



CATTLEYA and MEDUSA FILM present
an Italian-Spanish-British co-production a CATTLEYA ALQUIMIA CINEMA
THE PRODUCERS FILMS (DON'T MOVE) in collaboration with MEDUSA FILM TELECINCO

a film by SERGIO CASTELLITTO

DON'T MOVE

(Non ti Muovere)

PENELOPE CRUZ
SERGIO CASTELLITTO
CLAUDIA GERINI

Winner of 2 Donatello Awards
Winner of Best Actress Audience Award- European Film Awards 2004
Nominated Best Actress- Goya Awards 2005

Directed by SERGIO CASTELLITTO

Written by SERGIO CASTELLITTO and MARGARET MAZZANTINI

Based on the novel 'Don't Move (Non Ti Muovere)' by
MARGARET MAZZANTINI

Running time: 121mins

Certificate: tbc

'Don't Move' will open in the UK on 18 March 2005

UK DISTRIBUTOR

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Don't Move

CAST

Italia	PENELOPE CRUZ
Timoteo	SERGIO CASTELLITTO
Elsa	CLAUDIA GERINI
Ada	ANGELA FINOCCHIARO
Manlio	MARCO GIALLINI
Alfredo	PIETRO DE SILVA
Raffaella	VITTORIA PIANCASTELLI
Angela	ELENA PERINO
Pino (barman)	RENATO MARCHETTI
Nora (Elsa's mother)	LINA BERNARDI
Duilio (Elsa's father)	GIANNI MUSY

Don't Move

CREW

Directed by
Story and screenplay by

SERGIO CASTELLITTO
MARGARET MAZZANTINI
SERGIO CASTELLITTO

From the novel *Don't Move* by
Published in Italy by

MARGARET MAZZANTINI
MONDADORI

Director of photography
Editing
Set designer
Costume designer
Sound
Make-up

GIANFILIPPO CORTICELLI
PATRIZIO MARONE
FRANCESCO FRIGERI
ISABELLA RIZZA
MARIO IAQUONE
MAURIZIO SILVI

Make-up Penelope Cruz
Hairdresser
Music

WHITNEY JAMES
MAURO TAMAGNINI
LUCIO GODOY

Line producer

MATTEO DE LAURENTIIS

Produced by
Co-produced by

CATTLEYA
ALQUIMIA CINEMA
THE PRODUCERS FILMS (Don't
Move)
MEDUSA FILM
TELECINCO

In collaboration with

Associated producer

GIOVANNELLA ZANNONI

Produced by

RICCARDO TOZZI
GIOVANNI STABILINI
MARCO CHIMENZ

Don't Move

SYNOPSIS

A rainy day. A car fails to stop at a red light. A fifteen-year old girl brakes, skids, and is thrown off her scooter. The ambulance races towards the hospital. The same hospital where the girl's father works as a surgeon. Timoteo (Sergio Castellitto) waits as his colleague performs surgery on his daughter. The terror of this extreme event causes him to cast aside his mask of steadfastness, cynicism, model father and husband, revealing an estranged and violent self. In an attempt to fill the silence of coma with words, death with life, he conducts an imaginary conversation with his daughter in which he reveals a painful secret. The seemingly squalid story of a powerful and visceral extra-marital love affair. What emerges is a scorching summer of many years earlier, a squalid urban suburb, a downtrodden, destitute woman with a high-sounding name – Italia (Penelope Cruz).

Don't Move

About the film

How much time have I spent thinking about this film? A great deal, a very great deal. Some evenings, my wife Margaret would give me a few pages to read. I read them, I followed her character's steps through the book, as he sinks into an abyss of love, cowardice, and pity, and I was moved. By the poor, mistreated woman, by the well-to-do, solitary man, by the comatose young daughter. As I read of their vicissitudes, I was filled with pity for myself, as a man and as a father. And what shone forth most clearly in the story was the misery of the human condition, the labor of living life. And the poetry. That hint of the sublime and the ridiculous that makes life splendid.

