if we had gotten

them wrong. For models, I looked at, or a better way to describe it, absorbed, that part of our cinematic history that spans from Leone to Pasolini, not like models to imitate, but as inspiration to find individual solutions for shooting. The direction and the standard is not that of important American cinema, even Scorsese and Tarantino have admitted more than once that they watched our films from the seventies, I am talking about certain B action movies, those with Tomas Milian and Maurizio Merli, tough films, violent action films, that reckoned with a reality that was probably just as hard, a bit paranoid and dominated by suspicion. What we did was bring to the screen the truly violent, ruthless crimes committed by that "Roman school" of delinquency.

A lot of good is often said about the actor work of directors who are themselves actors with lots of experience. It can appear like an ideal, almost idyllic rapport. In this film your actors include almost the entire national team of *La Meglio Gioventù (The Best of Youth)*. How did you guide each of them? Was there a group spirit, a virile cohesion that in its core reflects the essence of the film, that of the crew of the gang?

I think so, there was the cohesion and spirit of the group, but also a challenge for each to be better than themselves. There is no lead role, no absolute protagonist. Before shooting started, there were those who would have preferred less known faces, the faces of criminals, not celebrities. Actually, the actors in the gang (Santamaria, Favino, Rossi Stuart) are all real Romans, like many in the supporting roles. They all did a lot of research, studying images and reading newspaper articles from the period, as well as devouring De Cataldo's novel. Their "Romanness" was essential even if the story is only inspired by, and is not the actual account of an extremely dangerous gang in the capital. I think that Stefano Accorsi deserves a special mention for the difficult role of Officer Scialoja, the ambiguous role as a character who is hostile and unlikable. I think it was a trial of his maturity as an actor. Even the two women are emblems of Roman femininity, Anna Mougalis, the prostitute and Jasmine Trinca, the good girl who is capable of redeeming a criminal. With Anna's character I wanted to show a very refined prostitute, like the girls in Mauro Bolognini's "La notte brava", elegant, slender, gaunt. I like to remind people that Mougalis is not only the face of Chanel, but also an actress who attended the Conservatoire de Paris, the equivalent of our Accademia d'Arte Drammatica. Instead, Jasmine incarnates tenderness, the purity of the soul, a clean conscience and intellectual courage.

Interview conducted by Studio Nobile Scarafoni

Romanzo Criminale

LEBANESE

Lebanese is glum, dark and mean. He cultivates dreams of social redemption, admires the big dictators of the past and thinks big. He is a born leader and recognized as one. His dedication to a criminal project that no one would have ever dared imagine before – the conquest of Rome – is absolute and maniacal. Lebanese doesn't stop in front of anything, anyone. In order to win he is willing to align himself with the Mafia, with the bombers and even the Secret Service. Lebanese does not love. Lebanese has only one friend: Ice.

Romanzo Criminale

PIERFRANCESCO FAVINO

Graduated from the *Accademia Nazionale d'Arte Drammatica Silvio d'Amico* (*National Academy of Dramatic Arts Silvio d'Amico*). Master class at *Teatro di Roma* (Theatre of Rome) directed by Luca Ronconi. Seminars with L. Ronconi, M. Fabbri, P. Clough, C. Hoare, F. Tiezzi, P. Stein, F. Quadri.

FILM

- | | |
|---|---------------------------------------|
| 1991 <i>Tutti i giorni si</i> | directed by E. Bortignoni/D. Liccioli |
| 1994 <i>Pugili</i> | directed by Lino Capolicchio |
| 1995 <i>Il Principe di Homburg</i> | directed by Marco Bellocchio |
| 1996 <i>In barca a vela contromano</i> | directed by Stefano Reali |
| 1997 <i>Dolce far niente</i> | directed by Nae Carenil |
| 1998 <i>I giudici</i> | directed by Ricky Tognazzi |
| <i>Family</i> | directed by Michel Roulette |
| 1999 <i>La carbonara</i> | directed by Luigi Magni |
| 2000 <i>L'ultimo bacio</i> | directed by Gabriele Cuccino |
| 2001 <i>La verità vi prego sull'amore</i> | directed by F. Apolloni |
| <i>Da zero a dieci</i> | directed by Luciano Ligabue |
| <i>Onde</i> | directed by Francesco Falaschi |
| 2002 <i>Passato prossimo</i> | directed by Maria Sole Tognazzi |
| <i>El Alamein – La linea del fuoco</i> | directed by Enzo Monteleone |
| <i>Mariti in affitto</i> | directed by Ilaria Borrelli |
| <i>Al cuore si comanda</i> | directed by Giovanni Morricone |
| 2003 <i>Le chiavi di casa</i> | directed by Gianni Amelio |
| <i>Nessun messaggio in segreteria</i> | directed by P. Genovese/L. Miniero |
| <i>Amatemi</i> | directed by Renato De Maria |
| 2004 <i>Romanzo Criminale</i> | directed by Michele Placido |

