

DI:CE  
nElla  
Città

RENATO  
CARPENTIERI

SARA  
SERRAIOCCO

ALESSIO  
LAPICE

MARIE  
JUNG

# IO STO BENE

A FILM BY  
DONATO ROTUNNO

TARANTULA PRESENTS IN CO-PRODUCTION WITH  
MAXMA FILM VIVO FILM IN COLLABORATION WITH RAI CINEMA  
IN CO-PRODUCTION WITH ARTE G.E.I.E. & VOO-BE TV  
« IO STO BENE » A FILM BY DONATO ROTUNNO  
WITH RENATO CARPENTIERI SARA SERRAIOCCO ALESSIO LAPICE  
MARIE JUNG MAZAR FIROUZI VITTORIO NASTRI  
PRODUCED BY ELISE ANDRE DONATO ROTUNNO  
CO-PRODUCED BY JOSEPH ROUSCHOP VALERIE BOURNONVILLE YILMAZ ARSLAN  
MARTA DONZELLI GREGORIO PAONESSA EXECUTIVE PRODUCER KARIM CHAM SCREENPLAY BY DONATO ROTUNNO  
DIRECTOR OF PHOTOGRAPHY JEAN-FRANCOIS HENSGENS PRODUCTION DESIGNER IGOR GABRIEL  
COSTUMES MAGDALENA LABUZ MAKE-UP ARTIST & HAIR STYLIST SANDRA CAMPISI & KATJA REINERT  
KEY SOUND PAUL MAERNOUDT SCRIPT SUPERVISOR LEENDA MAMOSA EDITING MATYAS VERESS  
SOUND EDITOR INGO DÜMLICH MIXING MICHEL SCHILLINGS ORIGINAL MUSIC MASSIMO ZAMBONI  
WITH THE SUPPORT OF FILM FUND LUXEMBOURG WITH THE SUPPORT OF THE TAX SHELTER OF THE BELGIAN FEDERAL GOVERNMENT  
CASA KAFKA PICTURES MOVIE TAX SHELTER EMPOWERED BY BELFIUS WITH THE PARTICIPATION OF WALLIMAGE (WALLONIA)  
WITH THE SUPPORT OF MFG - MIBACT - DIREZIONE GENERALE CINEMA E AUDIOVISIVO REGIONE PUGLIA UNIONE EUROPEA POR PUGLIA FESR-FSE 2014-2020  
APULIA FILM COMMISSION REGIONE LAZIO - FONDO REGIONALE PER IL CINEMA E L'AUDIOVISIVO INTERNATIONAL SALES MPM PREMIUM







TARANTULA, MAXMA FILM AND VIVO FILM  
PRESENT



RENATO  
CARPENTIERI

SARA  
SERRAIOCCO

ALESSIO  
LAPICE

MARIE  
JUNG

# IO STO BENE

A FILM BY  
DONATO ROTUNNO

LUXEMBOURG, BELGIUM, GERMANY, ITALY • 2020 • 1H34 • 1:2.39

OV ITALIAN, LUXEMBOURGISH, FRENCH, ENGLISH  
SUBTITLES : ENGLISH, FRENCH, GERMAN









Antonio has spent his whole life away from Italy, his home country. He crosses paths with Leo, a young Italian artist who is trying to make it abroad. The old man and the young woman's destinies mirror each other. Memories from the past are awoken and end up offering a more peaceful future to the both of them.



*Caro, padre  
bene. tenendo un palazzo  
mandate con lo  
li da*

*che in un  
un alloggio  
ammalato  
metto d  
in estate  
Ma a  
ali*

*regge d  
re la voi*





# ANTONIO

Antonio Spinelli grew up with Vito, his cousin of the same age, and their friend Giuseppe. At the end of the 1960s, pushed out of South Italy by a catastrophic economic situation, they decide to leave the country to work abroad. What's initially supposed to be a short stay to make ends meet will end up determining their individual paths. While Vito works in Belgium and Giuseppe in Germany, Antonio is the only one who goes to a little country called Luxembourg. There, he meets Mady, who becomes his continued support and gives him the strength to be who he really is. But while he blossoms at her side, he gets estranged from his 'family'. He has no other perspective than his relationship; Mady becomes his life compass. With her, he finds himself within hard work, discovers financial independence and

questions the 'traditional' values opposing men and women.

