



LUISA
RANIERI
JASMINE
TRINCA
STEFANO
ACCORSI
LUCA
BARBAROSSA
SARA
BOSI
LOREDANA
CANNATA
GEPPI
CUCCIARI
ANNA
FERZETTI
AURORA
GIOVINAZZO
NICOLE
GRIMALDO
MILENA
MANCINI
VINICIO
MARCHIONI
PAOLA
MINACCIONI
EDOARDO
PURGATORI
CARMINE
RECANO
ELENA SOFIA
RICCI
LUNETTA
SAVINO
VANESSA
SCALERA
CARLA
SIGNORIS
KASIA
SMUTNIAK
MARA
VENIER
GISELDA
VOLODI
MILENA
VUKOTIC

VISION DISTRIBUTION AND GREENBOO PRODUCTION
PRESENT

OZPETEK DIAMONDS (DIAMANTI)

LUISA RANIERI JASMINE TRINCA AND IN ALPHABETICAL ORDER STEFANO ACCORSI LUCA BARBAROSSA SARA BOSI LOREDANA CANNATA GEPPI CUCCIARI ANNA FERZETTI
AURORA GIOVINAZZO NICOLE GRIMALDO MILENA MANCINI VINICIO MARCHIONI PAOLA MINACCIONI EDOARDO PURGATORI CARMINE RECANO ELENA SOFIA RICCI LUNETTA SAVINO VANESSA SCALERA
CARLA SIGNORIS KASIA SMUTNIAK MARA VENIER GISELDA VOLODI MILENA VUKOTIC
AND WITH LORENZO FRANZIN ANTONIO IORIO ANTONIO ADIL MORELLI VALERIO MORIGI DARIO SAMAC EDOARDO STEFANELLI FRIK TONELLI
A GREENBOO PRODUCTION PAROS FILM AND VISION DISTRIBUTION IN COLLABORATION WITH SKY CASTING DAVIDE ZURZOLO ASSISTANT DIRECTOR GASTONE SALENNO COSTUME DESIGNER STEFANO CIAMMITTI SET DESIGNER DENIZ KÖRANIRAY
ORIGINAL STORY BY FERZAN ÖZPETEK CARLOTTA CORBADI SCREENPLAY BY FERZAN ÖZPETEK CARLOTTA CORBADI ELISA CASSERI DIRECTOR OF PHOTOGRAPHY GIANNI FILIPPO CORTICELLI PRODUCTION DESIGNER FABIO CONCA FILM EDITING FETIHO MORANA
MUSIC BY GIULIANO TAVIANI AND CARMELO TRAVIA PRODUCTION MANAGER SARA PAOLINI DELEGATED PRODUCER VAUGHETTA CURTO EXECUTIVE PRODUCER ENRICO VENTÌ PRODUCED BY MARCO BELARDI DIRECTED BY FERZAN ÖZPETEK

GREENBOO PRODUCTION
PAROS FILM
VISION DISTRIBUTION
sky

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GREENBOO PRODUCTION and VISION DISTRIBUTION

present

OZPETEK DIAMANTI

With **Luisa Ranieri, Jasmine Trinca,**

and in alphabetical order **Stefano Accorsi, Luca Barbarossa, Sara Bosi,
Loredana Cannata, Geppi Cucciari, Anna Ferzetti, Aurora Giovino, Nicole Grimaudo, Milena Mancini, Vinicio Marchioni, Paola Minaccioni, Edoardo Purgatori, Carmine Recano, Elena Sofia Ricci, Lunetta Savino, Vanessa Scalera, Carla Signoris, Kasia Smutniak, Mara Venier, Giselda Volodi, Milena Vukotic.**

And with Lorenzo Franzin, Antonio Iorio, Antonio Adil Morelli, Valerio Morigi, Dario Samac, Edoardo Stefanelli, Erik Tonelli.

A production by **Greenboo Production, Faros Film and Vision Distribution**

In collaboration with **Sky**

Credits not contractual

TECHNICAL CAST

Director	FERZAN OZPETEK
Original story	FERZAN OZPETEK, CARLOTTA CORRADI
Screenplay	FERZAN OZPETEK, CARLOTTA CORRADI, ELISA CASSERI
Photography	GIAN FILIPPO CORTICELLI
Editing	PIETRO MORANA
Set Designer	DENIZ KOBANBAY
Production Sound	FABIO CONCA
Casting	DAVIDE ZUROLO
Assistant Director	GASTONE SALERNO
Costumes	STEFANO CIAMMITTI
Head of Makeup	DELIA COLLI
Head of Hairstyle	GIULIO FRANZÒ
Post Production Coordinator	MONICA VERZOLINI
Music by	GIULIANO TAVIANI and CARMELO TRAVIA
Delegated Producer	UGHETTA CURTO
Executive Producer	ENRICO VENTI
Produced By	MARCO BELARDI

