



Cinecittà Luce

and
Present

Ameuropa

In the last 30 years millions of viewers have disappeared



a movie by

Valerio Jalongo

DI ME COSA NE SAI

(WHAT DO YOU KNOW ABOUT ME)

Investigation on an important Italian mystery

a distribution

CINECITTÀ
LUCE

THE CREW

DIRECTED BY **VALERIO JALONGO**

WRITTEN BY **VALERIO JALONGO
GIULIO MANFREDONIA
FELICE FARINA**

ASSISTANT-DIRECTORS : **GIULIO MANFREDONIA
FRANCESCO APOLLONI**

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AMEUROPA INTERNATIONAL**

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SYNOPSIS

Until the '70s the Italian cinema was dominating the International stage, it was even competing with Hollywood. Then, over a few years, there has been a quick decline, the flight of our main producers, the crisis of the great auteur-directors, the collapse of production.

Which are, however, the real causes of this decline and in which situation did this occur?

In trying to give an answer to this question "*What do you know about me*" tries to describe this huge cultural change. It started as a loving investigation on Italian cinema, "*What do you know about me*" becomes a *docu-drama* which includes testimonies from the protagonists of those times and fragments of the cultural and political life of the last thirty years: the diary of a journey which describes Italy of the North and the South, through movie-theaters and TV-addicted young people, Berlusconi and Fellini, shopping malls and news directors, stories of passionate exhibitors and directors fighting for their movies, testimonies of itinerant projectionists and great European directors.

WITH:

FELICE FARINA
SANDRO BALDONI
MARCO BELLOCCHIO
FRANCO BERNINI
SILVIO BERLUSCONI
BERNARDO BERTOLUCCI
LUCIANA CASTELLINA
LILIANA CAVANI
DINO DE LAURENTIIS
VITTORIO DE SETA
PETER DEL MONTE
FEDERICO FELLINI
GIUSEPPE IMINEO
KEN LOACH
DANIELE LUCHETTI
TOBY MILLER
CLEMENTE MIMUN
VINCENZO MOLLICA
MARIO MONICELLI
MAURIZIO NICHETTI
GIUSEPPE PICCIONI
ANDREA PURGATORI
ANTONIO SANCASSANI
FERNANDO SOLANAS
PAOLO SORRENTINO
CARLO VERDONE
WIM WENDERS

AND WITH

JEAN MICHEL BAER
ESMERALDA CALABRIA
IAN CHRISTIE
DANIELE CINI
FRANCESCA COMENCINI
MARTIN DONOVAN
ROBERTA GISOTTI
MICHELE PLACIDO
LUIGI RICCI
STEFANO RULLI
TOBY SYFRET
CAROL TONGUE

DIRECTOR'S INFORMATION

A creeping form of world war has been going on for years: it is a war over the control of image production and distribution, in a world where the image is the essence of every type of communications, of every economic transaction. It is the highest and most subtle form of power exercise. In this "war", the writers, the film-makers, the creators of images are increasingly neglected, especially in Italy.

Four years ago, when we started discussing with other film-makers the idea of an investigation or a "WHITE FILM" on Italian cinema we were aware of the difficulties of this endeavor. It was since "La Macchina Cinema" by Agosti-Bellocchio-Petraglia-Rulli that no more attempts had been made to describe Italian cinema: precisely thirty years, the years that separate us from that crossroads that the '70s represented.

This long silence, this lack, are self-explanatory. What happened to Italian cinema? Why has that season stopped when our cinema stood out in the world both from an artistic and a commercial viewpoint from the post-war period to the '70s?

Differently from other Italian mysteries, there are no corpses here, nor bloodsheds; there have been no investigations nor trials, not even in the headlines of newspapers. Among the many mysteries of those years this is one of the most neglected: maybe because in Italy everything which is not written word or information is not considered something really important from the cultural viewpoint.

