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**Il Dolce e l'Amaro**  
**een film van / un film d'Andrea Porporati**

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### IL DOLCE E L'AMARO - Synopsis

Als kind groeide Saro Scordia op in een van de meest beruchte wijken van Palermo, Kalsa. Hij laat zich strikken door de maffia en z'n oude mythes, de maffia van weleer, van respect en eer. Hij wordt benaderd door Gaetano Butera en raakt zo stap voor stap verzeild in een wereld die hij niet kent. En zonder echt te begrijpen hoe, bevindt hij zich plots temidden van schietpartijen met tal van onbekende gezichten die uitgeschakeld moeten worden...

Saro Scordia a grandi dans l'un des quartiers les plus difficiles de la ville de Palerme. Il s'est laissé piéger par la mafia et ses vieux mythes, la mafia à l'ancienne, du respect et de l'honneur. Approché par Gaetano Butera, il entre pas à pas dans ce monde dont il ne connaît rien. Et sans vraiment comprendre comment, il se retrouve pris dans des fusillades avec des visages inconnus à éliminer...

### IL DOLCE E L'AMARO – Crew

Regie / réalisation	Andrea Porporati
Scenario / scénario	Andrea Porporati en Annio Gioacchino Stasi
Productie / production	Remo Chiappa / Mino Barbera
Camera / caméra	Antonio Scaramuzza
Montage	Simona Paggi
Art Design	Beatrice Scarpato
Geluid / son	Allessandro Zanon & Roberto Mozzarelli
Muziek / musique	Ezio Bosso

### IL DOLCE E L'AMARO – Cast

Saro Scordia	Luigi Lo Cascio
Ada	Donatella Finocchiaro
Gaetano Butera	Tony Gambino
Mimmo Butera	Gaetano Bruno
Jonge Saro / le jeune Saro	Gioacchino Cappelli
Antonia	Ornella Giusto
Vrouw met pruik / dame avec perruque	Emanuela Muni
Saro's vader / père de Saro	Vincenzo Amato
Stefano Massirenti	Fabrizio Gifuni

## IL DOLCE E L'AMARO – Andrea Porporati

Andrea Porporati werd in 1964 geboren in Rome. Hij schreef twee romans: “La felicità impura” (1990) en “Nessun dolore” (1993). In de jaren ‘90 begon Porporati te schrijven voor televisie en film. Hij schreef “L'America”, geregisseerd door Gianni Amelio, welke bekroond werd met de Felix-European Academy Award voor Beste Film in 1994, een Oscarnominatie voor Italië in 1994, de Osella d'oro voor beste regisseur op het Filmfestival van Venetië in 1994, 2 Grolle d'oro Awards en de Nastro d'Argento voor Beste Film in 1994.

Porporati schreef ook “Vite in sospenso” (Belleville) geregisseerd door Marco Turco. De film sleepte de Saint Vincent International Critics Award, de Grolla d'oro voor Beste Scenario en voor Beste Eerste Film en de N.I.C.E. Award voor Beste Film in de wacht in 1998.

Voor televisie (voornamelijk voor RaiUno) schreef Porporati de scenario's voor series zoals “La Piovra 7”, “L'elefante bianco”, “La Piovra 8 & 9”, “Bartali”, “L'inchiesta” en recentelijk “I vicere”. In 2000 – 2001 schreef en regisseerde Porporati zijn eerste langspeelfilm “Sole negli occhi”, die verschillende prijzen en nominaties in de wacht sleepte en die te zien was op een groot aantal festivals.

In 2005 regisseerde hij “La luna ed il lago”, een TV-film voor RaiUno.

Andrea Porporati est né en 1964 à Rome. Il a écrit deux romans: « La felicità impura » (1990) et « Nessun dolore » (1993). Dans les années '90, il a commencé à écrire pour la télévision et le film. Il a écrit entre autres « L'America », réalisé par Gianni Amelio, qui a gagné le Felix-European Academy Award du Meilleur Film, une nomination aux Oscars, l'Osella d'oro du Meilleur Réalisateur au Festival du Film de Venise, 2 Grolle d'oro Awards et le Nastro d'Argento du Meilleur Film en 1994.