SHORT FILM

- | | |
|--------------------------------|--------------------------------|
| 1996 <i>Baci proibiti</i> | directed by Francesco Miccichè |
| 1997 <i>Baby Bounty Killer</i> | directed by Alessandro Valori |

TELEVISION

<i>Amico mio I</i>	directed by Paolo Poeti
<i>Amico mio II</i>	directed by Paolo Poeti
<i>Correre contro</i>	directed by Antonio Ribaldi
<i>Ferrari</i>	directed by Carlo Carnei
<i>Gli amici di Gesù</i>	directed by Raffaele Mertes
<i>Il giardiniere</i>	directed by Antonello Grimaldi
<i>La Sindone</i>	directed by Ludovico Gasparini
<i>Padre Pio – Un santo tra noi</i>	directed by Carlo Carlei
<i>Part time</i>	directed by Angelo Longoni
<i>Una questione privata</i>	directed by A. Negrin
<i>Gli insoliti ignoti</i>	directed by Antonello Grimaldi
<i>Bartali, l'uomo d'acciaio</i>	directed by Alberto Negrin

THEATRE

<i>La notte poco prima delle foreste</i>	directed by Lorenzo Gioielli
<i>23 scene d'amore</i>	directed by Mario Ferrero
<i>Il dio Kurt</i>	directed by M. Ferrero
<i>Il dolore del medico</i>	directed by Giampaolo
<i>Danza di morte</i>	directed by Giampaolo
<i>Piccoli equivoci</i>	directed by Pino Passalacqua
<i>Dalla tavola della mia memoria</i>	directed by Orazio Costa
<i>Alasya</i>	directed by S.Fantoni/P.Cigliano
<i>Il teatro comico</i>	directed by N.Guidotti/L.Salveti
<i>Moliere</i>	directed by M.Farau/L.Salveti
<i>L'impresario delle Smirne</i>	directed by R.Craziosi/L.Salveti
<i>Fango</i>	directed by Hossein Taheri
<i>Il cardillo</i>	directed by Hossein Taheri
<i>Altrove</i>	directed by Hossein Taheri
<i>Peccato che fosse puttana</i>	directed by Massimiliano Farau
<i>Verso Peer Gynt</i>	directed by Luca Ronconi
<i>Quel pasticciaccio brutto di via Merulana</i>	directed by Luca Ronconi
<i>Davila Roa</i>	directed by Luca Ronconi
<i>Fratelli Karamazov</i>	directed by Luca Ronconi
<i>Il dramma della gelosia</i>	directed by Luigi Proietti

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ICE

Ice is tall, aloof and uncommunicative. He comes from a well-to-do family and doesn't think twice before stealing his loving brother's girlfriend. Roberta. She is pure, different from the trashy girls he is used to dating. She tells him about art and warms his heart. Conquering Rome does not interest him. Ice abhors politicians. What he sees in Bologna, the massacre, encourages him to break with his past and live a regular life. But he must seek revenge for Lebanese's death...

