



FESTIVAL DE CANNES

SÉLECTION OFFICIELLE

COMPÉTITION

Music Box Films and MPI Media Group
present

An Indigo Film, Lucky Red, Parco Film
production

il divo

a

Paolo Sorrentino

film

NEW YORK PRESS:

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**WE LEARN FROM THE GOSPEL
THAT WHEN THEY ASKED JESUS WHAT TRUTH WAS
HE DID NOT REPLY.**

Giulio Andreotti

CREW

Directed by	PAOLO SORRENTINO
Director of Photography	LUCA BIGAZZI
Film Editor	CRISTIANO TRAVAGLIOLI
Original Music	TEHO TEARDO Music Publishing – Emi Music Publishing Italia
Production manager	VIOLA PRESTIERI
Line manager	GENNARO FORMISANO
Production Designer	LINO FIORITO
Set Decorator	ALESSANDRA MURA
Costume Designer	DANIELA CIANCIO
Hairstylist	ALDO SIGNORETTI
Make-up and effects	VITTORIO SODANO
Direct Sound Recordist	EMANUELE CECERE
Sound Editor	SILVIA MORAES
Mix Recordist	ANGELO RAGUSEO
Assistant Director	DAVIDE BERTONI
Casting	ANNAMARIA SAMBUCCO
Screenplay Consultant	GIUSEPPE D'AVANZO
Running time	117'
Produced by	INDIGO FILM, LUCKY RED, PARCO FILM
Co-produced by	BABE FILMS - STUDIOCANAL and ARTE FRANCE CINÉMA
In collaboration with	SKY
With contribution from	MINISTRY OF CULTURAL HERITAGE AND ACTIVITIES - CINEMA DEPARTMENT
With the participation of	CENTRE NATIONAL DE LA CINÉMATOGRAPHIE
With the support of	EURIMAGES
With the collaboration of	TURIN-PIEDMONT FILM COMMISSION
With contribution from	CAMPANIA REGION DEPARTMENT OF TOURISM AND CULTURAL HERITAGE
With the collaboration of	CAMPANIA FILM COMMISSION
Producers	NICOLA GIULIANO FRANCESCA CIMA ANDREA OCCHIPINTI MAURIZIO COPPOLECCHIA
Co-producers	FABIO CONVERSI
Associate Producers	STEFANO BONFANTI GIANLUIGI GARDANI

CAST

Toni Servillo

Giulio Andreotti

Anna Bonaiuto

Livia Andreotti

Giulio Bosetti

Eugenio Scalfari

Flavio Bucci

Franco Evangelisti

Carlo Buccirosso

Paolo Cirino Pomicino

Giorgio Colangeli

Salvo Lima

Alberto Cracco

Don Mario

Piera Degli Esposti

Mrs Enea

Lorenzo Gaielli

Mino Pecorelli

Paolo Graziosi

Aldo Moro

Gianfelice Imparato

Vincenzo Scotti

Massimo Popolizio

Vittorio Sbardella

Aldo Ralli

Giuseppe Ciarrapico

Giovanni Vettorazzo

Magistrate Scarpinato

***YOU ALWAYS FIND THE CULPRIT IN CRIME NOVELS.
BUT NOT ALWAYS IN REAL LIFE.***

Giulio Andreotti
1981

SYNOPSIS

Short Synopsis

For more than 50 years, he has been Italy's most powerful, feared and enigmatic politician. And as Giulio Andreotti begins his seventh term as Prime Minister, he and his hardliner faction take control of a country reeling from the brazen murders of several high-level bankers, judges and journalists, as well as the kidnapping and assassination of former Prime Minister Aldo Moro. But as the Christian Democrat party crumbles in a nationwide bribery scandal, suspicion begins to fall on Andreotti himself as the center of a shocking conspiracy involving the Vatican, the Mafia and the secret neo-Fascist Masonic Lodge P2. In what is called "The Trial Of The Century," Italy's legendary Senator for Life will stand accused of corruption, collusion and murder.

Long Synopsis

It is spring of 1991, legendary Italian statesman and longtime Christian Democrat leader Giulio Andreotti is about to begin his seventh term as Prime Minister. He will gather together his trusted cabinet, a notorious consortium of legislators, businessmen, cardinals and enforcers.

In the decade following the shocking kidnapping and murder of Aldo Moro, Italy had been further rocked by high-profile killings. Fugitive Vatican banker Roberto Calvi was found hanged in 1982. That same year, Carabinieri General Carlo Alberto Della Chiesa was assassinated in Palermo. Loose-lipped Mafia banker Michele Sindona was poisoned in his prison cell in 1986. Seven years earlier, journalist Mino Pecorelli had been gunned down after publishing a cover story critical of Andreotti. But it is Moro's condemning letters - written during the former Prime Minister's 55 days of captivity - that continue to torment Andreotti as much as his chronic migraines.

Andreotti's seventh government would last a little over a year, and he next sets his sights on what he believes will be his crowning achievement: Election to President of the Republic. But weeks before the ballot vote, trusted cabinet member and long-rumored Mafia associate Salvo Lima is shot to death in Sicily. Shortly thereafter, equally controversial cabinet member Vittorio Sbardella - aka 'The Shark' - quits the faction.

Andreotti and his remaining group are quietly confident of their victory. Yet the joint session of Parliament is immediately overshadowed by the murder of government prosecutor Giovanni Falcone. In an era infamous for brazen Mafia assassinations, Falcone's death - by a massive explosion detonated under a Palermo highway - is startling in its ferocity. Later, in one of the most volatile sessions in Parliamentary history, Andreotti loses the Presidency by a significant margin to fellow Christian Democrat Oscar Luigi Scalfaro. "If there were direct elections for President of the Republic," Andreotti says in private, "I would've won."

