



# Gianni *e* le Donne

Een film van Gianni di Gregorio  
(Gomorra & Pranzo di Ferragosto)

Nederlandse release 11 augustus 2011  
**ABC - Cinemien**





# Gianni e le Donne

Er zijn veel dingen die Gianni, getrouwd en net met pensioen, bezig houden...maar liefde hoort daar niet bij. Gianni vult zijn dagen met het uitlaten van zijn hond en die van de knappe buurvrouw, met boodschappen doen of met het betalen van de rekeningen onder streng toezicht van zijn vrouw.

Tot op een dag zijn vriend Alfonso hem waanzinnige dingen komt vertellen over zijn recente seksuele escapades. In zijn naïviteit was het Gianni compleet ontgaan dat al zijn leeftijdgenoten met volle teugen genoten van hun tweede jeugd. Zelfs de oude Maurizio, die altijd in een joggingpak rondhangt, heeft een jongere maitresse. En dus besluit Alfonso dat het tijd is om Gianni's liefdesleven nieuw leven in te blazen. Dat klinkt gemakkelijker dan het is...

**Lengte 90 min. / Taal: Italiaans / Land: Italië - Durée 90 min. / Langue: italienne / Pays: Italië**

*Gianni e le Donne wordt in Nederland gedistribueerd door ABC - Cinemien. Voor meer informatie: ABC - Cinemien, Gideon Querido van Frank, [gideon@cinemien.nl](mailto:gideon@cinemien.nl)*

*Beeldmateriaal kan gedownload worden vanaf: [www.cinemien.nl/pers](http://www.cinemien.nl/pers) of vanaf [www.filmdepot.nl](http://www.filmdepot.nl)*

# Gianni *e* le Donne

Gianni  
de moeder  
Alfonso  
de echtgenote  
Valeria  
Aylin  
Kristina  
Michelangelo  
Teresa  
Lilia  
Gabriella

Gianni Di Gregorio  
Valeria De Franciscis  
Alfonso Santagata  
Elisabetta Piccolomini  
Valeria Cavalli  
Aylin Prandi  
Kristina Cepraga  
Michelangelo Ciminale  
Teresa Di Gregorio  
Lilia Silvi  
Gabriella Sborgi

regie  
cinematography  
montage  
art director  
kostuums  
muziek  
producent  
productie

Gianni Di Gregorio  
Gian Enrico Bianchi  
Marco Spoletini  
Susanna Cascella  
Silvia Polidor  
Ratchev e Carratello  
Angelo Barbagello  
BiBi film  
Isaria Productions  
Rai Cinema





# Gianni *e* le Donne

Gianni di Gregorio werd geboren in de Romeinse wijk Trastevere, waar hij nog steeds woont en werkt. Al als kind raakte hij in de ban van film en hij bracht zijn dagen 's ochtends op school en 's middags in de bioscopen door, waar hij soms wel drie films per dag zag. Na de middelbare school ging hij literatuurwetenschap studeren aan de universiteit. Nog voor hij een diploma gehaald had, stopte Di Gregorio om naar de Accademia di Arti Sceniche in Rome te gaan, die onder leiding stond van Alessandro Fersen. Hier haalde Di Gregorio een diploma in regisseren en acteren. Drie jaar lang werkte hij in Fersens experimentele onderzoekswerkgroep, waarmee hij deelnam aan seminars en uitwisselingen met de groepen van Bob Wilson, Grotowski, Kantor en Chaikin. Dit leidde tot de show *Leviathan*, gepresenteerd op het Festival van Spoleto in 1976.

