



Adriana Chiesa Enterprises

RAI CINEMA and CATTLEYA

present

MARE NERO

(Dark Sea)

a red-light thriller
a murder, an investigation,
a journey through a world of male desire

a film by

ROBERTA TORRE

a
CATTLEYA and BABE
production

in collaboration with
RAI CINEMA

WORLD DISTRIBUTION

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Adriana Chiesa Enterprises

MARE NERO

(DARK SEA)

FESTIVALS and AWARDS

LOCARNO INTL. FILM FESTIVAL
OFFICIAL SELECTION

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FRANKFURT INTL. FILM FESTIVAL

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SEVILLA FESTIVAL DE CINE

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THE CRITICS

Mare nero (Dark Sea)

A CONVINCING NEW FILM BY ROBERTA TORRE... SENSITIVE DIRECTING

"... I have enjoyed following Roberta Torre's films since her directing debut... today, with **DARK SEA**, she continues delving into the psychological study... The director's two strengths in **MARE NERO**: to have based this study on a text co-written with Heidrun Schleef, to trigger the study through a police detective's obsession as he investigates murders with sexual implications... The second, to have then represented this text in two directing modes... **darkness intensified by Cipri's cinematography and the grim lacerations of Shigero Umebayashi's original music score... The sets also effectively heighten relief, in their relentless nocturnal atmospheres, decors that are always kept aseptic despite the predominance of darkness...** whether in the icy chambers of a morgue, or as they shatter, leaving scabrous traces, the banal routine of a police station... **Strong support comes from Luigi Lo Cascio's consistently severe and absorbed acting...** though the actor is usually cast in positive roles... and Anna Mougialis..." *IL TEMPO* – Gian Luigi Rondi – 7 Aug 2006

SYMBOLIC TONALITIES PRECIOUS PHOTOGRAPHY

"... Torre has chosen abstract and symbolic tonalities. These are **exalted by the precious photography by Daniele Cipri'** with contrasts of light and shadow, the bleached whiteness of forensic corridors and the obscurity of the places for love..." *IL MATTINO* – Alberto Castellano – 29 Aug 2006

RED-LIGHT BLACK

"... Everything is obscure, from the harsh yet poignant photography by Daniele Cipri', day, night, the lap dance clubs, the brothel, the house, the place for couple swapping... in this very interesting film that tells the story of the origin and development of a love obsession... **Some very beautiful things: as the film opens with the "Dancing Satyr" being pulled out of the sea near Sicily**, with ivory eyes, it dances at the height of ecstasy... the clearing among the trees that at night is a meeting spot for people looking for sex in all its variations... **the film's rhythm created by Jacopo Quadri's editing, convulsed like epilepsy...** atonic like a fantasy, a dream, or a reality." *L'ESPRESSO* – Lietta Tornabuoni – Aug 2006

A BLACK PEARL IMPUDENT AND RESPLENDENT

"... on so many different levels, an anthology ending that turns, with fearful effectiveness, the saber around again to the painful eternal conflict between the sexes... **Great cast, from the tormented Lo Cascio, to the fleeting Mougialis, and the dark photography of Daniele Cipri', the infallible hypnotic base of composer Shigeru Umebayashi.** A black pearl... impudent and resplendent..."
spietati.it - Emanuele Di Nicola

THE DARK WATERS OF ROBERTA TORRE

... By multiplying references and symbols, the director creates an inescapable atmosphere, between traditional thriller and dream odyssey

A black sea. Murky and tormented, like the unconscious mind of **police inspector Luca (a magnetic Luigi Lo Cascio)**... The story, after a classic opening, leaves the mystery plot to follow the young man's course of self-destruction. **Little by little, through his relationship to the female body, he discovers his true self**, abandoning his career and above all his partner (Anna Mouglalis).

Unquestionably one of the most intriguing aspects of the film is Roberta Torre's decision to treat the subject from a man's point of view. Indeed, the subject in fact seems extremely personal, even autobiographical. "The hero's obsessions are very familiar to me and, in my opinion, they are usually obsessions that men have rather than women. I've often discerned this will to control everything in men. It is a personality trait of mine too, or rather, one I used to have..."

Omnipresent in image, soundtrack, and even in the title of the film, water symbolizes Luca's inertia. "Dark water, so deep you cannot see the bottom, is also one of my obsessions. The part of the ship that remains submerged, the idea or truth hidden in the depths, inaccessible, is terrifying. It is also a very strong metaphor for the part of darkness every person carries within."

Another recurrent element is the mutilated statue of a woman that appears to Luca throughout the film. "It is a **Dionysian figure, a symbol of surrender, of ecstasy to the point of the annihilation of self** – exactly what happens to the hero. "The dream aspect of the film is reinforced by finely worked photography. It creates a complex universe that, without transition, passes from the relatively banal every day to sequences that flirt with the fantastic. "My aim was to create a place avoiding all realistic connotations"...