Soon after, many high-ranking members of the Christian Democrats are charged with corruption and extortion. Several commit suicide. This 'Bribesville' scandal intensifies, but Andreotti remains untouched. As his party crumbles, journalists begin to whisper of a vast

conspiracy that may center on Andreotti. "You're either the most cunning criminal in the country because you never got caught," journalist Eugenio Scalfari of La Repubblica tells Andreotti, "or you're the most persecuted man in the history of Italy."

With the 1993 arrest of Cosa Nostra 'Boss of Bosses' Salvatore 'Totò' Riina, the nation has an expectation of not only justice for the Falcone killing, but of the tantalizing possibility that prosecutors can finally connect the Mafia, Masonic Lodge P2, the Vatican and Andreotti to nearly two decades of corruption and carnage. When Mob turncoats begin to spin increasingly fantastic tales of Riina's secret meetings with Andreotti, judges proceed with an unprecedented investigation of the seven-time Prime Minister and Senator for Life. "We can't allow the end of the world in the name of what's right," Andreotti says. "We have a divine task. We must love God greatly to understand how necessary evil is for good. God knows it, and I know it too." In what is called "The Trial Of The Century," Italy's most powerful, feared and enigmatic leader will stand accused of Mafia collusion and murder.

DIRECTOR'S NOTES

Giulio Andreotti is the most important politician Italy has had in the last half-century. His fascination lies in his ambiguity, and he is so psychologically complex that everyone has been intrigued by him over the years. I've always wanted to make a film about Andreotti, but when I started reading up on him I found myself wading through literature that was so vast and contradictory, it made my head spin. For a long time I thought that all this "material" could never be funnelled into the essential structure that a film, with its rules, requires. Moreover, the image of Andreotti as the quintessence of ambiguity has not only been projected by scholars, reporters and Italians in general, but is also one that he himself has cultivated by invariably playing on and exploiting that ambiguity.

First, by saying that his favourite movie is *Dr. Jekyll and Mr. Hyde*. Then, as he wrote his urbane, ironical and reassuring best-sellers, by dropping hints about his personal archive filled with names and secret doings that only he appeared to know about.

This constant duality between the mask of a normal, predictable man and a mysterious and dark private persona, has given rise to countless stories about Andreotti.

Such a huge amount of literature required the rare gift of synthesis. So I am going to quote two women who possess this gift to a far greater degree than myself or others. One of them is Margaret Thatcher, who does not mince her words when describing Andreotti:

"He seemed to have a positive aversion to principle, even a conviction that a man of principle was doomed to be a figure of fun."

The other is Oriana Fallaci:

"He scares me, but why? This man received me most courteously, warmly. His wit made me roar with laughter. He certainly didn't look threatening. With those rounded shoulders as narrow as a child's. With those delicate hands and long, white fingers, like candles. His always being on the defensive. Who's afraid of a sickly person, who's afraid of a tortoise? Only later, much later, did I realize that it was precisely these things that made me scared. True power does not need arrogance, a long beard and a barking voice. True power strangles you with silk ribbons, charm and intelligence."

Of the thousands of statements I read, it was these two comments about the most influential man in Italy that revealed powerful core concepts on which a film could pivot.

- Paolo Sorrentino

PAOLO SORRENTINO

Director and screenwriter Paolo Sorrentino was born in Naples in 1970. In 2001 his first full-length feature, *One Man Up*, was selected for the Venice Film Festival, followed in 2004 by *The Consequences of Love*, selected for competition at the Cannes Film Festival and acclaimed by both Italian and international critics (the film also won 5 David di Donatello prizes: Best Film, Best Director, Best Screenplay, Best Actor, Best Cinematography). Three years later he was again selected for competition in Cannes with his third film *The Family Friend*. *Il Divo* marked the third time he competed at Cannes.

FILMOGRAPHY

2008 IL DIVO

Cannes Film Festival 2008 - in competition

Toronto International Film Festival / Karlovy Vary Film Festival / Jerusalem Film Festival / Rio de Janeiro Film Festival / London Film Festival / Pusan Film Festival / Palm Springs International Film Festival / Rotterdam International Film Festival / Santa Barbara Film Festival

2006 L'AMICO DI FAMIGLIA (THE FAMILY FRIEND)

Cannes Film Festival 2006 - in competition

Chicago Film Festival / Haifa Film Festival / Bergen Film Festival / London Film Festival / São Paulo International Film Festival / Seoul European Film Festival / Rio de Janeiro International Film Festival / Karlovy Vary International Film Festival / Palm Springs International Film Festival

2004 LE CONSEGUENZE DELL'AMORE (THE CONSEQUENCES OF LOVE)

Cannes Film Festival 2004 - in competition

David di Donatello 2005 - Best Film, Best Director, Best Screenplay, Best Actor, Best Photography / *Nastro d'Argento 2005* - Best Story, Best Actor, Best Supporting Actor, Best Photography / *Grolla d'Oro 2006* - most seen Italian film in a foreign country, most featured Italian film at foreign festivals

Ciak d'Oro 2005 - Best Film, Best Director, Best Editing, Best Direct Sound, Best Poster / *Globo d'Oro 2005* - Best Screenplay, Breakthrough Female Performance, special foreign press award / *Haifa Film Festival* - New Directors Award

Chicago Film Festival / Capetown World International Film Festival / London Film Festival / Annecy Cinéma Italien / Cairo Film Festival / Dublin International Film Festival / Palm Springs International Film Festival / Rotterdam International Film Festival / Copenhagen International Film Festival / Open Roads New York Film Festival

2001 L'UOMO IN PIU' (ONE MAN UP)

Venice Film Festival 2001, Solinas Prize and *Nastro d'Argento* - Best First Film

Annecy Cinéma Italien - Best Actor and *Ciak d'Oro* - Best Screenplay

Bellaria Film Festival - Casa Rossa Award / *Salerno Film Festival* - Linea d'Ombra Award / *Buenos Aires Festival Internacional de Cine Independiente* - Jury Prize / *Grolla d'Oro* - Best Screenplay, Best Male Performance / *Festival du film italien de Villerupt* - Best Male Performance / *Seville Film Festival* - Best Male Performance

INTERVIEW WITH PAOLO SORRENTINO

Directors from all periods have recounted Italy. Do your films talk about the south of Italy, or the country in general? Do you consider yourself a southern director? Do you see yourself as belonging to the tradition of political directors like Rosi and Rossellini?