Na drie jaar in het theater gewerkt te hebben als regie-assistent en acteur zag Di Gregorio Martin Scorseses film *MEAN STREETS*, die zo'n indruk op hem maakte dat hij het theater verliet en als regie-assistent bij de film ging werken. In diezelfde tijd begon Di Gregorio met het schrijven van scenario's. In 1986 schreef hij het scenario voor de film *SEMBRA MORTO MA E SOLO SVENUTO* van Felice Farina, met Sergio Castellitto en Marina Confalone. In hetzelfde jaar schreef Di Gregorio het verhaal en

het scenario voor CAREFREE GIOVANNI van Marco Colli, met Sergio Castellitto, Eleonora Giorgi, Aldo Fabrizi, Franco Fabrizi en Luca De Filippo. De film werd gepresenteerd bij de Quinzaine des Réalisateurs op het Filmfestival van Cannes en won de Grand Prix du Jury op het Filmfestival van Annecy. In 1991 schreef Di Gregorio SHIPWRECKS, geregisseerd door Marco Colli, het jaar daarop het verhaal en het scenario voor Affetti Speciali, geregisseerd door Felice Farina. In 2000 schreef hij het scenario voor LONG LIVE THE MONKEY!, gebaseerd op het korte verhaal *Le due zitelle* van Tommaso Landolfi en geregisseerd door Marco Colli.

Na het zien van diens eerste film TERRA DI MEZZO ontmoette Di Gregorio de jonge regisseur Matteo Garrone. In 2000 begon hij zijn samenwerking met Garrone als zijn regie-assistent bij Roman Summer ROMAN SUMMER en dit kreeg een vervolg met de films L'IMBALSAMATORE (2002) and FIRST LOVE (2004). In 2007 was Di Gregorio co-auteur van Matteo Garrones GOMORRA.

In 2009 regisseerde Di Gregorio de zomerhitfilm PRANZO DI FERRAGOSTO.



GOMORRA (2007) van Matteo Garrone, waar Gianni di Gregorio co-schrijver van is.



Zomerkomedie en festivalhit PRANZO DI FERRAGOSTO van en met Gianni di Gregorio (2009)



# SCREENDAILY

**Breaking no new ground but delighting its audience nevertheless, Gianni Di Gregorio's follow-up to his surprise hit *Mid-August Lunch* sees the writer-director reprising the mild-mannered ageing Roman mamma's boy character from that film. This time round he's required not to look after four old ladies but to prove he's still got what it takes by finding himself a lover. Though it at first feels a little inconsequential, this humane comedy is given depth by the vein of melancholy and poetic longing that runs through its gentle comic sketch structure.**

It's the everyday realism and quietness of the comedy that wins us round in the end, plus the refusal to opt for a neat ending

Like Nanni Moretti or Woody Allen, Di Gregorio mines his own long-suffering face and character for comedy, and he has such sympathetic presence and charm that he can probably run for a couple more films at least before we start demanding more of a story. Unlike *Mid-August Lunch*, which built on word-of-mouth buzz from small beginnings, *The Salt of Life* (*Gianni e le donne*) will benefit from a slick marketing campaign and healthy rollout on its 11 February Italian release, and should at least match its predecessor's broad arthouse reach on home ground.

Distributors elsewhere may worry about the déjà-vu factor; arguing against this is the film's easy charm, sure comic instinct and colourful Roman-ness. For northern audiences, *The Salt of Life* will get under the skin of a certain Mediterranean male psyche and post-Dolce-Vita lifestyle in a way that is both funny, poignant, life-enhancing, and much cheaper than a return ticket to Italy.

The casual dramatic hook is the weak point of the script. After an amusing scene in a notary public's office in which downtrodden Roman flaneur Gianni (Di Gregorio) tries to sell his elderly mother's house from under her nose, the sixty-ish househusband is told by his lawyer friend Alfonso (Santagata) - à propos of not very much - that he should have an affair. Just about every man you see has a lover, Alfonso tells him - even the old guy who sits outside the bar all day is on squeezing terms with the tobacconist's wife.

The rest of the film follows Gianni's fumbling attempts to act on Alfonso's advice, in between running errands for his busy working wife (Piccolomini), taking the huge dog of his vivacious young neighbour Aylin (Prandi) for walkies, and fielding the incessant calls and demands of his mother (the redoubtable, and hilarious, 96-year-old De Franciscis Bandoni, who also played Gianni's mother in *Mid-August Lunch*).



His mother's buxom Eastern European home help (Cepraga) is one object of Gianni's attentions; so is aristocratic old flame Valeria (Cavalli). The closest to male bonding that mild-mannered Gianni comes in this world of strong and/or demanding women, apart from the unreliable advice of would-be lothario Alfonso, is the uneasy bond he forms with his daughter's bone-idle boyfriend Michelangelo (Ciminale), a spot-on portrait of Italy's twenty-something 'why work?' generation.