Years later, Mady has died and Antonio is left alone. Memories are all he's got to get through this grieving period. Images from the past resurface; emotions are awoken and get mixed up.

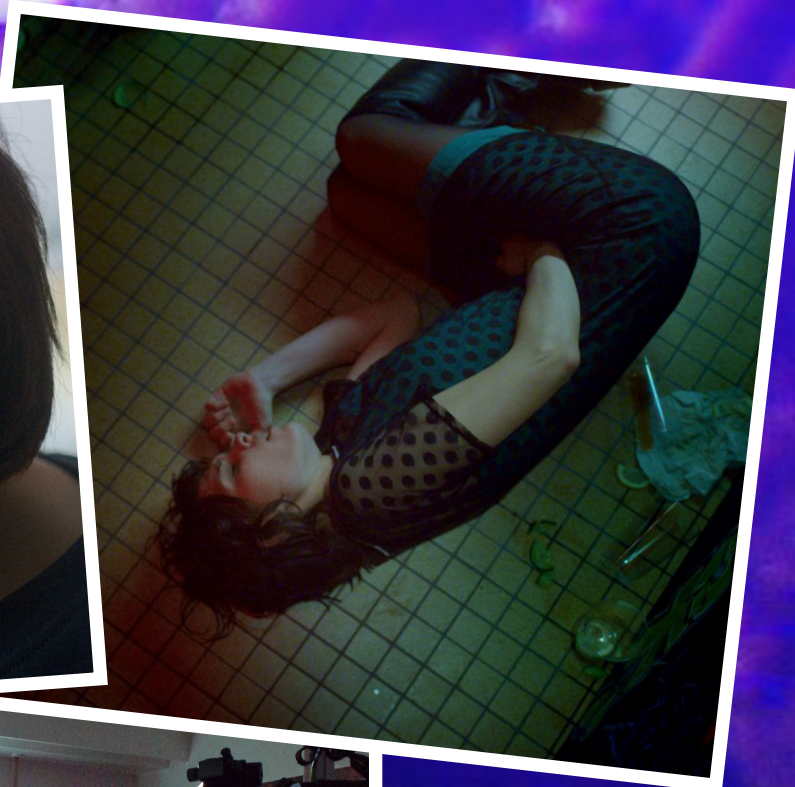
Through his encounter with Leo, Antonio will be able to connect with his unfulfilled desire to be a father. Leo will also allow him to understand that, what truly matters is the love he has for Mady, even beyond death.



# LEO

Leopoldina prefers to be called Leo. She has finished her graphic design studies and dreams of an artistic career where she could mix graphic design creations and music. She wants to take her future in her own hands and make a living out of her passion. That's why she decides to leave Italy with her boyfriend and dreams of going on tour all over Europe to perform in clubs as a visual jockey. But they break up and Leo's boyfriend goes back to Italy, leaving Leo on her own in Luxembourg. She hasn't told him that she is pregnant.

Leo is close to her younger brother but has a rather difficult relationship with her mother. The break-up with her boyfriend, the lack of financial perspective and the news that she is pregnant force her to focus back on herself. Antonio is the fatherly figure whom she can trust and rely on to get through this time. They give each other hope and grow stronger within this short life parenthesis.







**RENATO CARPENTIERI** plays Antonio when meeting Leo. He was born in 1943 in Savignano Irpino, Avellino and studied architecture in Naples. He has worked during nine years for Nueva Cultura in organization and promotion of cultural events in Naples and managed a stage company as director, playwright and comedian for fifteen years before he made his film debut at almost 50, in 1990, with *Porte Aperte* by Gianni Amelio, a film presented at Cannes Film Festival. Two years later, he won a Nastro d'Argento for best supporting actor in *Puerto Escondido* by Gabriele Salvatores. Since, he appears many times on the big screen (*The Jewel* by Andrea Molaioli, *Daydreams* by Caroline Deruas or *Tenderness* by Gianni Amelio).