There was that vivid, visionary writing. As I read, I saw the story. As I read, I filmed the story. I wondered whether I'd succeed, not just in telling the novel's story, but also in filling it with the same moral density. Could I film the thin line that divides good from evil, justice from iniquity? Could I film the overpowering of a woman without adding outrage? Could I film a man's criminal selfishness without condemning him?

I like to show the closed fist of life, the few things that really matter. Maybe it's my age – I'm no longer a young man – but I've stopped feeling embarrassed. I need to tell stories about the humble, offensive, necessary things that serve life, that allow us to live it with decency.

I searched for locations and actors like a blind man, groping in the darkness, sniffing for a good scent, a good wind.

I needed a suburb, and I found a ghost city; I needed an enchantress, and Penelope arrived. I needed heat, and I waited for summer.

I arrived on the set like every director, tired of imagining. Tired of notes and storyboards. I said, Action, and I watched what I'd dreamed, what I'd already seen countless times with my eyes closed. It was different – it's always different – but it was good like that. It wasn't easy to be both director and actor: the Kleenex around my shirt collar bothered me. For the rest, I must say that the story both destroyed me and guided me. I shouted, I trembled, I smoked like a fiend. And I was afraid of dying before I finished the film. And it was only when they poured champagne on me after the last take that I killed the fear I had of this movie, this touching story, this truth. Editing it was a delight: it was a question of removing the peel and squeezing out the juice.

I have to thank everyone, from the producers to the stagehands, for the special feeling – like premature nostalgia – that they put into this segment of life we've passed through together.

Sergio Castellitto

Don't Move

The film as seen by Margaret Mazzantini

This is a film about pity and love: the illicit, tender love of two forlorn people afloat in a blue city, each floundering in the other's breath like fish in a net. She's a lamb lost in a downpour; he's the wolf searching for her. Not to eat her, but to fall at her feet.

It's the story of a man who asks women to forgive him in the rain.

There's a surgeon who wears a green scrub suit and rubber gloves so he can plunge into life without soiling his own living flesh. There's a bourgeois wife, beautiful and implacable. There's a modern daughter, who listens to music while riding around on a motor scooter with her helmet strap hanging loose....and there's rain, and urban birdshit, and the slippery muck that makes wheels skid. And there's our life – so stingy, so stagnant, suddenly compromised, uncovered.

For the rest, there's a pallid hospital corridor, and a pallid man against a wall.

The music of an old song returns, a song of younger days, when he loved and killed by mistake. When he wept at night and ran in the sun and looked for the empty hole of his true self.

And a little woman returns, with a name as big as a country: Italia.

A woman as beautiful as her ugliness, as her truth. A woman who smells like a sacrifice. And the world is drenched in love. A dog passes, a river passes, and a child who has found no home on earth passes, too.

It's still raining. The rich, wretched man kneels at the feet of the poor queen. "You'll never forgive me, will you?"

"God won't forgive us."

"God doesn't exist!"

"Let's hope so, my love. Let's hope so."

They stay suspended like that, waiting for mercy. They leave Rome like two people on a Sunday excursion, heading for a southern town, skirting a mountain transfixed by a cross.

Then time passes, the summer passes, years of seasons pass. Leaves lie in heaps under the plane trees that line the streets. The rains return. Only love remains, together with the leaves and the scraps of paper lifted by the wind.

Love like a spore that migrates and grows fertile.

This is a film that leaves us famished with nostalgia for what we really need. It's a symbolic film that casts no spells, yet confers magical powers on things just by descending into that hollow place where our absences lurk – our innermost yearnings, our secret desires.

Margaret Mazzantini

Don't Move

Production Notes

After seeing Sergio Castellitto's *Libero Burro* here at Cattleya we were all convinced that he had the "sure" touch of a born Director. Despite the modest success of this first film, his creative imagination and juxtaposition of symbolic images, his intuitive camera movements, his ability to guide the actors, were all unmistakably present. It was clear that this was no one-off flirtation with cinema. Sergio had a true vocation. We signed a contract with him for a film and began to look for a story. Things moved slowly, between his many acting commitments and our own projects.