First of all, I'm very curious about other people. About their psychology, their feelings, their foolish, crazy or routine behaviour. I'm interested in characters more than anything else. In real life, and therefore in films. These people who intrigue, fascinate or disgust me, may be Italian and therefore representative, albeit partially, of Italian society, and sometimes symbolic of it, as in the case of Andreotti. Political directors like Rosi and Petri are giants who can never be equalled. You can watch them, but not imitate them. That doesn't mean we shouldn't try to make political films today. On the contrary, we must. Only we have to find a new approach to keep pace with today's cinema, which has changed so much since the days of the above-mentioned directors.

You depict a corrupt Italy in your latest film. Has the situation improved since the Andreotti years?

Apparently not. But no one talks about corruption in Italy today, although it exists and proliferates. I think people don't talk about it because Tangentopoli (Bribesville) was a shock for us. A revolution that did not limit itself to deciding who was honest or dishonest, but, consciously or not, changed politics and the previous political class, with endless polemics, backlashes and terrible personal tragedies.

The characters in your films always exist outside the system, like the singer Tony and the soccer player Antonio, in *One Man Up*, the exiled man in the pay of the Mafia in *The Consequences of Love*, the squalid usurer in *The Family Friend*, and now the exceptional politician. Is marginality a source of inspiration to you?

What you're saying about marginality applies to my previous films, but not to *Il Divo*. Indeed, the opposite is true for this film. Andreotti is anything but marginal. He's a man of power who knows the ways of the world better than others, who knows how to integrate, to take the lead or to blend in, according to which is most advantageous. He is a man who combines cunning with intelligence at the highest most unimaginable level, which has enabled him to govern Italy for many years.

Aside from marginality, your characters, and therefore your films, are always marked by loneliness and melancholy, why?

These feelings are often seen as negative, while they have always be genuine feelings for me, ever since I was a boy. Melancholy and loneliness stimulate the imagination and fantasy. Moreover, they're universal feelings that we all have to reckon with sooner or later.

Your protagonists are always very ambiguous but they have a human side, though well-hidden, despite their apparent immorality. Can you explain this paradox?

I don't believe in precise, univocal definitions when it comes to individuals. People change with time and according to the situations in which they're involved. You can be human and ambiguous at the same time. I don't see the individual as monolithic. We are all extremely vulnerable, but very good at adapting and faking.

As a director you have a certain tendency to embellish the ugly. Why is that?

It's not something pre-established. When you tell a story you're faced with a series of situations, actions, habits, landscapes. It doesn't really matter whether they are beautiful or ugly in real life, because a film must necessarily have an aesthetic quality, which, for me at least, has to be gratifying. Cinema has the extraordinary power to change the aesthetic perception of tragic or horrific events. The great war films do not neglect the horror of war, but undoubtedly give it a "wonderful" aesthetic image.

So, is a director's point of view moralist, in the sense of the moralists of the eighteenth century, as opposed to libertine? For instance, do you think moralists see love as a power and libertines see it as a weakness?

Since I'm absolutely crazy about pop music, whose lyrics are loaded with the word "love," I would simply say that love is a power for everyone.

I get the feeling that, for you, the sentimental weakness of your characters is their hidden strength, and their humanity derives from this weakness. Do you think humanity springs from weakness?

Individual weaknesses or failures can, in many cases, be a means of redemption for a person. It's simply that an individual becomes stronger when faced with a spectre or when he realizes how low he has sunk. Unfortunately, it's not a fixed rule. If it were, there would be no more suicides.

Regarding your movies...

How does seeking formal beauty enrich your screenplays?

In various ways. There's no fixed rule, thank goodness, otherwise a film would be boring. However, I've always liked cinema that strives for formal beauty, and have nearly always remained indifferent, as a viewer, to films that suffer because they appear to develop randomly, haphazardly, even when the latter is simply a technique.

- **The crane in *The Consequences of Love***
- **The loan shark sewing the bride's dress in *The Family Friend***
- **Andreotti walking along the street in *Il Divo***

How do you create your scenes?

I plan them, at home, before shooting the film. I prepare them twice: first, after reading the screenplay, solely in relation to the story. Second, after doing the location scouts, which give me more precise, detailed visual elements for creating a scene. I rarely improvise on the set, and

only if I have a brilliant idea. But brilliant ideas are so rare. And they can often be wrong. I imagine the film while sitting in an armchair, and then I draw the storyboard. Besides, that's what a filmmaker's supposed to do: imagine the film before it exists. I project it in my head beforehand, and it is always more dazzling and precise than the end-result.

Tell us about the actual shots, which appear to be very important to you. Do you always work with the same cinematographer?

Everything's important in a film, not just the shots. Even the sound man's mood or the quality of the catering. Any microcosm, in this case a set, can fall apart for the slightest, most insignificant thing. It's absurd, but it's a fact.

A single shot, if well thought out and balanced, can enthrall and say more than ten pages of dialogue – that's why shots can't be left to chance or delegated to others. Because it's my job to make the film communicate and, God willing, to enthrall the audience. I always work with the same cinematographer because, naturally, he's very good and because an understanding with the crew, and first and foremost the cinematographer, is essential to doing a good job.

How do you compose your shots ? Your characters always seem like tiny figures in a vast setting.

