



WILDER and ESPERIA FILM
present

A
FOX CHANNELS ITALY
production

DONATELLA FINOCCHIARO

SABRINA IMPACCIATORE

DONNE ASSASSINE (MURDEROUS WOMEN)



A movie written and directed by
HERBERT SIMONE PARAGNANI

(freely based on the book *Mujeres Asesinas* by Marisa Grinstein, Editorial Sudamericana)

with **GIORGIO COLANGELI** and **LIVIA BONIFAZI**

ITALY 2007, color, 52'

"To visit hell you simply need to climb the stairs of an old building downtown"

OFFICIAL SCREENING: October 20, 8 p.m. – Auditorium, Teatro Studio

Non contractual credits

The Cast

Donatella Finocchiaro	Marta Amadei
Sabrina Impacciatore	Veronica Chiaretti
Giorgio Colangeli	Father Ignazio
Livia Bonifazi	Bianca Bottini
Cristina Albero	Silvia Riganti
Alicia Muxo	Lina, the doorkeeper
Nahuel Perez Biscayart	Aldo

The Crew

Screenwriter and director	Herbert Simone Paragnani
Director of Photography	Gogò Bianchi
Art Director	Valentina Scalia
Music	Giulio del Prato
Editors	Fernando Komero and Ignazio Casciotta
Production	Lorenzo Mieli e Diego Suarez
Executive Producers	Bruno Restuccia and Giuliana Del Punta
Wilder Delegate Producer	Paolo Rossetti
Fox Producer	Luca Finardi

Press Office for Herbert Simone Paragnani

Studio Morabito

Tel: 06 57300825; Mobile: 334 6678927

info@mimmomorabito.it

www.mimmomorabito.it

DONNE ASSASSINE (MURDEROUS WOMEN)

the pilot

Marta and **Veronica** are two very different girls. The former (**Donatella Finocchiaro**) is shy, likes to stay home and just goes to church and dreams of taking her vows. The latter (**Sabrina Impacciatore**) is a failed actress, suffering from violent crises which put an end to her love affair with her very young lover.

Their meeting seems the beginning of a special friendship: Marta and Veronica decide to move in together, also thanks to the help of **don Ignazio (Giorgio Colangeli)**, a charismatic worker priest who does not understand the danger of their relationship.

But the friendship between Marta and Veronica soon turns into desire, even lust: a lesbian type of love which will have the most tragic and unexpected outcome.



Murderous Women (Donne Assassine) is a pilot produced by Wilder and Esperia Film for Fox Channels Italy, written and directed by **Herbert Simone Paragnani** and with Sabrina Impacciatore, Donatella Finocchiaro, Giorgio Colangeli and Livia Bonifazi.

It has been included in the section **Extra** of the 2° Edition of the **International Rome Film Fest** – on **October 20, 2007** in the **Teatro Studio** of the **Auditorium**. *Muderous Women* is the pilot episode of a drama-thriller series with female protagonists: stories of restlessness and injustices which have been stifled for too long and doomed to end up in tragic acts of rebellion.

Murderous women (Donne Assassine) was filmed between Buenos Aires and Turin. It is an Italian-style crime TV-movie, rather unusual in the TV and movie landscape in our country.

DONNE ASSASSINE (MURDEROUS WOMEN)

the cast



Donatella Finocchiaro

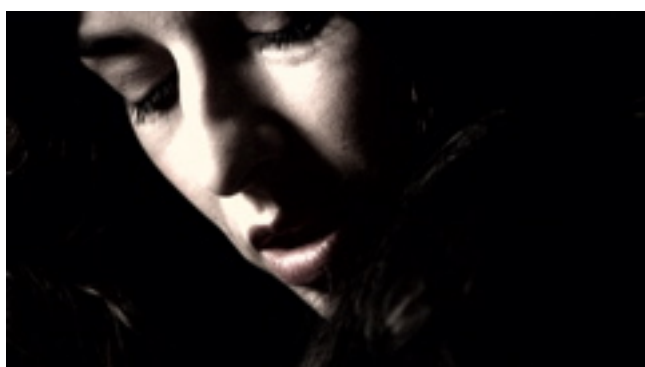
After graduating in Law, in 1996 she had her debut on stage. First-time movie actress in 2002 as an extraordinary protagonist of *Angela*, by Roberta Torre.

Born in Catania, she made her debut in Rome at the "Teatro dell'Orologio": 6 months later, however, she was back in

Sicily, to prepare her doctoral dissertation and audition for the acting school of the "Teatro Stabile" in Catania. She passed the test and this kept her away from the courts. Almost by accident she was cast for the movie *Angela*. This is a turning-point for her: the movie was selected for the "Quinzaine des Réalisateurs" at the Cannes Film Festival and was welcomed in festivals all over the world. In Tokio, Donatella Finocchiaro received an Award as Best Actress, after that she got nominated for the Donatello's David and the "Nastro d'Argento", and was awarded the Golden Globe by the foreign press as Revelation of the Year. Few months later she was back on the set for Franco Battiato's first movie as a director, *Perduto Amor*, which brought her the second nomination to the "Nastri d'Argento".