... Thus the scenes between the **couple Luigi Lo Cascio and Anna Mouglalis**, on the verge of implosion, take on a special dimension. **This is also thanks to the explosive charisma of the two actors.**

PARDO NEWS – Pierre-Yves Walder – 6 Aug 2006

A RED-LIGHT INFERNO

"... The relationship with his fiancée, pretty and innocent Anna Mougialis, starts to turn sour. **What is the true meaning of sex? Of love? Absolute desire?** As he becomes more and more unstable, the young man accepts a couple swapping invitation. The more involved he becomes, the more strained his relationship with his fiancée. **Jealousy and erotic demands increase, just as isolation and obsession...**"

NAZIONE – CARLINO – GIORNO – Silvio Danese – 5 Aug 2006

MARE NERO... DE PROFUNDIS

The immense deep dark sea... **The film begins on a plane of reality, scrutinizes news-item death and deviancy, explores the psychological and emotional labyrinths of that incomprehensible chemistry that binds people... Director Roberta Torre is great as she exasperates and offends, reveals and hides, constantly launching ideas** destined poetically to the freest paraphrases. **The formal perfection of the film is almost obsessive**, white dominates the scene, especially in the frequent flights into dream, the cruelest sequences turn grotesque, the most absurd fantasies become immediate and maniacal. Every view seems to pass through the distorted lens of the waters of the sea. **Roberta Torre's film will definitely disturb and spark controversy, because of her narrative and stylistic choices, because of the bold courage of the theme... because of the incredibly mannerist formal treatment...**" 36mm.it – Sibilla Caprini

"DARK SEA" A COURAGEOUS FILM

The syncopated rhythm of DARK SEA that rejects linearity and transparency is beautiful. The rejection of nice friendly characters to instead reveal protagonists that are disagreeable or repulsive, loners, little disposed to gratifying smiles... The enveloping play of light and shadow that submerges us, that pursues us throughout the entire film... **Torre has no taste for the superfluous, syrupy, or preachy, and how grateful we are ... A courageous film with a well chosen cast**, from a mysterious disturbing Mougialis who refuses to be tamed, to Lo Cascio... spietati.it – Hans Ranalli

A HALLUCINATING FILM THAT GRIPS YOUR GUTS AND LITTLE BY LITTLE HYPNOTIZES

Roberta Torre returns after almost four years since making "ANGELA". This time with **a fascinating and enigmatic film that treats, without any moralism, a hot theme.** The intention – and what is interesting – is the observation (almost worthy of an entomologist) of the development of an obsession, of the loss of a sense of reality, of the gradual slipping into a nightmare... **a fundamental contribution is the photography of Daniele Cipri' who creates for the film aseptic whites, livid blues, sanguinary reds that chromatically underline the dream quality of the film.**" movies.it – "Rolling Stone" – Feb 2006

THE CRITICS

MARE NERO (DARK SEA)

"TORRE'S BREATHLESS FILM NOIR...
STRONG PERFORMANCES... VISUAL SHOCKS...
SUPERB CINEMATOGRAPHY..."

"A breathless film noir with strong performances by Luigi Lo Cascio and Anna Mouglalis... It soon becomes obvious that MARE NERO goes far beyond a straightforward police thriller... Visual shocks that reflect those the protagonist experiences... Roberta Torre marries a particularly personal mise en scène to superb cinematography to create a highly oppressive ambiance..." LOCARNO FESTIVAL 12 Sept 2006

"FASCINATING... 'TROUBLESOME' "

"...her fascinating and definitely 'troublesome' film, a fusion of reality and fantasy..." CORRIERE DELLA SERA – MAURIZIO PORRO – 7 Aug 2006

"A SLOW VISUAL ROAR... CIPRI'S ICY
PHOTOGRAPHY AND SOUNDTRACK BY ("IN THE
MOOD FOR LOVE") UMEBAYASHI..."