Porporati a aussi écrit « Vite in sospenso » (Belleville), réalisé par Marco Turco. Le film a remporté le Saint Vincent International Critics Award, les Grollas d'oro du Meilleur Scénario et du Meilleur Premier Longue Métrage et le N.I.C.E. Award du Meilleur Film en 1998.

Pour la télévision (surtout pour RaiUno), il a écrit des scénarios pour des feuilletons comme « La Piovra 7 », « L'elefante bianco », « La Piovra 8 & 9 », « Bartali », « L'inchiesta » et récemment « I vicere ».

En 2000 – 2001, Porporati a écrit et réalisé son premier long métrage « Sole negli occhi », qui a reçu plusieurs prix et nominations et qui était programmé à plusieurs festivals.

En 2005, il a réalisé « La luna ed il lago », un film pour la télévision, pour RaiUno.

### Filmografie (selectie/sélection):

Il dolce e l'amaro	2007
La Luna e il Lago	2006
Sole negli occhi	2001



## IL DOLCE E L'AMARO – Luigi Lo Cascio

Luigi Lo Cascio werd in 1967 in Palermo geboren. Hij studeerde aan de Silvio D'Amico Academie van Dramatische Kunst in Rome. Zijn eindwerk was een essay over Hamlet, geregisseerd door Orazio Costa. Zijn briljante toneelcarrière kwam op gang na zijn verschijning in twee klassieke producties geregisseerd door Giuseppe Patroni Griffi ("Margherita Gautier" en "Romeo e Giulietta") en zijn opmerkelijke optreden in "Wachten op Godot", geregisseerd door Federico Tiezzi.

Lo Cascio debuteerde haast toevallig op het witte doek. Na een lange zoektocht naar iemand om de rol van Peppino Impastato te spelen, de moedige anti-maffia-activist die in 1978 door de Cosa Nostra vermoord werd, suggereerde Luigi Maria Burrano aan regisseur Giordana om zijn jonge neef te ontmoeten, een talentvol toneelacteur. Giordana koos La Cascio en werd ervoor beloond: het succes van "I cento passi" (2000) bij zowel pers als publiek was voor een groot deel te danken aan het talent van Lo Cascio. Hij kreeg voor zijn eerste rol al meteen een David di Donatello Award. Daarna ontving hij een Coppa Volpi op het filmfestival van Venetië voor zijn rol in "Luce dei miei occhi" (2001) van Giuseppe Piccioni.

Lo Cascio bevestigde zijn acteertalent in "Il più bel giorni della mia vita" (2002 – ook verdeeld door ABC Distribution en Cinemien) van Cristina Comencini door zijn subtiele vertolking van een homoseksuele advocaat.

Daarna acteerde hij nog in "La meglio gioventù", waarvoor hij een Nastro d'Argento kreeg, in "Occhu di Cristallo", in "La bestia nel cuore" en recentelijk in "Mare Nero".

Luigi Lo Cascio est né en 1967 à Palerme. Il a étudié à l'Académie d'Art Dramatique Silvio D'Amico à Rome. Son doctorat était un essai sur Hamlet, mis en scène par Orazio Costa. Sa carrière d'acteur brillante a démarré avec sa performance dans deux productions classiques mises en scènes par Giuseppe Patroni Griffi (« Margherita Gautier » et « Romeo e Giulietta ») et sa performance marquante dans « En attendant Godot », mis en scène par Federico Tiezzi. Son début au grand écran s'est passé par hasard. Après une longue recherche d'un acteur pour le rôle de Peppino Impastato, l'activiste anti-mafia courageux qui a été assassiné par La Cosa Nostra en 1978, Luigi Maria Burrano a suggéré au réalisateur Giordana de contacter son jeune neveu, un acteur de théâtre talentueux.