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KIM ROSSI STUART

FILM

AS AN ACTOR

1991 <i>Un'altra vita</i>	directed by Carlo Mazzacurati
1993 <i>Senza pelle</i>	directed by Alessandro D'Alatri
1995 <i>Poliziotti</i>	directed by Giulio Base
1995 <i>Cuore cattivo</i>	directed by Umberto Marino
<i>Aldilà delle nuvole</i>	directed by M. Antonioni e W. Wenders
<i>Woody Allen Fall Project 1995</i>	directed by Woody Allen
1997 <i>I giardini dell'Eden</i>	directed by Alessandro D'Alatri
1998 <i>La ballata dei lavavetri</i>	directed by Peter Del Monte
2003 <i>Pinocchio</i>	directed by Roberto Benigni
2004 <i>Le chiavi di casa</i>	directed by Gianni Amelio
2004 <i>Anche libero va bene</i>	directed by Kim Rossi Stuart
2005 <i>Romanzo Criminale</i>	directed by Michele Placido

AS DIRECTOR

2004 <i>Anche libero va bene</i>	in post-production
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TELEVISION

1988 <i>Il ricatto</i>	directed by T. Valeri
1991 <i>Fantaghirò</i>	directed by Lamberto Bava
1992 <i>Fantaghirò</i>	directed by Lamberto Bava
1993 <i>La famiglia Ricordi</i>	directed by Mauro Bolognini
1996 <i>Le rouge et le noir</i>	directed by J. D. Verhaege
2001 <i>Uno bianca</i>	directed by Michele Soavi
2004 <i>Il tunnel della libertà</i>	directed by Enzo Monteleone

THEATRE

1987 *Filottete*

1993 *Dove nasce la notizia*

1994 *Dove nasce la notizia*

1995 *Re Lear*

1996 *Il visitatore*

1997 *Il visitatore*

1998 *Amleto*

1999 *Amleto*

2000 *Amleto*

2001 *Macbeth*

directed by W. Pagliaro

directed by Umberto Marino

directed by Umberto Marino

directed by Luca Ronconi

directed by Antonio Calende

directed by Antonio Calende

directed by Antonio Calende

directed by Antonio Calende

directed by Antonio Calende

directed by Giancarlo Corbelli

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DANDY

Dandy is extremely genial, he makes jokes that defuse even the toughest situations. He desperately wants to live like a gentleman. But, Dandy is also extremely clever, he knows when to put down his gun even if it's going to cost his partner his freedom. He also knows when it's time to choose the right ally. Dandy has a dream: to become "normal", "clean up". Go live in one of those beautiful, elegant houses where his mother once worked as a servant. Yet, Dandy has a soft spot, her name is Patrizia. Dandy loves Patrizia, though she does not love him.

Romanzo Criminale

CLAUDIO SANTAMARIA

FILM

- | | |
|---|---------------------------------|
| 1997 <i>Dead train</i> (short film) | directed by Davide Marengo |
| <i>Ecco fatto</i> | directed by Gabriele Muccino |
| <i>L'ultimo capodanno dell'umanità</i> | directed by Marco Risi |
| 1998 <i>L'assedio</i> | directed by Bernardo Bertolucci |
| 1999 <i>Terra del fuoco</i> | directed by Miguel Littin |
| <i>Un amore grandissimo</i> | directed by Alberto Taraglio |
| 2000 <i>Almost blu</i> | directed by Alex Infascelli |
| <i>L'ultimo bacio</i> | directed by Gabriele Muccino |
| <i>La stanza del figlio</i> | directed by Nanni Moretti |
| 2001 <i>La vita come viene</i> | directed by Stefano Incerti |
| <i>Paz</i> | directed by Renato De Maria |
| 2002 <i>Appuntamento al buio</i> (short film) | directed by H. S. Paragnani |
| <i>Il posto dell'anima</i> | directed by Riccardo Dilani |
| <i>Passato prossimo</i> | directed by Maria Sole Tognazzi |
| 2003 <i>Agata e la tempesta</i> | directed by Silvio Soldini |
| <i>Apnea</i> | directed by Roberto Dordit |
| <i>Il cartaio</i> | directed by Dario Argento |
| 2004 <i>Ma quando arrivano le ragazze?</i> | directed by Pupi Avati |
| <i>Romanzo Criminale</i> | directed by Michele Placido |
| 2005 <i>Melissa P</i> | directed by Luca Guadagnino |

TELEVISION

- | | |
|-------------------------------|---------------------------------|
| 1998 <i>La vita che verrà</i> | directed by Pasquale Pozzessere |
| 2001 <i>Soffiantini</i> | directed by Riccardo Milani |