"... the tic tac of an obsession that proceeds by a slow visual roar to then slip along a dilated gash... for which Cipri's icy photography is perfect... and the alienating sounds composed by Umebayashi (composer of "In the Mood for Love")... Somewhat as if they wanted to reverberate the atonal lovemaking of superficial sensuality that hides much more deeply rooted existential disturbances... The perennial sign of hesitation perhaps done precisely to help build a raft to cross this female "Eyes Wide Shut"
UNITA' – LORENZO BUCCELLA - 7 Aug 2006

"A DARK SEA OF OBSESSION... FEAR OF THE
UNKNOWN... WHY WE LIKE IT"

"... Torre's film asks questions without giving answers, throws salt on common wounds such as the fear of the unknown and, above all, reminds us that our bodies are nothing more than a buffer state between instinct and feeling. And that is why we like it."
IL MESSAGGERO – R. BOTT – 25 Aug 2006

PRESS
MARE NERO (DARK SEA)

OBSESSION... THE KEY TO A MAN'S FEAR
OF ABANDONMENT AND BETRAYAL

"A journey into the irrationality of obsession and sexual perversion...
Soon overstepping the bounds of the inspector's professional duties,
insidiously entering the turmoil of the couple's relationship..."

SARDEGNA – EMANUELE BIGI – 7 July 2006

TRANSGRESSION AND FORBIDDEN SEX

"... to exorcise the demons inside, Luca lets himself be swallowed up in the
kingdom of darkness symbolized by the sea of the film's title..."

investigating the murder of a girl student whose nude corpse is found
strangely marked..." LA STAMPA – ALESSANDRA LEVANESI – 7 Aug 2006

EROTIC DESIRE THAT RECALLS KUBRICK'S
"EYES WIDE SHUT"

"When sex turns extreme, transforming into a cyanotic tunnel that slips
away to the off-limits of underground garages, basements for group sex,
the nocturnal city fringes of a faceless city... retracing this erotic desire to
deviant sources..." UNITA' – LORENZO BUCCELLA – 7 July 2006

THE DAY AND NIGHT LIVES OF
"RESPECTABLE" WOMEN...

"... Obsession becomes Luca's supreme mistress as he is led to red-light
clubs... couple swapping and group sex, where a woman can be beaten up
while making love to her... A voyage that destroys everything in its path to
follow the erotic fantasies of a psyche..."

IL MESSAGGERO – R. Bott – 25 Aug 2006

I DID HOLD BACK IN SOME SCENES...

"Despite consenting to brake her sexual imagination on the set, preparation
for the film led Torre without inhibition to illicit sex clubs..." CORRIERE

DELLA SERA – MAURIZIO PORRE – 7 Aug 2006

PRESS

ROBERTA TORRE INTERVIEW

COLORS

"Colors play a decisive role, from the blackness of the abyss Luca must face... to red, symbol of the passion and sex that form the basic underlying tone of the film. But what most interested me was working with contrasts..."

FEAR

"During the investigation, Luca discovers a disturbing world of girls who live double lives... he becomes obsessed with controlling his own partner and transgression to exorcize fear... He is plunged into an abyss that could grip anyone of us. A spiral of various levels of depth, where reality fuses with nightmare, madness with reason..."

SARDEGNA – EMANUELE BIGI – 7 Aug 2006

CENSORSHIP

"... Of course I would liked to have gone further, and I obviously did film more daring scenes, but it would have been another project in another country. The problem of censorship does exist..."

SEX

The sex evoked in the film? "Mysterious, free, and distant. A kind of sex that wants to detach itself not only from conventions but also from gender and species, primordial, and which of course finally ends up lapping at death..."

"CRUISING"

More than 'Eyes Wide Shut', the film I watched over and over again the most was William Friedkin's 'Cruising', yet without taking my film to extremes..." CORRIERE DELLA SERA – MAURIZIO PORRO- 7 Aug 2006

directed by	Roberta Torre
screenplay	Roberta Torre <i>in collaboration with</i> Heidrun Schleef
story	Roberta Torre, Marcello Siena, Andrea Piva <i>in collaboration with</i> Andrea Di Stefano
director of photography	Daniele Cipri
set design	Annalisa Mucci
costumes	Alberto Spiazzi
editing	Jacopo Quadri
music	Shigeru Umebayashi
sound	Michele Tarantola
producers	Riccardo Tozzi, Giovanni Stabilini Marco Chimenz
produced by	Cattleya (Italy) and Babe (France)
in collaboration with	Rai Cinema
italian distribution	01 Distribution

cast

Luca	Luigi Lo Cascio
Veronica	Anna Mouglalis
Sabino	Maurizio Donadoni
Valentina Martini	Andrea Klara Osvart
Laganà	Massimo Popolizio
Monica	Monica Samassa
Andrea	Rossella D'Andrea

PRESS

MARE NERO (DARK SEA)

A TURNING POINT FOR ROBERTA TORRE

“This time I’ll talk about sex”

The director of “South Side Story” and “Angela” is back with “MARE NERO” : a man who grows strong through his encounter with women

THEMES

In the film there’s murder, the fear of abandonment, orgasm that drains vitality, bodies that destroy each other... A man who, through his encounters with various women, tries to pierce the mystery of woman. It is a double investigation, one interior, on the desire and fear of women, and the other real, a normal police investigation on a murder... LA REPUBBLICA – MARIA PIA FUSCO – 16 Apr 2006