I sit down and imagine the shots, while keeping the scene, the dialogue and the meaning of the scene fixed in my mind. I repeat, I imagine them. I imagine the lenses that are required, the angles, the height of the camera, the camera movements and the characters, and where the focus will be. All these variables are directed towards a single goal: making the scene work according to the presuppositions established in the screenplay. I imagine these things pretty accurately, and make any corrections on the set, together with the cinematographer.

Your direction conveys a vision of the world that is derisive, pathetic and political yet full of hope. How do you explain this paradox?

My "vision of the world" (that's a bit high-sounding) essentially pivots on irony, which I aim for constantly. I look for it everywhere. I don't know if it works. Life is tragic enough, and irony is the best antidote.

This is your third film with Toni Servillo. Tell us how you work, how you direct him. How did he get into the part of Andreotti ?

My way of directing Toni Servillo has become increasingly minimal with every film. I don't mean that I no longer direct him, but we know each other so well that we understand each other immediately and there's no need to explain everything in detail. These are the advantages of knowing one another. I think the secret of our partnership, which, all things considered, is a fruitful one, is trust. An indispensable element, especially when the character is as delicate and charged with meanings as Andreotti. I was very struck by Toni Servillo's way of getting into the Andreotti character. I had prepared a lot of footage of the real Andreotti for him, but he chose not to watch it. He preferred to go with the screenplay and the fundamental characteristics I had chosen to depict Andreotti. I think the most difficult thing about this character is his impassiveness, his extreme restraint, because thoughts and moods had to be

communicated with the slightest changes of expression while maintaining that impassiveness. So it was certainly not an easy part to play.

What about the scene in which Andreotti confesses while looking into the camera? Is it a dream or a fictitious element that has nothing to do with History with a capital "H", since we know Andreotti has never confessed? Maybe this scene will cause a scandal in Italy...

For me, it is a dream. It couldn't be otherwise. But it is also cathartic, for the film-goer and, perhaps, for Andreotti. I don't know if I've touched on the truth, but, as the author of the story, I felt that, at least for a moment, I had to divert my objective gaze from the character and the events, and hazard an interpretation of things, establish a political, and not a penal responsibility. Regarding the latter, I never presumed to act the judge.

Another scene that conveys the character's ambiguity is the one in which Andreotti and his wife are watching the Italian pop singer Renato Zero on television: filming the characters in tight close-up seems to fine-tune their emotions.

This is another key scene in the film. I attempted to apply to the Andreottis a "dizzying" dynamic that can occur in any couple relationship, in other words, that terrible feeling that the person with whom we're sharing our life is a complete stranger. It's an agonizing moment, which leaves us feeling completely lost. I'm sure it happens to all couples who've been together for some time. When Andreotti's wife experiences this doubt it inevitably gives rise to a thousand more. They are no longer the usual doubts, like if your spouse is cheating on you, but doubts concerning the fate of a state, of a country, of millions of ordinary people, because Andreotti wielded so much power over the years that he decided many things in Italy.

Tell us about your relationship with music, which is an important element in your films. It's amazing how it actually seems to be part of your way of filming. Would you say that your film language is musical?

I'd like it to be musical, but I doubt that it is. Instead, I use the emotions that music arouses to write a scene more effectively. I need music to write a screenplay. It can create dizzying emotions, and a certain feeling of power or suspense - which helps me to create scenes that I want to be powerful or suspenseful. I don't write a single word until I have a new "library" of sounds that are right for the feeling of the film I'm going to develop. Inevitably, a lot of the music that has inspired the writing of a scene, winds up in the actual film.

HISTORICAL-POLITICAL CHRONOLOGY

- March 11, 1978 - March 20, 1979
Fourth Andreotti Government.
- March 16, 1978
Aldo Moro, Chairman of the Christian Democrat Party, is kidnapped by the Red Brigades.
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- May 9, 1978
Moro's corpse is found in Via Caetani, Rome.
- July 8, 1978
Sandro Pertini becomes the seventh Italian President.
- March 20, 1979-August 4, 1979
Fifth Andreotti Government.
- March 20, 1979
Journalist Mino Pecorelli is murdered.
- July 12, 1979
Giorgio Ambrosoli, Liquidating Commissioner of the *Banca Privata Italiana*, is killed.
- June 17, 1982
The dead body of Roberto Calvi, Chairman of the *Banco Ambrosiano*, is found.
- September 3, 1982
General Carlo Alberto Dalla Chiesa is assassinated.
- August 4, 1983 - August 1, 1986
Giulio Andreotti is Minister for Foreign Affairs of the first Craxi Government.
- October 25, 1983
Mafia bosses Gaetano Badalamenti and Tommaso Buscetta are arrested in São Paulo, Brazil.
- June 25, 1985
Francesco Cossiga becomes the Italian President.
- February 10, 1986
"Maxi-trial" against the Mafia, based on testimonies by turncoat Tommaso Buscetta, opens in Palermo.
- March 21, 1986
Michele Sindona dies from poisoning in prison.
- August 1, 1986 - April 17, 1987
Giulio Andreotti is Minister for Foreign Affairs of the second Craxi Government.
- April 17, 1987 - July 28, 1987

Giulio Andreotti is Minister for Foreign Affairs and for Community Affairs in the fourth Fanfani Government.