As we went on gathering interviews and making research in the audiovisual archives, we realized that the investigation on how our "cinema machine" had been *disassembled* was inextricably intertwined with what we are experiencing today from a political and cultural perspective. In this respect "*Di me cosa ne sai*" ("*What do you know about me*") is a political movie because it raises the issue of the quality of what has replaced cinema at the core of our community and, at the same time, it asks questions on which role can movie makers play today.

It is the story of a *substitution* from many viewpoints: directors, producers, exhibitors... but also the audience, the movie-goers. It is a story which crosses also all cinema and television formats – from 35mm to high definition, from filming with a mobile phone to super 16mm. – bringing on the big screen archive images from black-and-white television next to excerpts of masterpieces of our cinema.

Following the thread of our reconstruction - which sometimes takes on the features of a thriller – we stumbled on much bigger issues which relate to basic ideas such as democracy and freedom. In our long investigation Italy appeared always as a country which does not know itself, a country stuck by the many truths which have been cancelled or ignored, which desperately needs a cinema and a television more free to create quality and a true knowledge of reality.

Valerio Jalongo

VALERIO JALONGO

He got a degree in philosophy in 1985 and in the same year he directed *Il volo*, an episode of the movie *Juke-box* made in cooperation with Daniele Luchetti and Carlo Carlei, final essay of the Gaumont Film School.

He studied in USA and got a Master of Arts in Cinema from the University of Southern California with "*Dream City*" (1988), which also got the Vittorio De Sica Award. In 1996 he made his first feature-film "*Messaggi quasi segreti*". The movie describes the events experienced by a teen-ager hosted by a working-class family in Dublin. *Best Movie* at the 1997 International Festival of Writing and Image, invited at the Montreal, Mar del Plata, Moscow and Dublin festivals.

In 1997 he wrote and directed "*Il Caso Bebawi*", a TV-movie for RAI 1, on a famous trial for a murder committed in Via Veneto in the '60s.

In 1999 he directed "*Torniamo a Casa*", with Barbara De Rossi and Roberto Citran, a two-episode miniseries for RAI 2 on a controversial adoption case. An international version of this movie was made and broadcast in South America, Europe and by ARTE in France and Germany.

He wrote the treatment "*Laria*", finalist at the 2002 *Solinas Award*. He made social documentaries and for two years led a creative writing course with the prisoners in the Rome's jail of Rebibbia.

In 2005 he made "*Sulla Mia Pelle*", which he not only directed but also wrote. The movie was played by Ivan Franek and Donatella Finocchiaro and tells the story of a prisoner who is allowed to leave prison during the daytime and works in Southern Italy, among buffalos, "mozzarella" and "camorra" (local mafia). It was in competition at the Turin International Festival and at the Bangkok International Festival and received many awards and acknowledgements both in Italy and abroad.

In 2008 he directed the documentary "*Di me cosa ne sai?*" (*What do you know about me?*) coproduced by Cinecittà Luce e Ameuropa, an investigation and a docu-drama on the recent history of Italian cinema and the cultural ordeals of our country.

He was one of the participants in the movement "Centoautori" and is among the founders of the association with the same name. He is presently preparing the movie "*Laria*".

GIULIO MANFREDONIA

Born in Rome, 41 years old, more than half spent on movie sets.

He made his first experience in 1985, with Luigi Comencini for "*La Storia*" by Elsa Morante. Since then he worked first as second assistant director and over the years, assistant director, assistant editor and maker of Specials and backstage videos on the set, then he directed short-movies and made his debut with a feature-film nine years ago.

As assistant director after Luigi Comencini, Manfredonia worked on many films by Cristina, and worked also for Andrea and Antonio Frazzi, Antonio Albanese, Margherethe Von Trotta, Marcello Cesena and Valerio Jalongo, just to mention a few.

He made a short-movie in 1998, *Tanti auguri*, which received many acknowledgements in various events, at the Silver Ribbons, at the Annecy festival and at the David di Donatello.

In 1999 he made his first experience as director of a TV fiction: he directed some episodes of the Mediaset series "Giornalisti".

He made his debut in a feature-film in 2001 with *Se fossi in te*, which he co-wrote with Valentina Capecci and Anna Maria Morelli.