ENCOUNTERS

The film seems to reflect reality, but the protagonist’s encounters are often his own hallucinations. Luca, in his search, starts going to ambiguous dating clubs, places for couple swapping. His exploration is focused on the body, it’s more about physicality than on sex. There are a lot of nude scenes, more nudity than sexual acts. I don’t really think that what is daring is in either nudity or sex, it’s more in the protagonist’s feelings and thoughts.” KATAWEB

LUIGI LO CASCIO

“I’m attracted to the woman-enigma”

LO CASCIO as Luca: “Images and thoughts for Luca become obsessions. It’s not just by chance he’s a cop and in contact with death, there’s always a relationship between desire, love and death”... LA REPUBBLICA – MARIA PIA FUSCO – 16 Apr 2006

MALE DESIRE

TORRE: “It’s a voyage into desire and the fear of loss, of being alone”

“An investigation, a hallucinated voyage into desire that becomes obsession....”

TORRE: “Basically, the film is a voyage into a man’s desire, and the fear of the other... In “Angela” I talked about woman’s vision of life, and this time with Lo Cascio, I want to work on the male imagination. Curiously, I feel a deep empathy for this...” IL MATTINO – OSCAR COSULICH – 13 Feb 2006

INTERVIEW ANNA MOUGLALIS
MARE NERO (DARK SEA)

ANNA MOUGLALIS IS LO CASCIO'S
WOMAN IN "MARE NERO"
"I'LL STRIP NUDE BUT ONLY OUT OF MODESTY"
ENCOUNTER WITH CINEMA'S NEW FEMME FATALE

... The adoring companion of a police inspector (Luigi Lo Cascio) **she watches as her man gradually sinks into an abyss of doubt and obsessions during an investigation that takes place in the milieu of couples swapping clubs.**

"Every film is a promise of love, and the promises a director makes are like those you make to a lover. The body, nudity, is the simplest costume there is. Physical prudishness is alienating. I was like that a lot... My modesty is what pushes me to choose films in which sex is central, existential, the theme of the story. And so I often have nude scenes."

Is the reality MARE NERO describes sordid, cruel, necessary?

"What's necessary is to contemplate the infinite unexplored possibilities that are hidden in someone you love. What is cruel are your own projections on the other. Sordid, the monstrosity of the couple that has to fuel its suspicions, to poison their minds, to infect their relationship."

And the antidote?

"Don't imagine, live."

"I'm a woman of transgression, I've never had to bend to the limitations of my freedom because of my work... Having two careers gives me the freedom to be selective and choose my film roles... I'm Chanel's image and Chanel uses my freedom to cultivate that image... My encounter with Karl Lagerfeld was shattering and he was a real turning point in my life... he's not a paternal figure, he's elsewhere in the geography of my life... He cured me of my alienation: I no longer feel I have to be beautiful, nice, elegant, but just to be there, to exist, in the present moment." CORRIERE DELLA SERA - IO DONNA – PAOLA PIACENZA – Feb 2006

synopsis

mare nero / dark sea

A murder, just one news item like so many others. For police inspector Luca, busy helping his beautiful girlfriend Veronica move in with him, it should be nothing more than a routine call at an inconvenient time. But Luca is scrupulously devoted to his job and has a special sensitivity that sets him apart from his colleagues and their impassive cynicism. This is also what made Veronica want to commit herself so quickly to a relationship with him. She didn't think twice about enthusiastically accepting to move from her native France to Italy to live with him.

Though still young and not yet put through significant tests, their love is strong and shows all the signs typical of a very intense, exclusive bond.

The call, however, puts Luca onto a case that immediately has a disturbing effect on him, as it absorbs him more than any case he has ever dealt with before: Valentina, a beautiful young woman, barely out of her teens, has been mysteriously murdered in her off-campus flat.

For Luca, this is the start of an investigation that soon oversteps the bounds of duty, creeping into his private life and making a way into the obscure areas of his relationship with Veronica. Though Luca had always tried to keep his work separate from his personal life, this particular investigation seems to slip often into his conversations with his partner.

From the start, the investigation does not seem to be very promising. Valentina seems to be no more than a fleeting image that testimonies by friends and family cannot fully grasp: a model student, yet a restless frequenter of dangerous circles.

Against the backdrop of a sprawling and composite metropolis, Luca quickly ventures into the tortuous life of a clandestine night spot. Its atmosphere charged with a grotesque sensuality numbs him with its hallucinatory undercurrents, and he is finally led into venturing into sex clubs where couple swapping is practiced.