THEATRE

1991 <i>La nostra città</i>	directed by Stefano Molinari
1994 <i>Spirito allegro</i>	directed by Luigi Maccione
1995 <i>Cassandra</i>	directed by Claretta Carotenuto
<i>Compagnia di guerra</i>	directed by Lucilla Lupaioli
<i>Confusioni</i>	directed by Beatrice Bracco
<i>Di viscere e di cuore</i>	directed by Furio Andreotti
1996 <i>Il sig. Galindez</i>	directed by Beatrice Bracco
<i>L'anello di Erode</i>	directed by Furio Andreotti
<i>Oreama</i>	directed by Vittorio Caffè
1997 <i>Casa di bambola</i>	directed by Beatrice Bracco
<i>Edoardo II</i>	directed by Ennio Trinelli
1998 <i>Mio sangue</i>	directed by Furio Andreotti
1999 <i>L'ira di Dio</i>	directed by Furio Andreotti
2000 <i>L'ultima cena</i>	directed by Furio Andreotti
2003 <i>Darkroom</i>	directed by Furio Andreotti
2004 <i>Un sogno di una notte di mezza estate</i>	directed by Giuseppe Marini

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SCIALOJA

Captain Scialoja is an intelligent, determined, resourceful and courageous cop. While his colleagues drool over the tracks of terrorists, Scialoja, alone, understands the trouble brewing around these new, ruthless gangsters. Scialoja is a good- looking guy. He makes women's heads spin. He pries his way into the organization through Patrizia, Dandy's girl. Their meetings are passionate and ambiguous. Patrizia is his lover and his enemy, his accomplice and his betrayer... his obsession.

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STEFANO ACCORSI

Born in Bologna on March 2, 1971. After completing a high school for the sciences, he is chosen, in 1991, by Pupi Avati for the role of Matteo, the co-protagonist in the film "Fratelli e Sorelle" with Franco Nero and Anna Bonaiuto. Finished with the film, he enrolls in the Scuola di Teatro di Bologna (Bologna School of Theatre), directed by Alessandra Galante Garrone, from which he graduates in 1993.

FILM

- | | |
|---|-------------------------------|
| 1991 <i>Fratelli e sorelle</i> | directed by Pupi Avati |
| 1993 <i>La mia generazione</i> | directed by Wilma Labate |
| 1995 <i>Jack Frusciante è uscito dal gruppo</i> | directed by Enza Neuronì |
| 1997 <i>I piccoli maestri</i> | directed by Daniele Lucchetti |
| <i>Naja</i> | directed by Angelo Longoni |
| 1998 <i>Radiofreccia</i> | directed by Luciano Ligabue |
| <i>Ormai è fatta</i> | directed by Enzo Monteleone |
| <i>Capitães de abril</i> | directed by Maria de Medeiros |
| 1999 <i>Un uomo per bene</i> | directed by Maurizio Zaccaro |
| 2000 <i>La stanza del figlio</i> | directed by Nanni Moretti |
| <i>Le fate ignoranti</i> | directed by Ferzan Özpetek |
| <i>L'ultimo bacio</i> | directed by Gabriele Muccino |
| 2001 <i>Tabloid Tv</i> | directed by David Blair |
| <i>Santa Maradona</i> | directed by Marco Ponti |
| 2002 <i>Un viaggio chiamato amore</i> | directed by Michele Placido |
| 2003 <i>Ovunque sei</i> | directed by Michele Placido |
| 2004 <i>L'amore ritrovato</i> | directed by Carlo Mazzacurati |
| <i>Provincia meccanica</i> | directed by Stefano Mordini |
| <i>Romanzo Criminale</i> | directed by Michele Placido |
| 2005 <i>Les brigades du tigre</i> | directed by Jérôme Cornuau |

TELEVISION

- | | |
|-------------------------------------|-------------------------------|
| 1993 <i>La mia generazione</i> | directed by Wilma Labate |
| 1998 <i>Più leggero non basta</i> | directed by Elisabetta Lodoli |
| 2000 <i>Come quando fuori piove</i> | directed by Mario Monicelli |
| 2001 <i>Il giovane Casanova</i> | directed by Giacomo Battiato |

