

BETA CINEMA presents

DIABOLIK

WHO ARE YOU?

Directed by
MANETTI bros.



FESTA
DEL CINEMA
DI ROMA 2023
GRAND PUBLIC

Starring

GIACOMO GIANNIOTTI - MIRIAM LEONE - VALERIO MASTANDREA - MONICA BELLUCCI

Produced by

Mompracem and RAI Cinema in collaboration with Astornia

Supported by

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SHORT SYNOPSIS

Captured by a ruthless gang of criminals, the legendary master thief Diabolik and Inspector Ginko find themselves face to face, both locked in a cell with no way out. Certain of facing an inevitable death, Diabolik decides to talk. Without hesitation, he reveals to his archenemy that he grew up on a mysterious island, inhabited by the most brilliant criminals of every metier. Meanwhile, Eva Kant and Altea are desperately looking for their men. Will the paths of the two rivals cross again?

DIRECTORS' STATEMENT

Who really is Diabolik? The Giussani sisters in March 1968, five years after the publication of the first issue of the legendary comic book, tried to answer this question, writing and then publishing what is probably the most famous King of Terror comic ever: "Diabolik Who Are You?". After two movies, and a few years of complete dedication to our favorite antihero, we thought it was time to take the bull by the horns and turn the legendary '68 comic into a movie. The Giussanis, with a suggestive capacity that has ranked them among the most important comic book authors in Italy and probably in the world, have managed, once again, to find the magic square, to explain the character and his origins without really explaining him or, at least, without revealing him completely, leaving him mysterious and fascinating.

We tried, once again, to be faithful to the work of the Milanese sisters, simply trying to transfer the suggestion from the drawn page to the cinema. "Simple" does not mean "easy," but that is the goal we set for ourselves. In the first film we portrayed Diabolik from the point of view of Eva Kant, the woman who falls in love with him and who by flanking him will complete him; in the second installment through the POV of Inspector Ginko, the man who hunts him down and constantly raises the level of the challenge. In the third film we decided to portray Diabolik from his own point of view. Who is Diabolik? And most importantly: is the King of Terror fully aware of his origins and mysterious identity?

As readers, we have seen Diabolik cross the years with that magical ability - which comic books always have - to remain identical, and at seemingly the same age, as the decades pass. We wanted to put that characteristic into the film as well, jumping forward a decade. After the 1960s in the first and second chapters, we suddenly find ourselves in the 1970s. This represented a challenge for us and our artistic collaborators. Set designs, costumes, and photography changed quite radically: from the cold rationality and elegance that characterized the 1960s, we moved to the eccentric and revolutionary madness of the next decade. This gave a completely different slant to the film, also in terms of cinematography and pace of storytelling.

If that were not enough, in the second half of the film, when we recount Diabolik's astonishing childhood, we took a plunge into the undefined 1940s, again changing the style, even more abruptly, to strictly black-and-white expressionist imagery. Another characteristic

of comics is that each new story takes you into a world of its own, with new characters living complex, "three-dimensional" lives that begin and end within the story itself.

So in this film, in addition to the fixed cast already present in the others, Giacomo Gianniotti, Miriam Leone, Valerio Mastandrea, Monica Bellucci and Pier Giorgio Bellocchio (whose Sergeant Palmer takes on a new and dramatic depth in this film), many new actors have been added to draw a kaleidoscope of characters, both in the main story and in the tale of the legendary criminal's past. Diabolik himself is interpreted by three different actors.

Last but not least, the third film is filled with songs and extraordinary performances by great singers from Italy and elsewhere. For the opening credits song, after the darkness of Manuel Agnelli and the elegance of Antonio Diodato, we have passed to the crisp and stylish funk of Calibro 35 paired with Alan Sorrenti. This song represents the profound difference of this film from its predecessors.

Antonio and Marco Manetti

THE DIRECTORS

MANETTI Bros.

Both directors and screenwriters, Antonio and Marco Manetti made their directorial debut in 1995 with the short film “Consegna a domicilio”, an episode of the film “DeGenerazione”. The film “Torino Boys”, their first feature film, produced by Marco and Pier Giorgio Bellocchio, was made in 1997. It was presented at the Locarno Film Festival and later at the Turin Film Festival, where it received a Special Jury Mention. In 2000, “Zora the Vampire” (with Carlo Verdone and Micaela Ramazzotti) was released in cinemas, which was followed by, among others, “Piano 17” (with Giampaolo Morelli), “Paura 3D” (with Francesca Cuttica and Peppe Servillo) and “L'arrivo di Wang” (with Francesca Cuttica and Ennio Fantastichini), which was selected to the competitive Controcampo Italiano section at the Venice Film Festival.