## SELECTIVE FILMOGRAPHY

2020

IO STO BENE BY DONATO ROTUNNO

THE LIFE AHEAD BY EDOARDO PONTI (NETFLIX)

THE HAND OF GOD BY PAOLO SORRENTINO

2017

TENDERNES BY GIANNI AMELIO

2016

DAYDREAMS BY CAROLINE DERUAS

2011

THE JEWEL BY ANDREA MOLAIOLI

CORPO CELESTE BY ALICE ROHRWACHER

2010

NOI CREDEVAMO BY MARIO MARTONE

FORTAPASC BY MARCO RISI

2007

IL DOLCE E L'AMARO BY D. FINOCCHIARO & A. PORPORATI

1996

ARTEMISIA BY AGNÈS MERLET



**SARA SERRAIOCCO** plays Leo. She was born in Pescara, Abruzzo Region, Italy. In 2010, she moved to Rome where she attended the Centro Sperimentale di Cinematografia, the Italian National Film School. She made her film debut in 2013, starring in *Salvo* by Fabio Grassadonia and Antonio Piazza and her performance got her several awards including the Italian Golden Globe for best actress and the «Guglielmo Biraghi» Nastro d'Argento as best new talent. In 2015, Sara landed the lead role in the film *Cloro*, directed by Lamberto Sanfelice. The film was presented at the Sundance Film Festival and at the 65th Berlinale (selection Generation). For this role she was nominated best actress at the Globo d'oro award. In 2016 she received the Shooting Stars Award at the 66th Berlin International Film Festival. Since then, she has been in many films and series.

## SELECTIVE FILMOGRAPHY

2020

IO STO BENE BY DONATO ROTUNNO

NON ODIARE BY MAURO MANCINI

2019

LO SPIETATO BY RENATO DE MARIA

2018

IN VIAGGIO CON ADELE BY ALESSANDRO CAPITANI

2017

NO COUNTRY FOR YOUNG MEN BY GIOVANNI VERONESI

L'ACCABADORA BY ENRICO PAU

UGLY NASTY PEOPLE BY COSIMO GOMEZ

2016

WORLDLY GIRL BY MARCO DANIELI

2015

COLORO BY LAMBERTO SANFELICE

2013

SALVO BY FABIO GRASSADONIA AND ANTONIO PIAZZA





**ALESSIO LAPICE** plays young Antonio. He was born in 1991 in Naples and studied acting in Rome. He debuted in some tv series among which *Gomorra*, and he soon met the big screen with his first role in a feature in 2016, *Il padre d'Italia*, directed by Fabio Mollo. In 2019, he was nominated for the Nastro d'Argento and Ciack d'oro as lead actor for his role in Matteo Rovere's film *Romulus and Remus : The First King* (italian : *Il Primo Re*), based on the well-known legend of the brothers Romolo and Remo and the foundation of the city of Rome.

## SELECTIVE FILMOGRAPHY

2020

IO STO BENE BY DONATO ROTUNNO

NATALE IN CASA CUIPIELLO BY EDOARDO DE ANGELIS

WEEKEND BY RICCARDO GRANDI

2019

IL PRIMO RE BY MATTEO ROVERE

2017

NATO A CASAL DI PRINCIPE BY BRUNO OLIVIERO

TAFANOS BY RICCARDO PAOLETTI

IL PADRE D'ITALIA BY FABIO MOLLO



**MARIE JUNG** plays Mady, Antonio's love for life. Marie Jung is a Luxembourgish actress ; her dad, André Jung, is a very well-established actor. She grew up thinking about becoming a teacher or work with languages because her parents taught her how two-faced people tend to be in the artistic field. Later on though, she attended her dad's rehearsal for a German play in Munich and it became obvious that she wanted to be an actress too. She studied in Prayner Konservatorium, a very demanding drama school in Vienna and had a lot of success in german theater since then. She made her film debut in 2009 starring in *Same same but different* by Detlev Buck.