Giordana a choisi La Cascio et il a été récompensé. Le succès de « I cento passi » (2000) auprès de la presse et le grand public était partiellement grâce au talent de Lo Cascio. Il a reçu un Prix David di Donatello pour ce premier rôle. Après, il a reçu un Coppa Volpi Festival du Film de Venise pour son rôle dans « Luce dei miei occhi » (2001) de Giuseppe Piccioni.

Lo Cascio a affirmé son talent d'acteur dans « Il più bel giorni della mia vita » (2002, aussi distribué par ABC Distribution) de Cristina Comencini, par son interprétation subtile d'un avocat homosexuel.

Après, il a joué dans « La meglio gioventù », un rôle pour lequel il a reçu un Nastro d'Argento, dans « Occhu di Cristallo », dans « La bestia nel cuore » et plus récemment dans « Mare Nero ».

### Filmografie (selectie/sélection):

Il dolce e l'amaro	2007
Mare nero	2006
La bestia nel cuore	2005
La vita che vorrei	2004
La meglio gioventù	2003
Il più bel giorno delle mia vita	2002



## IL DOLCE E L'AMARO – Donatella Finocchiaro

Donatella Finocchiaro is geboren in Catania. Ze studeerde rechten maar realiseerde al gauw dat dit niet was wat ze wilde en ze ging toneellessen volgen. Ze werd aangetrokken tot theater en begon in produkties in Catania en Rome te spelen.

Ze debuteerde in 1996, toen ze werd gecast voor “La principessa Maleine” door Maeterlinck. Toen regisseuse Roberta Torre iemand zocht voor “Angela”, kreeg Finocchiaro de hoofdrol. Haar vertolking was een ware revelatie.

Donatella Finocchiaro est née à Catania. Pendant qu'elle étudiait le droit, elle s'est réalisé que ce n'était pas ce qu'elle voulait. Alors elle a commencé à suivre un cours de drame. Elle était attirée par le théâtre et a commencé à jouer dans plusieurs productions à Catania et à Rome.

Elle a débuté en 1996 dans « La principessa Maleine » de Maeterlinck. Quand la réalisatrice Roberta Torre cherchait quelqu'une pour « Angela », c'était Finocchiaro qui a obtenu le rôle principal. Son interprétation était une révélation.

### Filmografie (selectie/sélection):

Il dolce e l'amaro	2007
Non prendere impegni stasera	2006
Viaggio segreto	2006
Sorelle	2006
Amatemi	2005
Se devo essere Sincera	2004
Perduto Amor	2003
Angela	2002



**"IL DOLCE E L'AMARO"**  
**"THE SWEET AND THE BITTER"**  
VENICE FILM FESTIVAL 2007  
Official Selection

*"From the BITTER of the mafia to the SWEET of love..."*

**PRESS**

**VARIETY** "Tightly packaged, well-played, character-driven drama... with the bonus of a good sense of humor... charmer Lo Cascio gives his role as Saro a passionate, confused complexity that reinforces tension... Superb actress Finocchiaro continues to bring heart and soul to everything she graces... Cinematographer Alessandro Pesci combine Sicily's considerable natural beauty with the corrosiveness of mafia rules... Ezio Bosso's score is full of rich orchestrations that build at just the right moments..."

**GAZZETTA DEL MEZZOGIORNO** "Much applauded by public.... well structured, Porporati's intelligent style... fine acting..."

**IL MATTINO** "Smooth convincing anatomy of the life of a criminal... the tragic rift between necessity and vocation, force and weakness, fear and destiny, normality and abnormality... Film's coherent setting, clean-cut approach, strong narrative structure, actors' intense commitment bring rare dignity to the film..."

**L'UNITA'** "Solid film with powerful scenes... the super-boss masterfully played by Renato Carpentieri..."

**IL MATTINO** "Porporati: 'Not a film against the mafia, but about the mafia'... No epic Vito Corleone figures... no romantic shadings... in the life of a dirty work little-man..."