In 2002 for AMREF he directed the documentary "*sono stato negro pure io*" shot in Africa with Giobbe Covatta.

In 2004 his second movie was released *E' già ieri*, a remake of a Hollywood classic, Groundhog day, a co-production with Spain and England. He wrote the adaptation with Valentina Capecci.

In 2005 he made a second documentary for AMREF, *Bimbi neri notti bianche*, which was awarded a prestigious International prize at the Venice Festival.

In 2007 he made his second TV experience: with Lucio Pellegrini he made the Mediaset series "*I Liceali*".

In 2008 he made his third movie "*Si può fare*", written with Fabio Bonifacci and produced by Angelo Rizzoli, with Claudio Bisio and a cast of unusual and very talented actors. The movie participated at the Rome Festival where it got a huge success both with the critics and the audience. It got 9 nominations at the David di Donatello and won the David Giovani.

He also won the Silver Ribbon 2009 as best story and the Jue Jan Award at the Shanghai International Festival as best script.

In 2009 he made the TV movie for Mediaset "*Fratelli Detective*" with Enrico Brignano.

FRANCESCO APOLLONI

Writer, director, actor. Was born and lives in Rome.

He attended the National Academy for Drama, Silvio d'Amico.

For the theater he wrote, directed and played in "Piccoli e privati" with Alessandra La Capria, "Risiko", played by Lucrezia Lante della Rovere '93, *Animali a sangue freddo* (Award Fondi La pastora), played by Raoul Bova '94, *Angelo e Beatrice* (Award IDI under '30) played in its first edition by Claudia Gerini, in the second edition by Stefania Rocca '95, *La verità, vi prego, sull'amore!* (Award Fondi La Pastora) played by Carlotta Natoli, Pier Francesco Favino, Veronika Logan, Alberto Molinari and Barbara Snellemburg, '02 *Io senza gli altri*. In 2005 *Prendimi con te*, with Mimosa Campironi. In 2007 *Addio al nubilito*, with Veronika Logan, Elda Alvigini, Maddalena Nicosia, Beatrice Fazi and Mimosa Campironi.

For television he wrote, directed and played as protagonist the TV movie *Animali a sangue freddo* (Rai 2)'95, *Risiko, per palcoscenico* (Rai 2) '96.

In 1999 /'OO he wrote the TV serial *Distretto di polizia*, for the Fininvest group.

In 2002 he made 5 documentaries for the theme channel Marco Polo with the titles *New York : A director's view* "where he was both host and actor.

In '98 he made in New York his first short-movie "Leonard street", which he also acted in. It won two Sacher d'Oro at the Sacher Festival directed by Nanni Moretti, (one as protagonist) it participated at the Locarno, Berlin, Turin and New York Festival.

In 2001 he wrote, directed and played in his first film "*La verità, vi prego, sull'amore*" based on the play with the same name, distributed in 2001 by Columbia Tristar. It won as Best Debuting Film N.I.C.E. the N.Y. and San Francisco Festival, the Vieste Filmfestival and the Festival "Storie di cinema 2001". He won the Fellini Award as Best Director.

In 2002 he made his second film *Fate come noi* (with Pupella Maggio, Agnese Nano, Francesco Venditti and Riki Tognazzi) It won the 2002 Giffoni Festival, the 2003 Globo d'oro from the foreign press.

It won the Laifa, the Los Angeles film festival of Italian cinema.

As actor he worked in the following films "Il tuffo" (co-protagonist) by Massimo Martella, "Estate romana" (cameo role) by Matteo Garrone, "*La verità, vi prego, sull'amore*" (protagonist). "A mia madre" (protagonist of one episode) by Fabio Massimo. "Rino Gaetano" (co-protagonist) by Marco Turco, "Scusa ma ti chiamo amore" (co-protagonist) by Federico Moccia, "Facebum" (cameo role) by Serafino Murri, "Scusa ma ti sposo" (co-protagonist) directed by Federico Moccia.

As director he is completing the editing of his documentary shot in Cuba "Un sueño a mitad" and is writing his next movie.