In the meantime, his relationship with Veronica has also taken an unexpected turn. As a real estate agent, Veronica is very often in contact with unknown men, showing them empty apartments. The suggestive image of his girlfriend in the company of strangers begins to turn into an obsessive erotic fantasy for Luca, leading to a crescendo of provocative games that Veronica, though with some qualms, agrees to play along to.

... synopsis
mare nero / dark sea

The investigation underway comes to a standstill and it seems that, unless there is some unexpected development, the mystery of Valentina's death will remain unsolved.

Nevertheless, acting without the knowledge and consent of his supervisors, Luca pursues his research. Increasingly obsessed by the image of Valentina, he continues to infiltrate into the circles once frequented by her. He does this even without having the investigation as a pretext. It is as if, since the very beginning of the case, he is trying to uncover something that affects him very closely. He continues his investigation recklessly, fiercely, totally abandoning his sense of duty or any ethical principles, until he goes beyond his own limits. Incapable of any resistance, Luca slips into the delirium of a circle of Hell. He lives a series of extreme experiences, no longer able to distinguish what is real and what is a figment of his feverish imagination.

Perhaps it is all a dream – or more precisely a nightmare – filled with fantasies, visions and haunting images. Like a dark sea, devoid of light, with no way out. Perhaps it is only a dream, from which one cannot wake up. Or perhaps not.

In the director's words...

THE DOUBLE LIFE

Who is Valentina?

Luca investigates a crime. A girl, Valentina, has been murdered. The investigation brings him into contact with a world of double lives and ambiguity. "Respectable" girls during the day become unimaginable creatures at night. The obsession begins. Could even his own woman, Veronica, be leading a double life like this? Suddenly Veronica too appears to him as a stranger who may lead a double life. He decides to investigate. One in which even she is a monster, where she is what he fears she is. But also perhaps what he desires her to be...

Who is Veronica?

THE DANCING SATYR

The film opens with the discovery at the bottom of the sea of the Dancing Satyr. In fact, the full name is "Dancing Satyr at the moment of ecstasy". In Sicily, I happened to see it as it was just fished out of the water. It was put in a big tub, plunged into an acid bath to remove the slag. My first impulse was to touch it, even if I thought it might be dangerous. I felt a very strong, irresistible attraction towards that incredibly beautiful statue... The fact that it had those eyes of ivory... you can lose yourself looking into them... Something like a journey back in time.

I felt like beginning the film with a discovery that came from the bottom of the sea... It was the "Dionysian" in which the hero plunges. It is the beginning of his voyage.

To where?

THE COUPLES ROOM

I had to do a lot of location scouting. Also in those dark places, where couples swap partners. I visited them thinking I'd see people making love, and instead I felt and breathed a sensation of death. Everything takes place in silence, with an unreal slowness that is unexpected. An atmosphere which is the absolute negation of eroticism, desire. Bodies without faces. The absence of identity. The energy of death, not life, is palpable. To me, the transgression seems extremely controlled, and thus, banal. Because it is programmed. For a few hours one can put on a different mask, and then go home again, to the normality of a respectable family.

Yet this environment is only the backdrop, the scene in which Luca, the main character, plunges to try to get to the bottom of a murder, the story of a murdered girl. Instead this leads him to conduct a much more intimate investigation, within himself.

Who is Luca?

THE BETRAYAL

Luca is afraid (desires?) to be betrayed. The hero is obsessed and attracted by the possibility of betrayal as the only way to live a relationship, to "feel" the other person. And he exorcises his fear of infidelity, of abandonment, of loss of the loved one, by imagining and almost provoking betrayal. Living betrayal in his imagination, protects him and exorcises the pain of experiencing it in reality. It is the fear of emptiness and death that every person tries to cancel or to live in anticipation in order to exorcise it.

Deep down, there is a great incapacity, an impotence, to truly possess the other. This is a film about control as the incapacity to accept the reality of the other.

Who betrays?

FEAR / DESIRE

Luca doesn't understand why he acts the way he does.

He is a man who cannot bring himself to accept the true, unequivocal reality of a woman. And he has to find, to create, a thousand other ones. Inside of her, outside of her. In her double. Imagined or real?

Luca's voyage becomes a great hallucination/dream/nightmare in the dark sea of his disturbing anxieties. Where fear and desire are two poles of the same voyage into a man's imagination.

Fantasy, dream, nightmare or reality?

ROBERTA TORRE *biography*

Roberta Torre was born in Milan in 1962. After studying philosophy, she attended the Milan Film School and the Paolo Grassi Dramatic Arts Academy. In 1991 she began to make shorts in video and film that were presented, and often awarded, at important Italian and international festivals. Though inspired by a form close to the documentary and anthropological research, Torre's directing is often stylistically close to that of stage direction, one that combines a bent for the portrait with a special sensitivity to the musical element in film.