THEATRE

- | | |
|---|--|
| 1993 <i>Gli innamorati alt teatro comico</i> | directed by Nanni Garella |
| <i>Sei personaggi in cerca di autore</i> | directed by Nanni Garella |
| 1994 <i>Fagiolino e Biavati caduti dalle nuvole</i> | directed by V. Franceschi
and G. Comaschi |
| <i>Le donne curiose</i> | directed by W. Magliaro |
| <i>Ista laus pronativitate et passione
domini</i> | directed by Nanni Garella |
| 1995 <i>Naja</i> | directed by Angelo Longoni |

PRIZES

In 1998, he wins the David di Donatello, the Premio Amidei and the Ciak d'Oro for his role in the film, *Radiofreccia* and the Grolla d'Oro at Saint-Vincent for *Un uomo per bene* and *Ormai è fatta*.

In 2001, he wins the Globo d'Oro from the Foreign Press in Italy, the Nastro d'Argento and the Ciak d'Oro for his acting in the film *Le fate ignoranti* (*Ignorant Fairies*) by Ferzan Ozpetek.

In 2002, at the Venice Film Festival, he wins the Coppa Volpi for best actor in the film *Un viaggio chiamato amore* (*A Journey Called Love*) directed by Michele Placido.

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PATRIZIA

Vallesi Cinzia, by her birth certificate. A thin, yet curvy, sensual doll of a woman with sad eyes that light up with sudden bursts of passion. A grand prostitute. The best in Rome. When he decides that she will be his and his forever, Dandy takes her, without asking. She plays along with the game. But there's also Scialoja. The beautiful officer is not happy with just having Patrizia. He wants to possess Vallesi Cinzia.

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ANNA MOUGLALIS

The new muse of the fashion industry (the new face of Maison Chanel), she explodes onto the film scene in 2000 with the master of cinema, Chabrol. In Italy, as well as being directed by Michele Placido, she has worked with Roberto Andò and Roberta Torre.

FILM

1997 <i>Terminale</i>	directed by Francis Girod
2000 <i>La Captive</i>	directed by Chantal Ackerman
<i>Grazie per la cioccolata</i>	directed by Claude Chabrol
2001 <i>Le loup de la côte ouest</i>	directed by Hugo Santiago
<i>Novo</i>	directed by J. Pierre Limosin
2002 <i>La vie nouvelle</i>	directed by P. Grandrieux
<i>La Compagnie des hommes</i>	directed by A. Desplechin
2004 <i>Real life</i>	directed by Panos Koutras
<i>Sotto falso nome</i>	directed by Roberto Andò
<i>Romanzo Criminale</i>	directed by Michele Placido
2005 <i>Mare buio</i>	directed by Roberta Torre

THEATRE

1997 <i>L'éveil du Printemps</i>	directed by Yves Beaunesne
2001 <i>Qui je suis ? Parcours Pasolini</i>	directed by Catherine Marnas
<i>Au monde comme n'y étant pas</i>	directed by Olivier Py
2003 <i>La Campagne</i>	directed by L.do de Lencquesaing

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ROBERTA

Roberta is candor, innocence and moral love incarnate. Roberta studies beauty and then discovers it in a gangster with eyes like ice. Roberta is trusting, she cannot lie and doesn't accept other people's lies. Not even Ice's when he says that he is "only" a businessman. Because he is her man. Because she loves him.

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JASMINE TRINCA

FILM

2001 *La stanza del figlio*

2004 *Manuale d'amore*

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2005 *Caimano*

directed by Nanni Moretti

directed by Giovanni Veronesi

directed by Michele Placido

directed by Nanni Moretti

TELEVISION

2001 *La meglio gioventù*

2003 *I bambini di Nonantola*

directed by M. T. Giordana

directed by Leone Pompucci

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BLACK

Black is beautiful and cold. Black disdains emotion and considers pity a vile sentiment, he hates common sense. Black is a superman. When he is sent to kill someone, he doesn't want to know their name. He accepts no ties to his victims, or their executioners. He searches for the Idea in the street. But the Idea is action. The action that enriches you with experience. Indifferent to everything and everyone, only one thing makes Black shudder. Ice. Another, of his same ilk.