## SELECTIVE FILMOGRAPHY

2020

IO STO BENE BY DONATO ROTUNNO

2017

RUSTY BOYS / ALTE JUNGS BY ANDY BAUSCH

2016

EGON SCHIELE: TOD UND MÄDCHEN BY DIETER BERNER

2014

FIEBER BY ELFI MIKESCH

2012

HANNAH ARENDT BY MARGARETHE VON TROTTA







# INTERVIEW

## DONATO ROTUNNO

How was the story of *Io sto bene* born?

This film is the continuation of the work I initiated with the documentary *Terra Mia, Terra nostra*, this time with the desire to move away from my personal history. But above all, it was necessary to find a contemporary approach to the subject, a link between the historical migrations of the 1950s and 1960s and the new departures that the southern European countries have been facing in recent years. It's a perpetual renewal, with many similarities and differences. I wanted to tell the story of generations meeting each other, with each one carrying their own baggage. I initiated this idea with Jean Portante and together we identified different characters who could be used as backbone for the writing. Subsequently, I translated this preparatory process into a kind of writing that was more suitable for film, so as to end up with a script and finally with a film.

How did the casting go, and at what point did it influence the characters you had imagined?

Mady's character was shaped by my desire to work with Marie Jung. During the final stages of writing, I saw and heard Mady as Marie. So she was already in the project before even actually starting to work on it; I didn't offer her the role until a little later. But from our first reading together, she shared my desire for this cinematic adventure.

In 2018, Renato Carpentieri had just won

a 'David di Donatello' Award for his role in *La Tenerezza* by Gianni Amelio and he was the perfect match for the character of older Antonio. But I still had to convince him and, most of all, to make sure that he was available for the filming period. He is a very busy man, always shooting or playing theater, he never stops. So we had a coffee in Naples, where he gave me a whole series of notes on the script and I went back to Luxembourg. It was a brief encounter, with a promise that we'd work together. Afterwards, we got to really know and trust each other. He is a gentleman with great culture and flawless professionalism. He really served the film and brought invaluable input in terms of acting and adapting dialogue. He embodies Antonio with his physical presence and intimate acting.

The casting for Leo and the boys (young Antonio, Vito and Giuseppe) was organized in Rome thanks to our co-production partner and the casting director's proposals did the rest. Choosing Sara Serraiocco was self-evident. During the first tests, she played Leo in the way the character was written and her desire to make the film was very strong. Composing the 3 boys group was not so simple, because they all had to have the same regional characteristics from Southern Italy – a similar morphology and accent, but still needed to differ so as to match the three characters. We tried and composed several groups before finding our final trio.

We spent a lot of time discussing and constituting the group and the bonds that were then created are still alive today.



For the other Luxemburgish characters, I was fortunate to be joined by actors who trusted me, such as Pitt Simon, Jules Werner and Tommy Schlessler. I organized readings for the actors' specific roles and we worked on a few reference scenes together to find the right rhythm and work on the texts in different languages or discover the filming locations together. However, most of the work was done on set, as a lot of scenes were shot in single-sequence shots. The atmosphere on set was very studious, but full of emotions.

**You often deal with immigration in the films you direct or produce. Why is this topic so important to you?**

I was born Italian, but I became Luxembourgish. It is a journey that holds many questions. Some people digest it in a certain way, others in another. So there are many stories to tell. The collective memory of immigration is specific to all Italians, from the United States to Australia, from Argentina to Germany or France... *Io sto bene* deals specifically with the Italian community but the film nevertheless reflects the experiences of various migrations around the world, and I dare to believe that it has a universal dimension. Without my parents' generation, *Io sto bene* wouldn't be relevant; but neither would it be without the migratory movements of today and tomorrow. It's a way of staying on the move, of continuing to accept the constant evolution of our society. It's a way of avoiding to stay stuck in our convictions.