The director's first feature, *To Die for Tano* (1997) was precisely a musical, the portrait of Tano Guarrasi, a small-time boss of the Palermo neighborhood of Vucciri. The film was received with great success by critics and the public for the original use of the narrative language. This was interpreted by actors taken off the street and through true testimonies on the life of Guarrasi. The film was put to music by Nino D'Angelo, a portrait of whom Torre had already made in 1995, *La vita a Volo d'Angelo*.

In 2000 Torre ideally continued in this direction with *South Side Story*, again a musical. This was a reworking of the story of Romeo and Juliette reinterpreted with a multiracial slant. The film's soundtrack was composed by Pacifico among others, who on that occasion also discovered his talent as lyricist, and Dennis Bowell, arranger of the great Linton Qweesi Johnson. Here again was a formula that marked the director's predilection for the experimental, as Torre took hundreds of immigrant men and women off the street and had them acting, dancing and singing.

In 2002, she made *Angela*, a melodrama presented at the Cannes Film Festival in the section, Quinzaine des Realisateurs. This marked a radical change in style and a return to the realism of her first documentary portraits as the director brought back a classical narrative structure.

Mare Nero is Roberta Torre's fourth film.

FILMOGRAPHY AND AWARDS

- **ANGELA** (2002)
with Andrea Di Stefano, Donatella Finocchiaro
Cannes Film Festival "Quinzaine"
Sundance
Tokyo Film Festival – Best Actress
Casa Rossa Award – Best Actress
Edinburgh Film Festival
Toronto Film Festival - Official Selection
Sao Paulo Film Festival
Ljubljana Film Festival
European Union Film Festival in Poland
Festival De Cine Italiano Aiaccio - Best Actress Donatella Finocchiaro
Hong Kong Film Festival
Moscow Film Festival
Italian Film Festival Miami - Acapulco
Festival Del Cinema Europeo La Paz

- ***SOUTH SIDE STORY***(2000)
with Mario Merola, Little Tony
Venice Film Festival
London International Film Festival
Italian Film Festival Edinburgh & London & Glasgow
Wisconsin Film Festival
Istanbul International Film Festival
Philadelphia Festival of World Cinema
Italian Film Festival Lincoln Center New York
Italian Film Festival Toronto
Bangalore/New Delhi Film Festival
Hong Kong European Film Festival
Mediterranea Monaco Di Baviera Film Program
- ***TO DIE FOR TANO*** (1997)
with Ciccio Guarino, Mimma De Rosalia
Venice Film Festival Critics Week
Berlin Film Festival – Forum
Montreal Festival
Tokyo Film Festival
David di Donatello Award for Best Emerging Director
Nastro d'Argento as Best Emerging Director
FEDIC Award
Kodak Award
Luigi De Laurentiis Award for Best First Film

VIDEOS AND DOCUMENTARIES

- ***TEMPO DA BUTTARE*** (1991)
- ***ZIA ENZA IN PARTENZA*** (1992)
- ***HANNA SCHYGULLA*** (1992)
- ***FEMMINE FOLLI*** (1993)
- ***IL TEATRO È UNA BESTIA NERA*** (1993) Bellaria Festival – Best Short Film
- ***SENTIRE*** (in *Sensi unici*, 1993)
- ***ANGELESSE*** (1994)
- ***LE ANIME CORTE*** (1994) – Festival di Torino Cinema Giovani – City of Turin Award for Best Documentary
- ***SENTI, AMOR MIO?*** (1994) – AIACE Award
- ***IL CIELO SOTTO PALERMO*** (1995)
- ***ANGELI CON LA FACCIA STORTA*** (1995)
- ***APPUNTI PER UN FILM SU TANO*** (1995) - Venice Film Festival
- ***VERGINELLA*** (1995)
- ***SPIONI*** (1995)
- ***ECUBA*** (1996)
- ***PALERMO BANDITA*** (1996)
- ***LA VITA A VOLO D'ANGELO*** (1996) - Venice Film Festival
- ***IL LUNGO VIAGGIO DI AUNA JARI E VIVETA*** (2002)
- ***LA MALACANZONE*** (2005)

MUSIC / Shigeru Umebayashi

A fine composer who is very well known in the East. From Hong Kong, his fame spread to us here through the unforgettable music of Wong Kar Wai's *In the Mood For Love*, and *House of Flying Daggers* directed by Zhang Ymou. This is the first time he is working with a European director.

EDITING / Jacopo Quadri

One of Italy's most important editors, Quadri has worked with Bernardo Bertolucci, Mario Martone, Edo Bertoglio, Cristina Comencini, Marco Bechis, Paolo Virzì, Cipri and Maresco and Renato de Maria.