In 2013, “Song 'e Napule” (with Alessandro Roia, Giampaolo Morelli and Serena Rossi) premiered at the Rome International Film Festival, critically acclaimed and successfully received by the audiences. In 2017, the film “Ammore e Malavita” (with Giampaolo Morelli, Serena Rossi, Claudia Gerini, Carlo Buccirosso and Raiz) premiered in competition at the Venice Film Festival and received many awards, including the *David di Donatello* award for Best Film.

Their highly anticipated first “Diabolik” film was theatrically released in December 2021, starring Luca Marinelli, Miriam Leone and Valerio Mastandrea. “Diabolik - Ginko Attacks!”, starring Giacomo Gianniotti as Diabolik and introducing Monica Bellucci as Altea, was released in November 2022. Their next film, “U.S. Palmese” is currently in the works.

For TV, the two brothers directed, among others, the cult series “L'ispettore Coliandro”. They also have directed more than a hundred video clips for some of the best-known faces in Italian music.

With Carlo Macchitella and Beta Film they set up Mompracem, which was joined by Pier Giorgio Bellocchio later on, a production company whose goals include to put emerging directors in the spotlight and to give them the opportunity to create projects which combine entertainment and quality.

STATEMENT di Mompracem

The “Diabolik” trilogy was a major production challenge for a company as new as Mompracem. We faced at least three major challenges: The editorial one of making a comic book become cinematic, the commercial one, in trying to revive the public's interest in fantasy and adventure cinema, that is, the quality entertainment that was so usual within the Italian industry and that in recent years no longer manages to communicate with the public, and lastly the great executive challenge in making three such complicated films, in costume and in the imaginative world of Clerville, adapting ourselves to Italian modes and budgets, in an international competition that sees us mistakenly placed alongside the big American productions and the cine-comics. Instead, our goal was to look for another way, a European, Italian key, and not ape the American cinema of superheroes (by the way, Diabolik is none) with for us unthinkable budgets. “Diabolik - Who Are You?” is the last mile of this long challenge that began in 2018: Initially, with the first film where we established the atmosphere and characters, and at a later stage with the other two films, where we also faced the production challenge of filming them at the same time. With the participation in the Rome Film Festival, we close the cycle that will allow us to draw conclusions and understand where and if we have overcome these challenges, and where we still need to work to increase the beauty and distinctiveness of our films.

STATEMENT di Astorina

Already during the first meeting with the Manetti bros., we had decided from which comic book the third film of the saga would be inspired. Not only because it was the readers’ most beloved book, not only because it was the most reprinted one (by popular demand), not only because the idea of transferring it from paper to film fascinated all three of us... but above all because we were certain that the audience in the theaters, after seeing the King of Terror a couple of times in action, would ask: *Diabolik, who are you?* The same had happened so many years ago to readers of the comic book, and at the time the Giussani sisters had responded with little information and many mysteries about their character's past. The same is true for the third film, like its predecessors respectful of the story on which it is based, which has chosen the eerie gaze of the black panther as its symbol. As did the comic book.

STATEMENT di Pivio and Aldo de Scalzi

The third chapter of Diabolik directed by Manetti bros. corresponds to a third sound revolution, reiterating the desire to always deal in a different way with the character born from the pen of the Giussani sisters. For the first installment, the stylistic choice was based on writing for a large orchestra, with references to the experiences of Bernard Herrmann and Lalo Schifrin. In the second film, the sound territories shifted towards the typical sounds of '70s programs, think of Osanna, New Trolls, and Goblin. For this third film, on the suggestion of the Manetti brothers, we told the story of Diabolik in music returning to old loves: funky, rhythm & blues, and African-American music—elements that were already sources of inspiration for the TV series “L'ispettore Coliandro,” another project. And in fact, the team with which we made the soundtrack of "Diabolik – Who Are You?" is basically the same. This stylistic choice is contrasted, to better tell the genesis of Diabolik, with an additional orchestral writing close to the musical solutions adopted in the films at the turn of the 50s and 60s by the Hammer production company, famous for its horror titles.

In reality, however, the films of the trilogy have retained one common thread over time, the iconic main theme, written on January 14, 2020, which is present in various forms in almost all of the tracks of the respective soundtracks. Another new element introduced in this third chapter is the presence of many songs written and created by us, and interpreted by Mario Biondi, Raiz, Franco Ricciardi and Aldo De Scalzi himself, who sings "Sullo stesso piano," dedicated to brother Vittorio, the recently deceased founder of the New Trolls.