**Music plays an important role in the film. How did you choose the songs and why did you work with Massimo Zamboni?**

*Io sto bene* is the title of a song by CCCP, a legendary group from the 1990s in Italy. That's how it all started. The text and energy of this song alone tells us about the state of mind of Leo and a major part of today's wandering

youth. It's one of the songs Leo plays on her VJ parties. In order to get the rights to it, I had the chance to meet Massimo Zamboni, one of the two founding members of the band and I told him about my story, about the film. He agreed to give me the rights to this song and also to compose the music for the film. Our collaboration was made more complicated by the lockdown, but it was intense and we really bonded. A great human adventure.

The well-known tunes that are sprinkled throughout the film are part of the collective Italian memory. Music is a catalyst of emotion. It emphasizes the interpretation and the lyrics bring additional narrative elements to the story. It's an emotional shortcut that allows you to tell even more than what is shown on screen.

**Part of the film takes place at the end of the sixties. Was it difficult to find the right settings to match that time?**

The film was shot between Luxembourg, Belgium and Italy. This actually allowed us to divide the different locations amongst the countries where they could still be found. Luxembourg has undergone an important architectural transformation and it is now complicated to find outdoor locations that match that period without having to intervene in a significant way. I didn't want a 'flashy vintage' part, with beautiful vintage cars or sequences where we would mainly focus on costumes or hairstyles. The historical reference work was coordinated between the set decoration and costume/hair and make up departments, based on documents that I had identified (family photos, documentaries or film excerpts) and discussions with the heads of departments. Then we had to find a balance in the production schedule between production imperatives, logistics and availabilities to greenlight the locations – the usual film production routine.

Donato Rotunno was born in Luxembourg in 1966 and graduated from IAD in Belgium in 1992. He founded Tarantula Luxembourg in 1995, through which, to date, he has produced over 30 feature films. His career as a film director started with his graduation film *Nebbiolo Rosso* and continued with documentaries on specific themes to Luxembourg, including immigration (*Terra Mia Terra Nostra*, *Les Mesures du rectangle*), multi cultural society (*Blà Blä Blá*); questioning the role of politics with *André et les voix dissidentes*, and the relationship between contemporary art and film through *Making of a picture*, *Landscape with a corpse*, *Dreams have a language*. His first fiction film, *In a Dark Place*, won the award for best artistic contribution at the « Lëtzebuerger Filmpräis » in 2007. His second film, *Baby(a) lone*, an adaptation of the novel *Amok* by Tullio Forgiarini, was selected in many international film festivals and was chosen to represent Luxembourg at the 88th Academy Awards for Best foreign language film award.

*Io sto bene* is his third feature.

## FILMOGRAPHY

2020

**IO STO BENE** (FEATURE, 94')

2015

**DREAMS HAVE A LANGUAGE** (DOCU-FICTION, 48')

CO-DIRECTED WITH FRENCH ARTIST SYLVIE BLOCHER

2014

**BABY(A)LONE** (FEATURE, 98')

2012

**TERRA MIA TERRA NOSTRA** (DOCUMENTARY, 82')

2010

**BLÀ, BLÄ, BLÁ** (DOCUMENTARY, 52')

2006

**IN A DARK PLACE** (FEATURE, 110')

2005

**LANDSCAPE WITH A CORPSE** (SHORT-MOVIE, 30')



## CREW

DIRECTED & WRITTEN BY DONATO ROTUNNO  
DIRECTOR OF PHOTOGRAPHY JEAN-FRANCOIS HENSGENS  
ORIGINAL MUSIC MASSIMO ZAMBONI  
EDITOR MATYAS VERESS  
PRODUCTION DESIGNER IGOR GABRIEL  
COSTUME DESIGNER MAGDALENA LABUZ  
KEY MAKE-UP ARTIST SANDRA CAMPISI  
HAIR STYLIST KATJA REINERT  
KEY SOUND PAUL MAERNOUDT  
SOUND EDITING INGO DÜMLICH  
RE-RECORDING MIXER MICHEL SCHILLINGS