COSTUMES / Alberto Spiazzi

A veteran costume designer, Spiazzi has worked with directors such as Pupi Avati and Franco Zeffirelli. In the past he worked with Roberta Torre on *South Side Story*.

SETS / Annalisa Mucci

Mare nero is her second film, after her debut as set designer on *All the Invisible Children*.

DIRECTOR OF PHOTOGRAPHY / Daniele Cipri

He has been Roberta Torre's director of photography on all her films.

SCREENPLAY / Heidrun Schleef

A very well known screenwriter, Schleef has written the scripts of many highly popular films including: *Preferisco il rumore del mare*, *The Son's Room*, *A Journey Called Love*, *La felicità non costa niente*, *La spettatrice* e *Ricordati di me*.

Luigi Lo Cascio

Lo Cascio graduated in 1992 from the Silvio D'Amico National Academy of Dramatic Arts in the role of the sage in *Amleto* directed by Orazio Costa. He appeared in various plays among which: *Margherita Gautier* directed by Giuseppe Patroni Griffi, *Aspettando Godot* directed by Federico Tiezzi (1989), *La sposa di Messina* directed by Elio De Capitani (1990), *Ager Sanguinis* directed by Carlo Quartucci (1995), *Romeo e Giulietta* directed by Giuseppe Patroni Griffi (1996), *Gloria del Teatro Immaginario* directed by Marinuzzi (1997), *La figlia dell'aria* directed by Roberto Guicciardini (1997), *Il figlio di Pulcinella* directed by Roberto Guicciardini (1999), *Amleto* (1999), and *Sogno di una notte d'estate* (1999) directed by Carlo Cecchi. He also appeared in *Nella Tana*, which he also directed (2005), *Il silenzio dei comunisti* directed by Luca Ronconi (2006).

He made his film debut as actor in *The Hundred Steps* (for which Lo Cascio received the David Di Donatello, Grolla d'oro, Sacher d'oro and many other awards). Then followed *Luce dei miei occhi* directed by Giuseppe Piccioni, for which Lo Cascio won the Volpi Cup at the Venice Festival in 2001, and *Il più bel giorno della mia vita* directed by Cristina Comencini (2001), *La Meglio Gioventù* directed by Marco Tullio Giordana (2002, winner in the section *Un Certain Regard* at the Cannes Film Festival), *Mio Cognato* directed by Alessandro Piva (2002), *Occhi di cristallo* directed by Eros Puglielli (2003), *La vita che vorrei* directed by Giuseppe Piccioni (2004), and *La bestia nel cuore* directed by Cristina Comencini (2005, Oscar nomination for Best Foreign Film).

Anna Mouglalis

Born in Nantes, Mouglalis graduated from the Paris Conservatoire National Supérieur d'Art Dramatique. In 2002 she began representing the Maison Chanel. For cinema, she has appeared in many roles, both in France and Italy in films including: *La Captive* directed by Francis Girod (2000), *Grazie per la cioccolata* directed by Claude Chabrol (2000), *De L'Histoire Ancienne* directed by Orso Miret (2001), *Novo* directed by Jean Pierre Limosin (2001), *Le Loup De La Cote Ouest* directed by Hugo Santiago (2002), *La Vie Nouvelle* directed by Philippe Grandieux (2002), *En Juant "dans la compagnie des hommes"* directed by Arnaud Desplechin (2003), *La maladie de la mort* directed by Asa Mader (2003), *Sotto falso nome* directed by Roberto Andò (2004), *En attendant le deluge* directed by Damien Odoul (2004), *Romanzo Criminale* directed by Michele Placido (2005, in competition at the 2006 Berlin Film Festival).

Maurizio Donadoni

Donadoni has appeared in numerous plays including: *Amleto* and *I Masnadieri* directed by Gabriele Lavia; *I dialoghi delle carmelitane* directed by Luca Ronconi; *La vita e' sogno* directed by Massimo Castri; *Amleto* and *La serra*, both directed by Carlo Cecchi.

For television, he has acted in films such as: *Notti e nebbie* directed by Marco Tullio Giordana (1984); *Buio nella valle* directed by Giuseppe Fina (1984); *Assicurazione sulla morte* directed by Carlo Lizzani; *La bugiarda* directed by Franco Giraldi; *Benvenuto Cellini* directed by Giacomo Battiato (1990); *La piovra 9* directed by Giacomo Battiato (1998); *Love and War in the Apennines, Imperium: Nerone* (2004).