In 2004, Davide Ferrario cast her for her first brilliant role in *Se devo essere sincera*, opposite Luciana Littizzetto. In 2006 Marco Bellocchio chose her as protagonist opposite Sergio Castellitto in the movie *Il regista di matrimoni*. The cooperation with the Maestro continues with *Sorelle*, which had its world premiere at the Rome Film Fest: Donatella Finocchiaro is back to the Fest this year with *L'Abbuffata* by Mimmo Calopresti and *Donne assassine (Murderous Women)* by Herbert Simone Paragnani.

After *Il dolce e l'amaro* by Andrea Porporati, which brought her back to the Venice Film Festival a year after *Non prendere impegni stasera* by Gianluca Maria Tavarelli, she is now shooting the new film by Edoardo Winspeare, *I Galantuomini*.



Sabrina Impacciatore

She was discovered on the small screen by Gianni Boncompagni, in the show *Non è la Rai*, she owes her fame to *Macao*, where she (partially) played herself: an actress dreaming to work with Citto Maselli. Her dream comes true when Maselli casts her for *Il compagno* (1999), tv movie based on the novel with the same title written by

Cesare Pavese. This is the beginning of a movie career with great film-makers (Ettore Scola cast her for *Concorrenza sleale*, 2001, and *Gente di Roma*, 2003), and new talents of Italian cinema (Gabriele Muccino cast her in 2001 for *L'ultimo bacio (The last kiss)*, and six years

later to dub the protagonist of the American movie *The pursuit of happiness* (*La ricerca della felicità*).

Without forgetting television, where she was an irresistible Lara Croft in the satirical program *Ciro*, though she prefers to work for the big screen: comedies (*Il Mare, non c'è paragone* by Edoardo Gubino and *Al cuore si comanda* by Giovanni Morricone), but also colossals such as *The Passion of Christ* (*La Passione di Cristo*) by Mel Gibson.

The last seasons are marked by the successes of *Manuale d'amore* by Giovanni Veronesi (2005) and *N – Io e Napoleone* by Paolo Virzì (2006), which brought her the third nomination to the “Nastri d'Argento” and the first nomination to the Donatello's David.

In her personal prize record, beyond the prestigious “Ennio Flaiano” Award as Best Supporting Actress (for *L'ultimo bacio*), and the recognition at the Annecy Festival for the movie *...E se domani* by Giovanni La Parola (2006).

She will soon be part of the cast filled with stars of the new movie by Carlo Vanzina, *2061*, which will open late October.



Giorgio Colangeli

He himself admits that he prefers to keep a low profile as an actor and that he discovered his talent for acting pretty late. Giorgio Colangeli drew the attention of the audience and the critics by playing *L'aria salata* by Alessandro Angelini, for which he won a Donatello's David and the Award as Best Actor in the first edition of the Film

Fest. The first recognition dates back to 1999, when he shared the Nastro d'Argento with the rest of the cast of the ensemble movie *La cena* by Ettore Scola, who then cast him also in *Concorrenza sleale* and *Gente di Roma*.

He made his debut at 30 on stage, where he acted with Antonio Calenda, Vittorio Gassman and again Ermanno Olmi and Carlo Lizzani; he started acting in cinema slightly more than ten years ago with the movie *Pasolini, un delitto italiano* by Marco Tullio Giordana, and in TV dramas. Recently he worked also with Daniele Vicari (*L'orizzonte degli eventi*) and Paolo Sorrentino (*L'amico di famiglia*), and we will soon see him in Edoardo Winspeare's new movie (*I Galantuomini*) and Wilma Labate's new movie (*Signorina Effe*).



Livia Bonifazi

She got her diploma at the National Academy of Dramatic Art “Silvio D'Amico” and is mainly a very appreciated stage actress.

In movies, after *Lo Zio indegno* by Franco Brusati, in 2001 she was co-protagonist of *La Rentrée*, the outstanding debuting work by Franco Angeli which got a nomination

to two Nastri d'Argento, where she shows her music talent by singing two songs written by the protagonist Francesco Salvi.

DONNE ASSASSINE (MURDEROUS WOMEN)

the film-maker



Herbert Simone Paragnani

Born in Rome, former assistant to Ettore Scola (*Il Viaggio di Capitan Fracassa*) and Sandro Cecca and Egidio Eronico (*Rito di passaggio*), he made his debut in 1994 when he co-wrote the screenplay of *Consegna a domicilio*, the episode written and directed by Manetti Bros for the collective movie *De Generazione*.

Later he worked mostly on television. He wrote many episodes for successful series

such as *Lui e Lei* and *Don Matteo*, and for the soap-opera *Un Posto al Sole*. In 1999 he wrote the script for *Cornetti al miele*, the TV movie by Sergio Martino which was played, among others, by Antonio Catania, Carla Signoris, Elio Germano and Lando Buzzanca. In 2006 he was the headwriter of the famous TV series *I Cesaroni*.