- July 28, 1987 - April 13, 1988
Giulio Andreotti is Minister for Foreign Affairs in the first Gorla Government.
- July 22, 1989 - April 12, 1991
Sixth Andreotti Government.
- April 13, 1991 - April 24, 1992
Seventh Andreotti Government.
- June 1, 1991
Giulio Andreotti is made a Senator for Life for "*Merits in the social and literary fields.*"
- February 1992
The Tangentopoli (Bribesville) investigation begins with the arrest of Socialist politician Mario Chiesa.
- March 12, 1992
Christian Democrat Euro MP Salvo Lima is murdered in Palermo.
- May 23, 1992
Judge Giovanni Falcone is assassinated.
- May 25, 1992
Oscar Luigi Scalfaro becomes the ninth Italian President.
- January 15, 1993
Cosa Nostra's "*Boss of Bosses*" Toto Riina is arrested in Palermo.
- February 25, 1993
Sergio Castellari, former Director General of the Ministry of State Holdings implicated in the Enimont affair, disappears. His corpse is found a week later.
- March 27, 1993
Request for authorization to proceed against Sen. Giulio Andreotti.
- April 30, 1993
Chamber of Deputies refuses authorization to proceed against Bettino Craxi.
- May 13, 1993
Senate grants authorization to proceed against Giulio Andreotti.
- July 20, 1993
Former Eni president Gabriele Cagliari commits suicide in San Vittore prison, Milan.
- July 23, 1993
Enimont president Raul Gardini takes his life at his Milan home.
- September 26, 1995
The trial in which Giulio Andreotti is accused of collusion with the Mafia opens in Palermo.

- April 30, 1999
Perugia. Trial for the murder of journalist Mino Pecorelli.
The public prosecutors ask for life imprisonment for all the accused: Andreotti, Vitalone, Badalamenti and Calò, as instigators of the murder, and La Barbera and Carminati as material executors.
- September 24, 1999
The Perugia Court of Assizes acquits all those accused of Pecorelli's murder.
- October 23, 1999
The court of Palermo acquits Giulio Andreotti of the charge of collusion with the Mafia on the grounds that the fact does not exist.
- November 16, 2002
The Perugia Court of Appeal sentences Giulio Andreotti and Gaetano Badalamenti to two years, while acquitting all the other defendants.
- May 2, 2003
The Palermo Court of Appeal declares that it cannot proceed against Giulio Andreotti for the crime of conspiracy committed until the spring of 1980 since it has been invalidated by prescription, while confirming the rest of the sentence under appeal.
- October 30, 2003
The Court of Cassation annuls, without appeal, the sentence handed down by the Perugia Court of Appeal. Giulio Andreotti and Gaetano Badalamenti are acquitted of the murder of Mino Pecorelli for not having committed the deed.
- October 15, 2004
Palermo. The Second Criminal Section of the Court of Cassation confirms the sentence handed down by the Palermo Court of Appeal.

***THE MOST DIFFICULT DICTATORSHIP TO HATE IS YOUR
OWN.***

Giulio Andreotti
1988

GIULIO ANDREOTTI

Born in Rome on January 14, 1919, Giulio Andreotti is a statesman, politician, writer and journalist of international renown, and was one of the leading exponents of the Italian Christian Democrat Party.

He has dominated the political stage in Italy for fifty years: seven times Prime Minister; eight times Minister for Defence; five times Minister for Foreign Affairs; twice Minister for Finance, Minister for the Budget and Economic Planning, Minister for Industry and Trade; once Minister for the Treasury, Minister for the Interior and Minister for Community Affairs. He was made a Senator for Life in 1991.

He embarked on his political career while studying jurisprudence at university. In the ambit of the Italian Catholic University Federation he met Aldo Moro, whom he succeeded as national president of the Federation from 1942 to 1944.

He was elected to the Constituent Assembly in 1946, and to the Chamber of Deputies in 1948. After entering government in 1947, he became Undersecretary to the Cabinet during De Gasperi's fourth tenure as Prime Minister, holding this office until 1954.

He was elected Prime Minister for the first time in 1972 (his government, which lasted only nine days, was the most short-lived in the history of the Republic). The last of his seven governments ended its tenure in 1992, a little more than a year after it was formed.

From 1993 on, Andreotti was accused by several Mafia turncoats of being linked to Cosa Nostra. The news made waves internationally. Following the authorization of the Italian Senate, the trial against him - undoubtedly one of the most important in which an Italian politician has ever been implicated - began in 1996.

Acquitted in the first instance "because the fact does not exist" in 1999, the sentence handed down at his appeal in 2003 accused him of "an authentic, unwavering and friendly compliance with Mafiosi until the spring of 1980", a crime later invalidated by prescription. Andreotti was also accused and tried for the murder of journalist Mino Pecorelli: he was acquitted in 1999; sentenced to 24 years in 2002; and fully acquitted by the Court of Cassation (Italy's highest appeal court) in 2003.

Giulio Andreotti currently sits on the 3rd Standing Committee (Foreign Affairs, Emigration) and the Special Committee for the Protection and Promotion of Human Rights, and is a member of the Italian Delegation to the OSCE Parliamentary Assembly.

He boasts 11 honorary degrees.

Federico Fellini said of Andreotti: *"He is the guardian of something, someone who must lead you into another dimension that you can't quite grasp."*

*“Let’s be good. Today the 7th Andreotti Government was formed.
It’s a day of joy.”*

7TH ANDREOTTI GOVERNMENT

(April 13, 1991 - April 24, 1992)
10th Legislature

Prime Minister: GIULIO ANDREOTTI
Deputy Prime Minister: CLAUDIO MARTELLI
Foreign Affairs: GIANNI DE MICHELIS
Interior: VINCENZO SCOTTI
Justice: CLAUDIO MARTELLI
Budget and Economic Programming: PAOLO CIRINO POMICINO
Finance: SALVATORE RINO FORMICA
Treasury: GUIDO CARLI
Defence: VIRGINIO ROGNONI
Education: RICCARDO MISASI
Public Works: GIOVANNI PRANDINI
Agriculture and Forests: GIOVANNI GORIA
Transport: CARLO BERNINI
Post and Telecommunications: CARLO VIZZINI
Industry, Trade and Crafts: GUIDO BODRATO
Health: FRANCESCO DE LORENZO
Foreign Trade: VITO LATTANZIO
Merchant Navy: FERDINANDO FACCHIANO
State Holdings: GIULIO ANDREOTTI
Labour and Social Security: FRANCO MARINI
Tourism and Entertainment: CARLO TOGNOLI
Culture: GIULIO ANDREOTTI
Environment: GIORGIO RUFFOLO
University and Scientific Research: ANTONIO RUBERTI