Romanzo Criminale

RICCARDO SCAMARCIO

FILM

- | | |
|---------------------------------|-----------------------------------|
| 2002 <i>Non è vero – padri</i> | directed by Daniele Basilio |
| <i>La meglio gioventù</i> | directed by Marco Tullio Giordana |
| <i>Ora o mai più</i> | directed by Lucio Pellegrini |
| 2003 <i>Il motore del mondo</i> | directed by Lorenzo Cicconi |
| <i>Tre metri sopra il cielo</i> | directed by Luca Lucini |
| 2004 <i>Romanzo Criminale</i> | directed by Michele Placido |
| <i>L'uomo perfetto</i> | directed by Luca Lucini |
| 2005 <i>Texas</i> | directed by Fausto Paravidino |

TELEVISION

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| 2000 <i>Ama il tuo nemico 2</i> | directed by Damiano Damiani |
| 2001 <i>Compagni di scuola</i> | directed by T. Aristarco, C. Norza |
| 2001 <i>Io ti salverò</i> | directed by Mario Caiano |

THEATRE

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| <i>Commedie in vernacolo</i> | Teatro Comunale di Andria |
| <i>Miseria e nobiltà</i> | by QA Edoardo Scarpetta |
| 2003 <i>Non essere</i> (In nome della Prosa) | directed by Leonardo Petrillo |
| 2004 <i>I tre moschettieri</i> (Globe theatre) | directed by Attilio Corsini |

PRIZES

- 2004 *Globo D'Oro* best debut performance *Tre metri sopra il cielo*
- 2005 *Targa ANEC Claudio Zanchi* for being a young and brilliant actor
Set Roma Hotel De Russie best young actor

Romanzo Criminale

MICHELE PLACIDO
(director)

FILM

AS DIRECTOR

1989 *Pummarò*

(Cannes Film Festival 1990 Un Certain Regard)

1991 *Le amiche del cuore*

(Cannes Film Festival 1992 Quinzaine des Realisateurs)