For cinema, he has acted in many films including: *Storia di Piera* (1983), *Il futuro è donna* (1984), *I Love You* (1986) all directed by Marco Ferreri; *Il caso Moro* directed by Giuseppe Ferrara (1986); *La coda del diavolo* directed by Giorgio Treves (1984); *Testimone a rischio* directed by Pasquale Pozzessere (1996); *Caramelle da uno sconosciuto* directed by Franco Ferrini (1987); *Sonata a Kreutzer* directed by Gabriella Rosaleva; *Sole negli occhi* directed by Andrea Porporati (2001); *Bear's Kiss* directed by Sergei Bodrov (2001); *L'ora di religione* (2001) and *Il regista di matrimoni* (2006) directed by Marco Bellocchio.

He has also authored the following comedies, all of which have been staged: *Fosse piaciuto al cielo* (1993), *Memoria di classe* (1994), *Ceckpoint Papa* (1995/6); *Fegatelli* (1997).

As actor, he has received many awards, among which: Premio Idi 1986 and Ubu 1986 as Best Young Actor for *Bestia da stile* directed by Pier Paolo Pasolini; Premio Riccione 1991 for *Fosse piaciuto al cielo*; Premi Iside 1994 Benevento Festival for the text and acting in *Memoria di classe*; Premio Enrico Maria Salerno – Social Commitment in Drama for *Memoria di Classe*; Segnalazione Agis - BNL for *Ceckpoint Papa* 1996.

Andrea Osvart

For television, he has appeared in: *First Generation* by Szabo Szilard (2001), *Tea di* by Herendi Gabor (2003), *Diritto di difesa* by Gianfrancesco Lazotti (2004), *La Caccia* by Massimo Spano (2004), *Il bell'Antonio* by Maurizio Zaccaro (2005).

His acting roles in cinema include the films: *The contaminated man* directed by Anthony Hickox (1999), *Spy Game* directed by Tony Scott (2000), *The Clan* directed by Christian de Sica (2004), *Casanova* directed by Lasse Hallstrom (2004), *Il Raddomante* directed by Fabrizio Cattani (2005).

Massimo Popolizio

Popolizio graduated from the Silvio D'Amico Academy of Dramatic Arts.

He has appeared in a great number of stage productions, directed in particular by Luca Ronconi. With Ronconi, he has acted in plays including: *S. Giovanna* (1983), *Due commedie in commedia* (1984), *Commedia della seduzione* (1984), *Fairy queen* (1987), *Strano interludio* (1989-1990), *L'uomo difficile* (1990), *Misura per misura* (1992), *Aminta* (1993), *Re Lear* (1995), *Peer Gynt* (1995), *Le Baccanti* (2002), *Le rane* (2002). He has also worked with many other important directors such as Massimo Castri and Walter Pagliaro.

For television: *Studio* and *Venezia salvata* directed by Gianfranco de Bosio, *Requiem per voce e pianoforte* directed by Thomas Sherman (1991), *Il Grande Torino* di Claudio Bonivento (2005)

Among some of his film appearances: *Dove nasce la notizia* directed by Umberto Marino (1993), *Le affinità elettive* directed by the Taviani brothers (1995), *L'attentatuni* directed by Claudio Bonivento (2000), *Romanzo criminale* directed by Michele Placido (2005, in competition at the 2006 Berlin Film Festival).

Monica Samassa

Monica Samassa made her stage debut with Giuseppe Patroni Griffi in the plays *Trilogia pirandelliana*, *Fior di pisello* and *Una volta nella vita*. Among her subsequent appearances: *Il mastino di Baskerville* directed by S. Scandurra, *Una solitudine troppo rumorosa* directed by G. Pressburger, *La Locandiera* directed by M. Anacleto, *Zio Vanja*, *Il Gabbiano* and *Nella solitudine dei campi di cotone*, all directed by A. Milenin, *Iron* directed by P. Zuccari.

For television: *Bianco e nero* directed by Fabrizio Laurenti, *Ultimo concerto* directed by Francesco Laudadio, *Provincia segreta* directed by Francesco Massaro (1998).

For cinema: *La bionda* directed by Sergio Rubini (1992), *A forma di cuore* directed by Marco Speroni (1996), *La forza del passato* directed by Pergiorgio Gay (2002), *Keawe* di Valerio Binasco, *Il regista di matrimoni* directed by Marco Bellocchio (2006).

Rossella D'Andrea

Winner of the 1999 title Miss Cinema in the Miss Italia contest.

For television, D'Andrea has acted in: *La Squadra* (2001), *Le ragazze di Miss Italia* directed by Dino Risi (2002) and *Un posto al sole* (2003).

For cinema: *Lo sguardo cieco* directed by Giancarlo Pesce (2000), *California Roll* directed by Richard Witten (2003), *The Prowell* directed by Stefano Iannone (2003).