**IL MESSAGGERO** "Great convincing performance by Luigi Lo Cascio... Film's strength is showing the mafia through the eyes of a small henchman, comic moments and excellent cast... Perfect music score by Ezio Bosso..."

**IL TEMPO** "Venice applauds Porporati's film that debunks the mafia..."

**LA REPUBBLICA** "Between blind loyalty, betrayal and reckless ignorance... Porporati's minimalist portrait of a rank-and-file mafioso... acquires a certain greatness in miniature..."

**CORRIERE DELLA SERA** "THE SWEET AND THE BITTER takes the myth out of the mafia... applauded by public..."

## **PRESS**

*INTERNATIONAL HERALD TRIBUNE*

**"Making credible films about the Mafia is no easy task, but Andrea Porporati's manages this with his in-competition IL DOLCE E L'AMARO (THE SWEET AND THE BITTER), shot in Sicily...**

Saro Scordia is the son of a Palermo mafioso whom he has hardly known, since his father was arrested when he was still a child, and was subsequently murdered in a top-security prison. Saro has nevertheless grown up believing the only path to becoming somebody in Sicilian society is to join the mob.

Ada (Donatella Finocchiaro)... refuses to become his wife because she has no intention of marrying a criminal and producing children who will very likely go on to perpetuate the island's endless cycle of violence... **the film systematically exposes the squalid realities of the "honoured society" and any misguided romantic illusions** that it genuinely defends the weak and dispenses a kind of rough justice. Riddled with internal betrayal, commanded by petty and vindictive old men, it devours its own as quickly as it can recruit new blood...

**One of the most compelling aspects of the film is its portrayal of the extraordinary sense of fatalism that pervades the organization. Saro has effectively signed his own death warrant when he becomes a full-fledged member of the mob. .. This thought-provoking story reflects the ongoing paradox that Sicily keeps producing mafiosi, yet also the policemen and women, ordinary citizens and judges with the courage to risk their lives standing up to them."** IHT - 6 Sept 2007

## **PRESS**

### *SCREEN*

#### **THE ITALIAN MAFIA COMES OF AGE WITH "THE SWEET AND THE BITTER"**

, a Sicilian *Goodfellas* that offers a refreshingly unheroic, sometimes darkly comic take on the grubby reality behind the rituals and myths of Cosa Nostra. The film explores the Mafia from the inside, through the story of a young and initially enthusiastic foot soldier of the local boss who becomes increasingly disaffected by Family life.

The script's rambling, disjointed, scenes-from-life structure.. suits the material well, as does its refusal to be too solemn about its subject. And fans of recent Italian cinema will enjoy seeing the ever-watchable Luigi Lo Cascio in a mafioso role... Lo Cascio plays Rosario ("Saro") Scordia, the son of a mafioso who died leading a prison riot. Groomed by the local boss, Gaetano Butera, Saro earns respect by doing time in prison without squealing and, on his release, he is given more responsibility. In one scene that begins hard-boiled but turns absolutely hilarious, he takes part in a bank heist in northern Italy that is plagued by communication problems when the terrified bank teller doesn't understand the Sicilian dialect spoken by the gang leader.

Later, he scores his first killing, and is formally inducted into Cosa Nostra: but it's here that everything begins to unravel. Ironically, Saro's growing disgust with the Mafia has less to do with moral qualms than with his realisation that getting ahead in the organisation is not based on merit; instead, it's all about who you are and who's looking after you. He's like a keen young priest disillusioned by murky church politics.

Sub-plots centre on Ada (Donatella Finocchiaro), Saro's girlfriend, who rejects him when she sees that he has been sucked into Cosa Nostra... and another of Ada's suitors, Stefano (Fabrizio Gifuni) who becomes an anti-Mafia magistrate.