## CAST

ANTONIO RENATO CARPENTIERI  
LEO SARA SERRAIOCCO  
ANTONIO (YOUNG) ALESSIO LAPICE  
MADY MARIE JUNG  
VITO VITTORIO NASTRI  
GIUSEPPE MAZIAR FIROUZI  
ROSARIO LUIGI DI RAZZA  
PAUL PITT SIMON  
M. SCHNEIDER JULES WERNER  
ESTATE AGENT TOMMY SCHLESSER  
MADY'S MOTHER NICOLE MAX  
MADY'S FATHER JEAN-PAUL RATHS  
ALAN GABRIEL BOISANTE



WITH THE SUPPORT OF  
FILM FUND LUXEMBOURG

IN COPRODUCTION WITH  
ARTE G.E.I.E  
VOO-BE TV

IN COLLABORATION WITH  
RAI CINEMA

WITH THE SUPPORT OF  
THE TAX SHELTER OF THE BELGIAN FEDERAL GOVERNMENT  
CASA KAFKA PICTURES  
CASA KAFKA PICTURES MOVIE TAX SHELTER EMPOWERED BY BELFIUS

WITH THE PARTICIPATION OF  
WALLIMAGE (WALLONIA)

WITH THE SUPPORT OF  
MFG  
MIBACT  
REGIONE PUGLIA  
APULIA FILM COMMISSION  
REGIONE LAZIO  
FONDO REGIONALE PER IL CINEMA E L'AUDIOVISIVO



## TARANTULA LUXEMBOURG

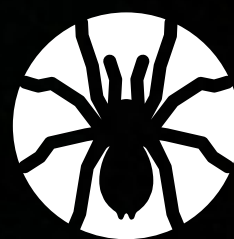
was founded in 1995 by the Luxembourgish producer, screenwriter and director Donato Rotunno.

Tarantula Luxembourg is a well-established company that makes bold artistic choices. Present in the main international festivals including Cannes, Toronto, Venice and Locarno, Tarantula has produced many fiction and documentary films of all lengths. A significant number of them address the context of immigration and politics with a sense of poetry and a specific artistic vision.

Tarantula's most famous coproductions feature the critically acclaimed *A Piece of Sky* (Un Certain Regard official selection in 2002) by Benedicte Liénard, *Fratricide* by Yilmaz Arslan who won the Silver Leopard at the 2005 Locarno Festival, *Private Property* by Joachim Lafosse (Mostra de Venise official selection in 2006), *Secrets of War* by Dennis Bots and *A Wedding* by Stephan Streker (both presented at TIFF), *Mobile Home* by François Pirot (Locarno Festival official selection 2012), and more recently *Fire Will Come* by Oliver Laxe (Prix du Jury – Festival de Cannes 2019 – Un Certain Regard) and *Two Of Us* by Filippo Meneghetti (presented at TIFF in 2019).

Tarantula Luxembourg takes part in the European cinema industry through many coproduction projects and seeks to produce meaningful films in regards to the constantly changing society we live in...

*Io sto bene* is one of them.



TARANTULA





# IO STO BENE

A FILM BY  
DONATO ROTUNNO

## INTERNATIONAL SALES

### MPM PREMIUM

6 Rue Desargues  
Paris, France 75011  
+33 9 44 37 21 98  
sales@mpmpremium.com  
WWW.MPMFILM.COM

### TARANTULA LUXEMBOURG

1 Rue du Cimetière  
1338 Luxembourg / Luxembourg  
+352 26 49 61 1  
promo@tarantula.lu  
WWW.TARANTULA.LU

### TARANTULA BELGIQUE

99 Rue Auguste Donnay  
4000 Liège / Belgium  
+32 4 225 90 79  
info@tarantula.be  
WWW.TARANTULA.BE

### MAXMA FILM

6, 1  
68159 Mannheim / Germany  
+49 621 158 2938  
info@maxmafilm.de  
WWW.MAXMA.DE

### VIVO FILM

Via Gualtiero Castellini, 33  
00197 Rome / Italy  
+39 06 807 800 2  
info@vivofilm.it  
WWW.VIVO.IT

DESIGN & LAYOUT : EMILIE LACOURT & FERNAND DE AMORIN  
POSTER GRAPHIC DESIGNER : GRANDUCHY - FRED THOUILLOT  
PHOTOS : MICHAËL BRIGLIO, JAN HANRION