Ministers without Portfolio

Extraordinary Intervention for the South: CALOGERO MANNINO
Public Function: REMO GASPARI
Parliamentary Relations: EGIDIO STERPA
Community Policy Coordination: NICOLA CAPRIA
Regional Affairs: FRANCESCO D’ONOFRIO
Civil Defence Coordination: NICOLA CAPRIA
Social Affairs: ROSA RUSSO JERVOLINO
Urban Issues: CARMELO CONTE
Institutional Reforms: FERMO MINO MARTINAZZOLI
Italians Abroad and Immigration: MARGHERITA BONIVER

***I KNOW I'M AN AVERAGE MAN, BUT LOOKING AROUND I
DON'T SEE ANY GIANTS.***

Giulio Andreotti
1973

THE ANDREOTTI FACTION

Paolo Cirino Pomicino.

Minister for the Budget and Economic Planning

...alias *Minister*

A graduate in medicine and surgery, Cirino Pomicino was a leading exponent of the Christian Democrat Party. He was a member and spokesman of the Naples City Council, a parliamentary deputy from 1976 to 1994, Minister for Civil Service from 1988 to 1989 and Minister for the Budget and Economic Planning from 1989 to 1992. Defendant in 30 trials, he was sentenced to a year and eight months for illegal financing (Enimont bribe) and he negotiated two months for corruption (Eni's hidden funds). Elected to the European Parliament in 2004 as a member of the Democratic Union for Europe (UDEUR), he was expelled from the party the following year, without, however, giving up his seat in the assembly. He was re-elected to the Chamber of Deputies in 2006 on the Christian Democracy for the Autonomies - New Italian Socialist Party joint ticket, becoming leader of the parliamentary group. From 2006 to 2008, he has been a member of the 5th Committee (Budget, Treasury and Economic Programming) and a member of the "Parliamentary Commission of Inquiry on the Mafia Phenomenon and Organized Crime of the Mafia type."

Franco Evangelisti.

Giulio Andreotti's "right arm"

... alias *Lemon*

A leading exponent of the Christian Democrats and right hand of Giulio Andreotti, Undersecretary for Tourism and Entertainment from 1970 to 1972, Franco Evangelisti was later appointed Undersecretary for the Cabinet in the governments led by Giulio Andreotti in 1978 and 1979. Minister for the Merchant Navy from 1979 to 1980, he resigned as a result of the uproar caused by an interview he gave to the Italian daily *La Repubblica* on February 28, 1980, in which he admitted receiving illegal financing from the Rome entrepreneur Francesco Gaetano Caltagirone. Referring to this episode, which permanently stained his political career, Evangelisti said repeatedly: "*I sacrificed myself for the faction.*" He died on November 11, 1993, at age seventy-one.

Giuseppe Ciarrapico.

Business Man

... alias *Il Ciarra*

A leading exponent of the Italian Social Movement, in 1986 he was charged with apologia of fascism. After becoming president of Fiuggi Terme, he left his party to join Giulio Andreotti's Christian Democrats. He was implicated during Bribesville and accused of illegal party financing and in 1996 he was condemned for four and a half years for conspiracy in the trial concerning the collapse of Roberto Calvi's Banco Ambrosiano. In the 2008 Italian general election he was voted into the Senate as a member of Silvio Berlusconi's People of Freedom Party.

Vittorio Sbardella.

Christian Democrat parliamentary deputy

... alias *The Shark*

After several years of militancy in the Italian Social Movement, Vittorio Sbardella joined the Christian Democrat Party in the early Seventies, ascending to the leadership. Elected to parliament for the first time in 1987, he was always known for his capacity to aggregate a huge number of preference votes, second only in this to Giulio Andreotti. His relationships within the Andreotti current deteriorated in 1992. First Sbardella attacked the current members, and later Andreotti himself. The legal developments of Tangentopoli (Bribesville) put an end to his public life; he was placed under investigation countless times, but died in 1994 at only fifty-nine, before he could be brought to trial.

Salvo Lima.

Christian Democrat parliamentary deputy

... alias *His Excellency*

He began his career in the Christian Democrat Party in 1950 and joined the Andreotti faction in 1964. He was Mayor of Palermo from 1959 to 1963. It is to this period that the so-called "Sack of Palermo" dates: a series of speculative building operations undertaken by contractors hand in glove with the Mafia, which devastated the urban layout and architectural heritage of the Sicilian city. Re-elected mayor for a three-year term from 1965 to 1968, he became a member of parliament for the first time on the Christian Democrat ticket. His name appeared several times in the reports of the Parliamentary Anti-Mafia Committee, and he was appointed by Andreotti to the post of Undersecretary to the Ministry of the Budget and Economic Planning in 1974. He was "whacked" by Cosa Nostra on March 12, 1992.

Fiorenzo Angelini.

Cardinal

... alias *His Holiness*

Fiorenzo Angelini first met Giulio Andreotti in 1947 at the big gathering organized by Catholic Action in St. Peter's Square to meet Pope Pius XII. Appointed titular bishop of Messene on June 27, 1956, and of the Church of S. Ignazio in Rome the following month, he devoted himself to giving "pastoral assistance in Rome's medical centres and hospitals." This was the beginning of his work in healthcare.

***THINKING ILL OF YOUR FELLOW MAN IS A SIN,
BUT YOU'VE GUESSED RIGHT.***

Giulio Andreotti
1939

ALDO MORO

Aldo Moro and Giulio Andreotti met at university when they were both young militants in the Italian Catholic University Federation. Elected Deputy Chairman of the Christian Democrat Party in 1946, Moro went on to become a member of the Constituent Assembly. He was voted into the Chamber of Deputies for the first time in 1948, and held various ministerships: Education, Justice, Foreign Affairs and Interior, during his political career. He was Prime Minister five times.