The story moves along at a cracking pace, its knowing, faintly cynical attitude underscored by an edgy, see-saw xylophone-led soundtrack. The same uneasy rhythm is there in the editing and the lighting, which alternates day scenes illuminated by a hard, unforgiving Sicilian sun with claustrophobic interiors bathed in sickly artificial light. The risk of a hard-nosed, humour-laced Mafia film like this is that there's not much of the old 'hero's journey' payback in the end: but wry, knowing smiles are sometimes more honest than tragic catharsis.

SCREEN – 12 Sept 2007

## **PRESS**

*WALL STREET JOURNAL*

**WHAT TO ACCEPT IN LIFE IS THE STORY OF SARO "THE SWEET AND THE BITTER"...** had its world premiere on the **Venice Lido**. The movie is a psychological examination of Saro Scordia, a small-time member of the Sicilian Mafia who turns into an informer in order to build a life with Ada (Donatella Finocchiaro), who left him and moved north because she didn't approve of his life of crime.

**The film's title refers to a Sicilian adage about accepting fate – based on the idea that life offers things "sweet and bitter" and that a person must accept both...**

Director Andrea Porporati: 'Really this film isn't about the Mafia. The Mafia is just a convention. **The film is really about what's going on inside the head of the main character, who happens to be part of the Mafia.** But Saro's problems are problems everyone has, though they are less dramatic for most people... To a very extreme extent, this battle about how to react and what to accept in life is the story of Saro...'

WALL ST JOURNAL – 7 Sept 2007

## the critics

*IL DOLCE E L'AMARO*  
*THE SWEET AND THE BITTER*

"Fabrizio Gifuni is elegant and fiercely ironic... Luigi Lo Cascio, in the leading role, is impeccable and schizophrenic, detestable and likeable..." IL MANIFESTO

"The filmic quality of THE SWEET AND THE BITTER : the insinuating and warm directing by Andrea Porporati that brings out the best in performances by Luigi Lo Cascio, Fabrizio Gifuni, Donatella Finocchiaro, Renato Carpentieri... The originality of the theme treated... the mafia shown from the inside as never before, and in such a 'minimalist' way... The camera is penetrating, lucid, yet at the same time never emphatic or sensational..." FAMIGLIA CRISTIANA

"THE SWEET AND THE BITTER an excellent film in competition ...Director Andrea Porporati shows a perfect grasp of the mafiosi mentality and methods, as well as of the camera... Splendid acting by Luigi Lo Cascio and Fabrizio Gifuni..." AVVENIRE

"The beautiful film written and directed by Andrea Porporati does not remain locked in the human misery of Cosa Nostra. Saro is much closer to us than his criminal record would suggest..." IL SOLE 24 ORE

## ... critics on the story

"Saro will do anything for the boss. In fact, he does everything, even turns his back on love.... to then discover that true living is something very different". FAMIGLIA CRISTIANA

"Porporati's story of a small mafioso who decides to change his life will cause much reflection... Twenty years in the life of Saro, born into Cosa Nostra... because of his criminal father, the boy is brought into contact with apparently very respectable people who are in fact key Mafia figures... He lets himself be convinced that 'it is the moon and not the sun in the daytime sky'..." AVVENIRE

Director Porporati: "... I wanted to show the grotesque, absurd side, to take away the "sacred" aspect from this criminal organization that might fascinate the young..." AVVENIRE

"... from the back streets of the impoverished Kalsa quarter of Palermo, Saro is lured into the mafioso myth... These are the same streets and squares where judges Falcone and Borsellino were born and spent their childhood. The film's young Saro, a future killer, in fact comes across a boy his age destined to be a judge with a life (and death) similar to these real-life judges... The film shows the how and why someone takes up a criminal life, and how and why he gets out of it... In the history of the mafia, as in the film, there have even exemplary stories of 'collaborators of justice out of love'... "... All the banality of evil in an everyday industry of violence that... in Cosa Nostra 'programmes' murders and deals, controls and 'punishes' petty criminals, alternates attacks with negotiation, tones down the pain in mournful bursts of laughter... characters that are a little violent, a little human, a little murderers, a little sweet and a little bitter..." L'UNITA'