I have always been a great admirer of Margaret Mazzantini. Even since I read *Il Catino di zinco*, saw her act and met her in person. It always seemed to me that her talent and intelligence had a mysterious quality. We heard that she was writing a book (we didn't know then on what) and my instinct told me that we would buy the film rights.

The rest happened as a matter of course. Sergio wrote the script "in solitary confinement" and with the minimum of "back-up" from us, succeeding in winning over everyone who read it. Even Penelope Cruz, who fell in love with the story and was determined to play a part in the movie. She in turn won all of us over, Sergio especially, who saw in her the Italia he had been looking for.

Riccardo Tozzi

Don't Move

SERGIO CASTELLITTO *(Timoteo)*

Sergio Castellitto made his film debut in 1982 alongside Marcello Mastroianni. Since then he has continued to work with the most important Italian actors, writers and directors, and in 1987, he began to work with the most important outside Italy, as well, when he co-starred in with Alain Delon in “**CINÉMA**” and in Luc Besson’s “**LE GRAND BLEU**”. France, in particular, became his second home.

Between the years 2000 and 2002, he enjoyed a string of roles in some of Europe’s most important films: “**MOSTLY MARTHA**” directed by Sandra Nettelbeck; “**VA SAVOIR**” directed by Jacques Rivette and presented at the Cannes Film Festival; “**L’ORA DI RELIGIONE**” directed by Marco Bellocchio and presented at the Cannes Film Festival; “**NE QUITTEZ PAS**” directed by Arthur Joffe; and “**CATERINA VA IN CITTA’**” directed by Paolo Virzì.

In 2003, Sergio started work on his own film, “**NON TI MUOVERE**” (**DON’T MOVE**), based on the novel written by his wife Margaret Mazzantini which had won the 2002 edition of the Premio Strega, Italy’s most prestigious literary award. In addition to co-writing the screenplay, Sergio directed the film and stars opposite Penelope Cruz.

FILMOGRAPHY

1984 <i>Magic Moments</i>	directed by Luciano Odorisio
1985 <i>Giovanni senza pensieri</i> <i>Sembra morto ma è solo svenuto</i>	directed by Marco Colli
1986 <i>The Family</i>	directed by Felice Farina
1987 <i>The Big Blue</i> <i>Amore a cinque stelle</i> <i>Love and Fear</i>	directed by Ettore Scola
1988 <i>Little Misunderstandings</i>	directed by Luc Besson
1989 <i>Tre colonne in cronaca</i> <i>Alberto Express</i>	directed by Roberto Giannarelli
1990 <i>One Cold May Morning</i> <i>Tonight at Alice’s</i>	directed by Margarethe Von Trotta
1991 <i>La carne</i> <i>Rossini! Rossini!</i>	directed by Ricky Tognazzi
1992 <i>Nero</i> <i>Nessuno</i> <i>The Giant Pumpkin</i>	directed by Carlo Vanzina
1993 <i>Toxic Affair</i>	directed by Arthur Joffé
1994 <i>With Closed Eyes</i> <i>The Starmaker</i>	directed by Vittorio Sindoni
1995 <i>Le cri de la soie</i> <i>Silenzio si nasce</i>	directed by Carlo Verdone
1996 <i>Hotel Paura</i> <i>Pronto</i>	directed by Marco Ferreri
	directed by Mario Monicelli
	directed by Giancarlo Soldi
	directed by Francesco Calogero
	directed by Francesca Archibugi
	directed by Philomène Esposito
	directed by Francesca Archibugi
	directed by Giuseppe Tornatore
	directed by Yvon Marciano
	directed by Giovanni Veronesi
	directed by Renato De Maria
	directed by Jim McBride