As Chairman of the Christian Democrat party, Aldo Moro was kidnapped by the Red Brigades on March 16, 1978, the same day that Andreotti's Christian Democrat government, which enjoyed a majority through the external support of the Italian Communist Party, was presented in parliament. Aldo Moro was murdered by the Red Brigades after being held prisoner for more than 50 days, when the tense, protracted negotiations, which the whole country followed in disbelief and shock, ended with the government's painful decision not to make a deal with the terrorists.

LIVIA ANDREOTTI

The daughter of a railway official, Livia Danese married Giulio Andreotti on April 16, 1945. She was three years younger than her husband. As she herself said in an interview years later, Andreotti proposed to her in the Verano Cemetery in Rome, when they visited it after the city had been bombed. Andreotti's wife rarely gives interviews. We know that she has a degree in archaeology, she works for the San Vincenzo charity, and has helped the disabled for years. Jokingly referred to as "The Field Marshal" by her husband, she has always been an elegant and discreet companion.

VINCENZA ENEA GAMBOGI

Giulio Andreotti's loyal secretary, Vincenza Enea Gambogi, retired on March 1, 1993 after Andreotti, life senator from June 2, 1991, no longer had institutional assignments. After she retired, following the legal proceedings against Andreotti, she gave one interview with *Panorama* in which she said: *"Now we tear-up the reference letters. There's a procession you know. People who continue coming, asking. They don't want to accept that it is over."* She died in 1999.

I HAVE NO MINOR VICES.

Giulio Andreotti
1959

TONI SERVILLO

(GIULIO ANDREOTTI)

Born in Afragola (Naples) in 1959, Servillo is a director and actor. In 1977 he founded the Teatro Studio in Caserta, where he has directed and played in productions including *Propaganda* (1979), *Norma* (1982), *Billy il bugiardo* (1983), *Guernica* (1985). In 1986 he started working with the Falso Movimento group, playing in *Ritorno ad Alphaville* directed by Mario Martone, and directing *E...* based on Eduardo De Filippo's works. The following year he co-founded Teatri Uniti where he acted in and directed productions such as *Partitura* (1988) and *Rasoi* (1991), *Ha da passà a nuttata* (1989), *Zingari* (1993), and *Sabato, domenica e lunedì* (2002), a multi-award winning version of Eduardo's masterpiece. He directed *Il Misanthropo* (1995), *Tartufo* (2000) and *Le false confidenze* (1998/2005), all translated into Italian by Cesare Garboli, a trilogy devoted to great 16th- and 17th-century French theatre.

He also directed *L'uomo dal fiore in bocca* (1990/96), *Natura morta* (1990) based on the proceedings of the XXIII Congress of the CPSU (Communist Party of the Soviet Union), *Da Pirandello a Eduardo* (1997) with Portuguese actors at the Teatro Nacional San João in Porto, *Benjaminowo: padre e figlio* (2004) by Franco Marcoaldi and Fabio Vacchi, *Il lavoro rende liberi* (2005) by Vitaliano Trevisan. In 2007, he directed *La trilogia della villeggiatura* by Carlo Goldoni.

In 1999, he began to direct operas, starting with *La cosa rara* at La Fenice in Venice, followed by *Le nozze di Figaro* in Venice, *Boris Godunov*, *Ariadne auf Naxos* at the Teatro Nacional de São Carlos in Lisbon, *Il marito disperato* and *Fidelio* at San Carlo in Naples. Last July he directed *L'Italiana in Algeri* at the Aix-en-Provence Festival.

As an actor he has worked with theatre directors Memè Perlini, Mario Martone, Leo De Berardinis and Elio De Capitani, and starred in films by Mario Martone (*Rasoi*, *I vesuviani*, *Teatro di guerra*, *Morte di un matematico napoletano*), Paolo Sorrentino (*L'uomo in più*, *Le conseguenze dell'amore*), Antonio Capuano (*Luna Rossa*), Elisabetta Sgarbi (*Notte senza fine*, *Il pianto della statua*), Andrea Molaioli (*La ragazza del lago*), Fabrizio Bentivoglio (*Lascia perdere*, *Johnny!*), Matteo Garrone (*Gomorra*). For his performance in *Le conseguenze dell'amore*, in competition at the 2004 Cannes Film Festival, he received many Italian and foreign awards, including a Nastro d'Argento and David di Donatello. *La ragazza del lago* by Andrea Molaioli netted him the Pasinetti Award for Best Actor at the 2007 Venice Film Festival and a David di Donatello for Best Actor.

ORIGINAL MUSIC

The original score of the film is by Teho Teardo, working with Paolo Sorrentino for the second time. For *Il Divo* he composed:

FISSA LO SGUARDO
MA SONO ANCORA QUI
I MIEI VECCHI ELETTORI
CHE COSA RICORDARE DI LEI?
IL CAPPOTTO CHE MI HA REGALATO SADDAM
NON HO VIZI MINORI
HO FATTO UN FIORETTO
PRONTUARIO DEI FARMACI
POSSIEDO UN GRANDE ARCHIVIO
UN'ALTRA BATTUTA
LA CORRENTE

Performers

Teho Teardo - guitar, piano, Rhodes, bass, electronics

Martina Bertoni - cello

Luca Bolognesi - cello

Anthony Fieder - cello

Christophe Hazan - cello

Remy Dault - viola

C J McCloud - viola

Susan Rosenthal - viola

Bruna Fantini - violin

Gregorio Ioli - violin

Diego Nardini - violin

Giacomo Orsi - violin

Alexis Fletcher - violin

Lee Leibowitz - double bass

Doug Pearce - double bass

LIBRARY MUSIC

Toop Toop - (P.O. Cerboneschi, H. Blanc-Francard, M. A. Chedid) Performed by Cassius