ABOUT THE ORIGINAL SONGS of Calibro 35

There are two original tracks, in the opening and closing credits, curated by CALIBRO 35, a music band that within fifteen years has brought back to life the soundtracks of the Golden Age of Italian cinema: “Ti chiami Diabolik” featuring Alan Sorrenti and “L'odio e l'amore” sung by Mike Patton with lyrics by Francesco Bianconi (Baustelle). The band, in its years of activity, has explored far and wide the world of film music: the project stems precisely from the desire to bring together in the studio some of the best musicians in Italy, creating music inspired precisely by the sound of genre films. CALIBRO 35's path has explored multiple sound universes over time, constantly drawing on and intersecting with the world of cinema. The collaboration with Manetti bros. fits right into this framework and represents an important piece of it. "Since immemorial time, we have been great admirers of the Manetti brothers," CALIBRO 35 tell us, "it is not by chance that two great connoisseurs of genre cinema team up with two connoisseurs of the music that both in Italy and elsewhere has characterized many genre films." "Talking with Marco and Antonio," the band continues, "we understood that this was not just a third chapter in the saga but precisely the point of arrival of a narrative developed over three films to tell a fascinating character like Diabolik, his origins, his symbiosis with Eva and his constant challenge with Ginko.

All in a language that evolves from the 1960s and triumphantly enters the 1970s, set in a fantasy world like the one built by the Giussani sisters: that Clerville which assimilates ingredients from all over the world and all languages to be international while remaining 100 percent Italian".

For the opening credits CALIBRO 35 decided to collaborate with an artist like Alan Sorrenti, one of the most international voices Italy has ever had thanks to his hits straddling soul disco and funk such as "Figli delle Stelle" and "Tu sei l'unica donna per me", and create a song inspired by the work of the great masters of crime funk like Isaac Hayes, Curtis Mayfield and Quincy Jones for such films as "Shaft", "SuperFly" and "They Call Me Mister Tibbs", but lowering it into a pastel-colored Clerville with cartoonish features consistent with the Manetti films.

"Alan is really one of the few who has a voice to play something like this in Italian" they said. And Alan Sorrenti himself echoes them, "I have never been a comic book reader but Diabolik was an exception. His ingenious, mysterious and unpredictable character instantly appealed to my adolescent imagination. Therefore, it was not difficult for me to step into that world to write "Your Name is Diabolik" and interpret it to the enthralling and compelling music of Calibro. It was a new experience that I basically had missed before." In the credits, however, it was necessary to emphasize the grandeur of the couple Eva Kant and Diabolik, a couple living in luxury and mystery. That is why CALIBRO 35 chose to make a song steeped in the Dolce Vita atmosphere of the Italian 1960s with a nightclub arrangement, luxurious strings and classic instruments of that era: fuzz guitar and transistor organ at the forefront. "L'odio e l'amore" features the extraordinary participation of American singer MIKE PATTON (Faith no More, Mr. Bungle) who interprets the song with a strong overseas accent, an additional retro touch reminiscent of so many record productions of that period from the Rocky Roberts of "Stasera Mi Butto" to Wilson Pickett in Sanremo. The writing of the lyrics was entrusted to FRANCESCO BIANCONI (Baustelle), who has created a fantastic, strong-toned painting of a mysterious relationship of theft, champagne, jewelry and nocturnal escapes.

Main CAST List

Diabolik	Giacomo Gianniotti
Eva Kant	Miriam Leone
Ginko	Valerio Mastandrea
Altea	Monica Bellucci
Sergeant Palmer	Pier Giorgio Bellocchio
Elisa Coen	Chiara Martegiani
Manden	Massimiliano Rossi
Emilio	Mario Sgueglia
Loris	Francesco Turbanti
Martin	Emanuele Linfatti
Vladimiro	Michele Ragno
Young Make-Up Artist	Amanda Campana
12-year-old Diabolik	Andrea Arru
Giulio Mondan	Max Gazze
Gabriella Bauer	Carolina Crescentini
King	Paolo Calabresi
20-year-old Diabolik	Lorenzo Zurzolo
Contessa Wiendemar	Barbara Bouchet

Artistic CREW List

Directed by	Manetti bros.
Story	Manetti bros., Mario Gomboli
Screenplay	Manetti bros., Michelangelo La Neve
Director of Photography	Angelo Sorrentino
Editor	Federico Maria Maneschi
Music	Pivio and Aldo de Scalzi (ACMF)
Original Song	"Ti Chiami Diabolik" by Calibro 35, performed by Alan Sorrenti
2nd Director	Sanaà Selfaoui
Costume Design	Ginevra De Carolis
Production Design	Noemi Marchica
Make-Up	Francesca Lodoli
Hair Styling	Luca Pompozzi
Special Effects Supervisor	Simone Silvestri
Stunt Coordinator	Alessandro Borgese
Direct Sound	Iacopo Pineschi
Sound Editing	Lilio Rosato
Sound Effects	Gianluca Basili, Sergio Basili
Sound Mix	Giuseppe Saponari
Managing Director	Luigi Napoleone
Edition Secretary	Marta Florian
Production Manager	Daniele Spinozzi
Executive Producer	Laura Contarino
Produced By	Carlo Macchitella, Manetti bros., Pier Giorgio Bellocchio
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In Association with	Astorina
And with	Bleidwin

Technical Details

Crime / Italian / 2023 / Running Time 124 min / DCI Scope (2048x858) / Image Ratio 1:2.39



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