Quadrille
1997 *Let There Be Light*
For Sale
1999 *Victoire*
2000 *Mostly Martha*
Unfair Competition
Who Knows ?
2001 *My Mother's Smile*
Laguna
2003 *Ne quittez pas!*
Caterina va in città
2004 *Don't Move*

directed by Valérie Lemercier
directed by Arthur Joffé
directed by Laetitia Masson
directed by Nadine Trintignant
directed by Sandra Nettelbeck
directed by Ettore Scola
directed by Jacques Rivette
directed by Marco Bellocchio
directed by Dennis Berry
directed by Arthur Joffé
directed by Paolo Virzi
directed by Sergio Castellitto

DIRECTOR

1998 *Libero Burro*
2003 *Don't Move*

THEATRE

'78/'79 *Measure By Measure*
'79/'80 *La madre*
1980 *Merchant of Venice*
1981 *Candelaio*
'84/'85 *Three Sisters*
1985 *Miss Julie*
1987 *L'infelicità denza desideri*
'87/'88 *Little Misunderstandings*
'92/'93 *Barefoot In The Park*
'93/'94 *Barefoot In The Park*
'96/'97 *Manola*
'00/'01 *Zorro*

directed by Luigi Squarzina
directed by Antonio Calenda
directed by Memè Perlini
directed by Aldo Trionfo
directed by Otomar Krejika
directed by Otomar Krejika
directed by Walter Magliaro
directed by Franco Però
directed by Enrico Coltorti
directed by Enrico Coltorti
directed by Sergio Castellitto
directed by Sergio Castellitto

TELEVISION

1988 *Cinema*
Oh come stanno bene insieme
1989 *Un caso di coscienza*
1990 *Cane sciolto 2*
1991 *Cane sciolto 3*
1993 *Il grande Fausto*
1997 *Il priore di Barbina*
1999 *Padre Pio*
2001 *Ferrari*

directed by Philippe Lefevre
directed by Vittorio Sindoni
directed by Giorgio Capitani
directed by Giorgio Capitani
directed by Giorgio Capitani
directed by Alberto Sironi
directed by Antonio & Andrea Frazzi
directed by Carlo Carlei
directed by Carlo Carlei

AWARDS

David di Donatello: Best Actor (*Non ti muovere*)
European Oscar, Nastro d'Argento, De Sica Award, Fellini Award: Best Actor (*My Mother's Smile* directed by Marco Bellocchio and *Mostly Martha* directed by Sandra Nettelbeck)

David di Donatello and Ciak d'Oro: Best Actor (*Tre colonne in cronaca* directed by Carlo Vanzina)
David di Donatello and Ciak d'Oro: Best Actor (*The Giant Pumpkin* directed by Francesca Archibugi)
Nastro d'Argento e Ciak d'Oro: Best Actor (*The Starmaker* by Giuseppe Tornatore)
Sacher d'Oro: Best Actor (*Hotel Paura* directed by Renato De Maria)
Ennio Flaiano Award (theatre): Best Actor (*Zorro* written by Margaret Mazzantini)

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PENELOPE CRUZ *(Italia)*

Penelope Cruz has recently finished the Moroccan shoot of the epic '*Sahara*' directed by Breck Eisner and she is currently in Mexico shooting the movie '*Bandidas*' directed by Joachim Roenning and Espen Sandberg in which she stars opposite Salma Hayek as bank robber.