In the meantime he continued his career as film-maker and made short movies which received many awards such as *Kilokalorie* and above all *Appuntamento al Buio*, with Claudio Santamaria, Ennio Fantastichini, Maddalena Maggi e Pietro Sermonti. He was acclaimed also in the United States where he won the N.I.C.E. of New York and San Francisco – the short is part of the episode feature-film *Sei come sei*, and was then released in theatres and on DVD. The short was also very successful on TV where it was one of the most broadcast titles of “Corto 5”, the Channel 5 container devoted to short movies.

He has recently developed projects for Fox Channels Italy, writing and directing the pilot episode of *Murderous Women (Donne assassine)*, a 50' crime movie selected for the section “Extra” of the Rome Film Fest.

DONNE ASSASSINE (MURDEROUS WOMEN)

a conversation with Herbert Simone Paragnani

What do you feel in bringing a TV movie to the Film Fest?

The appreciation by Mario Sesti (director of Extra) was very flattering for us, because it is precisely what we wanted with our commissioning editors at Fox: a television prototype which had the quality of a cinema product. Series such as *Lost* or *24* prove that there is nothing to be envied to cinema in terms of directing and acting. And with Fox it was love at first sight: I started working at the project of a sit-com, also on the wake of the success of *Boris*, and later *Murderous women (Donne assassine)*: clearly the quality standards imposed by the network are very high, but it is thanks to commissioning of this type that today, to quote Aldo Grasso, great cinema can be seen on television.

What type of television? Are similar experiments possible on a general broadcaster?

Absolutely not: my movie talks about a lesbian love and a heinous crime which involves a “woman of the Church”. These are all taboos that no free-to-air network would be willing to break. I have been working for the small screen for many years and experience taught me that general television rejects the notion of auteur’s products. More than a criticism this is a realization: Italian television products look all alike; they are constantly searching for a touch of mélo, even in sit-coms.

Were things different in the past?

The Italian television has produced ingenious prototypes and they were mostly genre products: *Il segno del comando*, *L’amaro caso della baronessa di Carini*, even the sci-fi series *A come Andromeda*. These are all examples of an adult type of narration, which is sometimes even disturbing. Played by great actors: Adolfo Celi, Paolo Stoppa, Tino Carraro.

And what about the actresses cast for *Murderous Women (Donne assassine)*?

They have been working very little on television but they were the first to support me: they read the script and when they understood that it was a pilot, which could risk to be never aired, they even gave up their usual fees provided they could have a part in it. This proves that there is a strong desire for something new, which is felt not only by those who watch movies but also by those who make them.

The female protagonists feel also the desire to face an unusual, suppressed, rarely described emininity....

Femininity on TV is always reassuring: a woman is only a mother or a wife, in some cases a lover. There is a whole world of homosexual women or suppressed sexuality, of other ways of living one’s own femininity that television and cinema have suppressed. The challenge of my film is this, too: to submit to a TV audience which is mostly made up of women – as stated by statistics – a story which is out of the box. And the first test

screenings are encouraging: the female audience seems to appreciate the movie precisely because it talks about a type of sexuality which is excluded from the television collective imagery without any censorship whatsoever.

The actresses are very different in terms of their looks and personality: how did your choice come about?

I chose them precisely because of this contrast and the experience on set showed I was right because they mixed in very well though they work in a very different manner. Sabrina Impacciatore is unrestrainable, she must be tamed; while Donatella Finocchiaro has an extraordinary expressive strength which must always be stimulated. I have always admired Sabrina's comic vein, since the show *Non è la Rai*, but she also has a dramatic face and expression which have not been fully exploited by Italian film-makers.

I discovered Donatella in *Angela* and then in Marco Bellocchio's movie but I had never met her personally: outside the set she is a funny and sunny person... she could be a great comic actress.

They act opposite Giorgio Colangeli, who received an award last year at the Film Fest...

I had met him in theater: he has always been a great actor, though nobody had discovered him: when I saw *L'aria salata* I was very happy for him but also a bit envious of Alessandro Angelini. In my movie he plays don Ignazio, a worker priest... and he was so good in the role that on set everybody called him "Father". This confirms an idea of mine which I think is the strength of my movie: actors are the best special effect ever.

How did you choose the crew?

We filmed a lot in Argentina, where there are top-quality crew members. I took with me from Italy the director of photography Gogò Bianchi, who worked with Alessandro Piva (*Lacapagira* and *Mio cognato*) and Enrico Pau (*Pesi leggeri* and *Jimmy della collina*) and the art director Valentina Scalia, who is the production designer of Corso Salani and Salvatore Mereu, and she found in the neighbourhoods of Buenos Aires a bit of the French architecture of Turin, where the rest of the movie is shot.

Which are Herbert Simone Paragnani's future projects?

I am working on three projects for cinema: one is set again in Turin and deals again with a true story but I cannot add anything else. While the other two projects are a return to comedy, a genre which I love: it is another Italian lesson which seems to be almost extinct.