Pavane Op. 50 for Orchestra and Chorus - (G. Fauré) Performed by Choeur de l'Orchestre Symphonique de Montréal conducted by Charles Dutoit

"Allegro" from Concerto for Flute and Strings Op. 10 No. 3 "Il gardellino"
(A. Vivaldi) Patrick Gallois, Orpheus Chamber Orchestra

Pohjola's Daughter Op. 49 - (J. Sibelius) Performed by Iceland Symphony Orchestra conducted by Petri Sakari

Pohjola's Daughter - (J. Sibelius) Performed by CRS Symphony Orchestra conducted by Kenneth Schermerhorn

Symphony No. 3 in D Minor Op. 78 - (C. Saint-Saens) Performed by Munchner Symphonie Orchestre conducted by Alberto Lizzio

Nux Vomica - (F. Andrews) Performed by The Veils

E la chiamano estate - (B. Martino, L. Zanin, F. Califano) Performed by Bruno Martino

La prima cosa bella - (Mogol, Reverberi, Scommegna) Performed by Ricchi e Poveri

Violin Concerto in D Minor Op. 47 - (J. Sibelius) Performed by CSR Symphony Orchestra conducted by Adrian Leaper, soloist Dong-Suk Kang

Gammelpop - (B. Morgenstern, R. Lippock) Performed by Barbara Morgenstern and Robert Lippock

Danse Macabre Op. 40 - (C. Saint-Saens) Performed by CSR Symphony Orchestra conducted by Keith Clark

Conceived - (B. Orton) Performed by Beth Orton

I migliori anni della nostra vita - (Morra, M. Fabrizio) Performed by Renato Zero

Opéra - (A. Vivaldi, arrangement by E. Santarromana and S. Fauvel) Performed by Emmanuel Santarromana

Rise - (D. Gonzalez, G. Russom) Performed by Gavin Russom and Delia Gonzalez

Symphony No. 2 in D Major Op. 43 - (J. Sibelius) Performed by Iceland Symphony Orchestra conducted by Petri Sakari

Relevee - (D. Gonzalez, G. Russom) Performed by Gavin Russom and Delia Gonzalez

Da Da Da. Ich lieb dich nicht du liebst mich nicht Aha Aha Aha - (S. Remmler, G. Kralle) -
Performed by Trio

***IT'S NOT ALWAYS EASY TO EXPLAIN
OUR COUNTRY TO FOREIGNERS.
IN ITALY THE SLOWEST TRAINS ARE CALLED "FAST" AND
THE "CORRIERE DELLA SERA" (EVENING NEWS) COMES
OUT IN THE MORNING.***

Giulio Andreotti
1989

GLOSSARY

RED BRIGADES:

Marxist-Leninist terrorist organization founded in 1970. In 1978 the Red Brigades kidnapped Christian Democrat Chairman Aldo Moro. He was executed after being held prisoner for 55 days and subjected to lengthy interrogations. The terrorists have always maintained that they acted completely independently, but the attempts to locate Moro's prison may have been thwarted by the P2 Masonic Lodge that controlled all the secret services by placing its men in the top positions.

CHRISTIAN DEMOCRAT PARTY:

A party based on Christian principles, founded by Alcide De Gasperi in 1942. Composed of various "currents," the Christian Democrat Party governed Italy uninterruptedly from the beginning of the post-war period to the early Nineties when, ruined by charges of corruption and the Tangentopoli (Bribesville) investigations, it was disbanded. Its most important party and current leaders were Aldo Moro, Amintore Fanfani and Giulio Andreotti.

P2 LODGE:

The "Propaganda Due" Masonic Lodge was a clandestine anti-communist association formed during the Cold War. Organized and run by Licio Gelli, it had 972 known members although the actual total was over 2000. The Lodge was an influential and powerful network composed of politicians, financiers, bankers, publishers, journalists and the upper echelons of the Armed Forces and secret services. Its aim was to implement the "Plan of Democratic Rebirth" and to enact an authoritarian transformation of the State. The present Italian Prime Minister Silvio Berlusconi was a member of the P2 Lodge.

ALDO MORO:

Statesman and Chairman of the Christian Democrat Party, he was prime minister five times.

On March 16, 1978, the day he was kidnapped, Parliament was due to vote on an Executive that Moro was very much in favor of, which would have included the Italian Communist Party in the governing majority for the first time. During his 55 days in captivity, Moro wrote hundreds of letters urging the government to negotiate with the Red Brigades and to obtain his freedom. His pleas were met with a "hard line" according to which it was not opportune for the State to bargain with the terrorists. The "hard liners" were Giulio Andreotti, then Prime Minister, Francesco Cossiga, Minister for the Interior, and Communist leader Enrico Berlinguer. While he was being held captive, Moro also wrote a memoir in which he revealed information about the country's military secrets and harshly criticized many of his fellow party members, especially Andreotti. The memoir was found after it had passed through too many hands, and in very questionable circumstances.

STRATEGY OF TENSION:

A theory upholding that all the massacres that took place in Italy between 1969 and 1984 were carried out with a single aim: to create social unrest, instability and terror, in order to prevent the Italian Communist Party from legitimately acceding to government. This strategy was said to have been implemented by politicians, extra-parliamentary fringe groups, organized crime, the secret services and exponents of the P2 Lodge, all in league with each other. Moro makes explicit reference to the "strategy of tension" in his memoir.

TANGENTOPOLI (BRIBESVILLE):

The name given by the press in the early Nineties to the investigations into corruption, bribery and illegal financing that fuelled Italian politics. This deep-rooted, permanent network of corruption was exposed by the "Mani Pulite" (Clean Hands) investigation and led to the breakup of the historical political parties that had established the Italian Constitution and imposed the transition from the "First Republic" to the so-called "Second Republic."