1995 *Un eroe borghese*

1996 *Del perduto amore*

1997 *Un viaggio chiamato amore*

2004 *Ovunque sei*

2004 *Romanzo Criminale*

AS AN ACTOR

1974 *Romanzo popolare*

Mio Dio come sono caduta in basso

1975 *La Divina Creatura*

1976 *Marcia trionfale*

Oedipus orca

L'Agnese va a morire

1977 *Kleinhof Hotel*

Io sono mia

Casotto

1978 *Corleone*

Ernesto

1979 *Un uomo in ginocchio*

Il prato

Lulù

1980 *Salto nel vuoto*

I tre fratelli

Fontamara

1981 *Storia di donne*

directed by Mario Monicelli

directed by Luigi Comencini

directed by Giuseppe Patroni Griffi

directed by Marco Bellocchio

directed by Eriprando Visconti

directed by Giuliano Montaldo

directed by Carlo Lizzani

directed by Sofia Scandurra

directed by Sergio Citti

directed by Pasquale Squitieri

directed by Salvatore Samperi

directed by Damiano Damiani

directed by Paolo e Vittorio Taviani

directed by W. Borowczyk

directed by Marco Bellocchio

directed by Francesco Rosi

directed by Carlo Lizzani

directed by Benoit Jacquot

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| 1983 <i>Ars Amandi</i> | directed by W. Borowczyk |
| <i>Sciopen</i> | directed by Luciano Odorisio |
| <i>Pizza Connection</i> | directed by Damiano Damiani |
| 1986 <i>Notte d'estate con profilo greco occhi a mandorla e odore di basilico</i> | directed by Lina Wertmuller |
| | (nominated for an Oscar as best foreign film) |
| 1987 <i>Ah! Come sono buoni i bianchi</i> | directed by Marco Ferreri |
| <i>Ti presento un'amica</i> | directed by F. Massaro |
| 1988 <i>Big Business</i> | directed by Michael Payser |
| 1989 <i>Mery per sempre</i> | directed by Marco Risi |
| 1990 <i>Russian Breakdown</i> | directed by Vladimir Bortko |
| 1993 <i>Giovanni Falcone</i> | directed by Giuseppe Ferrara |
| <i>Padre e figlio</i> | directed by P. Pozzessere |
| <i>Lamerica</i> | directed by Gianni Amelio |
| 1994 <i>Poliziotti</i> | directed by Giulio Base |
| 1995 <i>La lupa</i> | directed by Gabriele Lavia |
| 1998 <i>I panni sporchi</i> | directed by Mario Monicelli |
| 1999 <i>Terra bruciata</i> | directed by Fabio Segatori |
| <i>Un uomo perbene</i> | directed by Maurizio Zaccaro |
| <i>Liberate i pesci</i> | directed by Cristina Comencini |
| 2002 <i>Tra i due mondi</i> | directed by Fabio Conversi |
| 2003 <i>Il posto dell'anima</i> | directed by Riccardo Milani |
| 2004 <i>L'odore del sangue</i> | directed by Mario Martone |
| <i>L'amore ritorna</i> | directed by Sergio Rubini |
| 2005 <i>Arrivederci amore ciao</i> | directed by Michele Soavi |
| 2005 <i>Caimano</i> | directed by Nanni Moretti |

TELEVISION

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| 1983 <i>La Piovra</i> | directed by Damiano Damiani |
| 1985 <i>La Piovra 2</i> | directed by Florestano Vancini |
| 1986 <i>La Piovra 3</i> | directed by Luigi Perelli |
| 1988 <i>La Piovra 4</i> | directed by Luigi Perelli |
| 1991 <i>Scoop</i> (miniseries) | directed by J. Maria Sanchez |
| 1992 <i>Un uomo di rispetto</i> | directed by Damiano Damiani |
| 1993 <i>L'uomo dal fiore in bocca</i> | directed by Marco Bellocchio |
| 1996 <i>Racket</i> | directed by Luigi Perelli |
| 1997 <i>La missione</i> | directed by Maurizio Zaccaro |
| 2000 <i>Padre Pio: tra cielo e terra</i> | directed by Giulio Base |
| 2001 <i>Soffiantini</i> | directed by Riccardo Dilani |
| 2003 <i>Un papà quasi perfetto</i> | directed by Maurizio Dall'Orso |
| <i>Soraya</i> | directed by L. Gasparini |
| 2004 <i>Il grande Torino</i> | directed by Claudio Bonivento |

THEATRE

1969 <i>L'Orlando furioso</i>	directed by Luca Ronconi
1971 <i>La cucina</i>	directed by Lina Wertmuller
1974 <i>Le Baccanti</i>	directed by Giancarlo Sbragia
1983 <i>Metti una sera a cena</i>	directed by Giuseppe Patroni Griffi
1984 <i>La tempesta</i>	directed by Giorgio Strehler
1986 <i>L'uomo dal fiore in bocca</i>	directed by Giorgio Ferrara
1988 <i>Il girotondo</i>	directed by Carlo Rivilta
1991 <i>Placido recita Pirandello</i>	
1992 <i>Il caffè della stazione</i>	directed by Michele Placido
1993 <i>Il caffè della stazione</i>	directed by Michele Placido
1994 <i>Il caffè della stazione</i>	directed by Michele Placido
1995 <i>Io e mia figlia</i>	directed by Renato Giordano
1995 <i>Uno sguardo dal ponte</i>	directed by Teodoro Cassano
1996 <i>Uno sguardo dal ponte</i>	directed by Teodoro Cassano
1997 <i>Uno sguardo dal ponte</i>	directed by Teodoro Cassano
1998 <i>Uno sguardo dal ponte</i>	directed by Teodoro Cassano
1998 <i>La bisbetica domata</i>	directed by Gigi Dall'Aglio
<i>Un'aria di famiglia</i>	directed by Michele Placido
2000 <i>Macbeth</i>	directed by Marco Bellocchio
2002 <i>Otello</i>	directed by Antonio Calende
2005 <i>Don Giovanni</i>	directed by Michele Placido

PRIZES

- 1976 Nastro d'Argento for best actor in *Marcia trionfale*
- 1978 Orso d'Oro as best actor of the Berlin Film Festival for *Ernesto*
- 1983 Nastro d'Argento for best actor in *Pizza Connection*