It's the everyday realism and quietness of the comedy that wins us round in the end, plus the refusal to opt for a neat ending: Gianni's life is, to use an Italian phrase, *una vitarella* - a 'life-ette' - but as with the best comic masks, his bittersweet way of living it says something profound about the human condition. Sharp photography with not a trace of digital fuzz brings out the crumbling colour of the old residential areas of Rome where the action is set and the reproachful (for shabby, ageing Gianni) verdancy and youthfulness of the spring-to-summer time span. And the sometimes melancholy, sometimes jaunty accordion and strings soundtrack hits the mood exactly.

**Breaking no new ground but delighting its audience nevertheless, Gianni Di Gregorio's follow-up to his surprise hit *Mid-August Lunch* sees the writer-director reprising the mild-mannered ageing Roman mamma's boy character from that film. This time round he's required not to look after four old ladies but to prove he's still got what it takes by finding himself a lover. Though it at first feels a little inconsequential, this humane comedy is given depth by the vein of melancholy and poetic longing that runs through its gentle comic sketch structure.**

It's the everyday realism and quietness of the comedy that wins us round in the end, plus the refusal to opt for a neat ending

Like Nanni Moretti or Woody Allen, Di Gregorio mines his own long-suffering face and character for comedy, and he has such sympathetic presence and charm that he can probably run for a couple more films at least before we start demanding more of a story. Unlike *Mid-August Lunch*, which built on word-of-mouth buzz from small beginnings, *The Salt of Life* (*Gianni e le donne*) will benefit from a slick marketing campaign and healthy rollout on its 11 February Italian release, and should at least match its predecessor's broad arthouse reach on home ground.

Distributors elsewhere may worry about the *deja-vu* factor; arguing against this is the film's easy charm, sure comic instinct and colourful Roman-ness. For northern audiences, *The Salt of Life* will get under the skin of a certain Mediterranean male psyche and post-Dolce-Vita lifestyle in a way that is both funny, poignant, life-enhancing, and much cheaper than a return ticket to Italy.

The casual dramatic hook is the weak point of the script. After an amusing scene in a notary public's office in which downtrodden Roman flaneur Gianni (Di Gregorio) tries to sell his elderly mother's house from under her nose, the sixty-ish househusband is told by his lawyer

friend Alfonso (Santagata) - à propos of not very much - that he should have an affair. Just about every man you see has a lover, Alfonso tells him - even the old guy who sits outside the bar all day is on squeezing terms with the tobacconist's wife.

The rest of the film follows Gianni's fumbling attempts to act on Alfonso's advice, in between running errands for his busy working wife (Piccolomini), taking the huge dog of his vivacious young neighbour Aylin (Prandi) for walkies, and fielding the incessant calls and demands of his mother (the redoubtable, and hilarious, 96-year-old De Franciscis Bondoni, who also played Gianni's mother in *Mid-August Lunch*).

His mother's buxom Eastern European home help (Cepraga) is one object of Gianni's attentions; so is aristocratic old flame Valeria (Cavalli). The closest to male bonding that mild-mannered Gianni comes in this world of strong and/or demanding women, apart from the unreliable advice of would-be lothario Alfonso, is the uneasy bond he forms with his daughter's bone-idle boyfriend Michelangelo (Ciminale), a spot-on portrait of Italy's twenty-something 'why work?' generation.

It's the everyday realism and quietness of the comedy that wins us round in the end, plus the refusal to opt for a neat ending: Gianni's life is, to use an Italian phrase, una vitarella - a 'life-ette' - but as with the best comic masks, his bittersweet way of living it says something profound about the human condition. Sharp photography with not a trace of digital fuzz brings out the crumbling colour of the old residential areas of Rome where the action is set and the reproachful (for shabby, ageing Gianni) verdancy and youthfulness of the spring-to-summer time span. And the sometimes melancholy, sometimes jaunty accordion and strings soundtrack hits the mood exactly.