SELECTED FILMOGRAPHY

- | | |
|---|---|
| 1991 <i>Ham Ham</i> | directed by Bigas Luna |
| 1992 <i>The Age of Beauty</i> | directed by Fernando Trueba |
| 1996 <i>Love Can Seriously Damage Your Health</i> | directed by M. Gómez Pereira |
| <i>Celestina</i> | directed by Gerardo Vera |
| 1997 <i>Open Your Eyes</i> | directed by Alejandro Amenàbar |
| <i>Live Flesh</i> | directed by Pedro Almodòvar |
| 1998 <i>The Girl of Your Dreams</i> | directed by Fernando Trueba |
| <i>Hi-Lo country</i> | directed by Stephen Frears |
| <i>The Man with Rain in his Shoes</i> | directed by Maria Ripoll |
| <i>Don Juan</i> | directed by Jack Weber |
| 1999 <i>Volaverunt</i> | directed by Bigas Luna |
| <i>All About My Mother</i> | directed by Pedro Almodòvar |
| 2000 <i>All the Pretty Horses</i> | directed by Billy Bob Thornton |
| <i>Woman on top</i> | directed by Fina Torres |
| <i>Blow</i> | directed by Ted Demme |
| <i>Capitain Corelli's Mandolin</i> | directed by John Madden |
| <i>Vanilla Sky</i> | directed by Cameron Crowe |
| 2002 <i>No News from God</i> | directed by Agustìn Diaz Yanes |
| <i>Waking Up in Reno</i> | directed by Jordan Brady |
| 2003 <i>Fanfan la Tulipe</i> | directed by Gérard Krawczyk |
| <i>Don't Move</i> | directed by Sergio Castellitto |
| <i>Gothika</i> | directed by Mathieu Kassovitz |
| 2004 <i>Noel</i> | directed by Chazz Paliminteri |
| <i>Head in the Clouds</i> | directed by John Douigan |
| <i>Sahara</i> | directed by Breck Eisner |
| <i>Cromophobia</i> | directed by Martha Fiennes |
| <i>Bandidas</i> | directed by Joaquim Roenning/Espen Sandberg |

Don't Move

CLAUDIA GERINI

(Elsa)

FILMOGRAPHY

- | | |
|---|----------------------------------|
| 1986 <i>Ciao Ma'</i> | directed by Giandomenico Curi |
| 1987 <i>Roba de ricchi</i> | directed by Sergio Corbucci |
| 1988 <i>Night Club</i> | directed by Sergio Corbucci |
| 1990 <i>Atlantide</i> | directed by Bob Swaim |
| <i>Madre Padrona</i> | directed by Stefano Pomilia |
| 1991 <i>The Dark Tale</i> | directed by Roberto Leoni |
| <i>Noi siamo soli</i> | directed by Paolo Poeti |
| 1993 <i>Father and Daughter</i> | directed by Pasquale Pozzessere |
| 1995 <i>Viaggi di nozze</i> | directed by Carlo Verdone |
| 1996 <i>Escoriandoli</i> | directed by Rezza – Rastrella |
| <i>I'm Crazy About Iris Blond</i> | directed by Carlo Verdone |
| 1997 <i>Fireworks</i> | directed by Leonardo Pieraccioni |
| 1998 <i>Commedia</i> | directed by Claudia Florio |
| <i>Lucignolo</i> | directed by Massimo Ceccherini |
| <i>La vespa e la regina</i> | directed by Antonello De Leo |
| 1999 <i>Un amore grandissimo</i> | directed by Alberto Taraglio |
| <i>Tutti gli uomini del deficiente</i> | directed by Paolo Costella |
| 2000 <i>Off Key</i> | directed by Manolo Gomez Pereira |
| <i>The Redeemer</i> | directed by Jean-Paul Lilienfeld |
| 2001 <i>The Beach of the Greyhounds</i> | directed by Mario Camus |
| 2002 <i>I guardiani delle nuvole</i> | directed by Luciano Odorisio |
| <i>Faccia da marito</i> | directed by Giovanni Moricone |
| 2003 <i>The Passion</i> | directed by Mel Gibson |

TELEVISION

- | | |
|----------------------------------|-----------------------------|
| 2000 <i>Francesca e Nunziata</i> | directed by Lina Wertmuller |
| 1998 <i>Sotto la Luna</i> | directed by Franco Bernini |
| 1993 <i>Passioni</i> | directed by Fabrizio Costa |
| 1992 <i>Gioco perverso</i> | directed by Italo Moscati |
| 1991 <i>Un bambino in fuga</i> | directed by Mario Caiano |

THEATRE

- | | |
|-----------------------|-----------------------------|
| '01/'02 <i>Closer</i> | directed by Luca Guadagnino |
|-----------------------|-----------------------------|