Length: 135 minutes

CAST

Alberta	LUISA RANIERI
Gabriella	JASMINE TRINCA

And in alphabetical order:

Oscar winning director	STEFANO ACCORSI
Lucio, Gabriella's husband	LUCA BARBAROSSA
Giuseppina	SARA BOSI
Rita, investor's wife	LOREDANA CANNATA
Fausta	GEPPI CUCCIARI
Paolina	ANNA FERZETTI
Beatrice	AURORA GIOVINAZZO
Carlotta, dyer	NICOLE GRIMAUDO
Nicoletta	MILENA MANCINI
Bruno, Nicoletta's husband	VINICIO MARCHIONI
Nina	PAOLA MINACCIONI
Ennio, secretary	EDOARDO PURGATORI
Leonardo Cavani, investor	CARMINE RECANO
Elena	ELENA SOFIA RICCI
Eleonora	LUNETTA SAVINO
Bianca Vega	VANESSA SCALERA
Alida Borghese	CARLA SIGNORIS
Sofia Volpi	KASIA SMUTNIAK
Silvana	MARA VENIER
Franca Zinzi, theater costume designer	GISELDA VOLODI
Aunt Olga	MILENA VUKOTIC

And with:

Delivery man	LORENZO FRANZIN
Porter 1	ANTONIO IORIO
Porter 2	ANTONIO ADIL MORELLI
Marco, Nina's husband	VALERIO MORIGI
Vittorio, Nina's son	DARIO SAMAC
Simone, Paolina's son	EDOARDO STEFANELLI
Marcello, waiter	ERIK TONELLI

SYNOPSIS

A film director gathers his favorite actresses, those he worked with and those he loved. He wants to make a film about women but he doesn't reveal much: he observes them, takes cue, until his imaginary throw them into another era, in a past where the noise of the sewing machines fills a workplace handled and populated by women, where men have minor and marginal roles and cinema can be told from another point of view: the one of costume. Between loneliness, passions, anxieties, heartbreaking absence and unbreakable bonds, reality and fiction permeate, as well as the lives of the actresses and those of the characters, the competition and the sisterhood, the visible and the invisible.

FABRICS, BUTTONS AND DIAMONDS

As it is almost always the case with my works, whether they are Films, Novels or Plays, I start from personal experience, life memories, sometimes strong influences and even transfigured visions as my Fairies and Magnificent Presences could be. An autobiographical hint always dominates. And this film delves into the memory of when in the 1980s, as assistant director, I frequented film and theater tailor shops - **Tirelli** among the most renowned - where I met the great costume designers and, of course, important directors, actresses, actors. These places fascinated me, I felt the enchantment of those secular sanctuaries of beauty where creativity flourished with ingenuity, strong diligence, and dedication.

Those rooms animated mainly by women inspired me to develop the idea of **Diamonds**, a cinema narrated and “dressed” through the stories of those who invent those costumes, design them, test the fabrics, feel the cloths, stubbornly search for the perfect color matches, the decorations, the mania for details that contribute to the harmony of the final pieces, sometimes true masterpieces. It is also a tribute to the rich tradition of style, of refined and simultaneously comfortable elegance, of great craftsmanship, and, in evoking all this, I wanted to show, among others, the original costumes worn by **Claudia Cardinale** in *The Leopard* and by **Romy Schneider** in *Ludwig*, both being **Visconti**’s films. This project was the ideal opportunity to narrate a world in which women became the absolute protagonists, and I did so by calling many of those with whom I had worked in my career and with whom I, where possible, have a real fondness for as well as professional esteem.

In my work I have always had a very nice understanding with actresses, and I am interested in women's stories, of those that have a relationship of kinship, mother and daughter, or sisters as in this case. Here I wanted to convey the relationship I felt between those wonderful seamstresses of yesteryear: I saw that when women work together, they can show great fondness and solidarity with each other. And the same complicity arose on the set among the actresses, who during the lunch break, for example, would all go off to eat together in one room.

I liked the idea of placing the same actresses in two different eras, to show how they can transform both their physical appearance and behavior. **Diamonds** is also a work that goes back to a period of my youth, there is nostalgia for that world that has now disappeared, clothes like that are no longer made, today they just readjust existing ones. The film is dedicated to Mariangela Melato, Virna Lisi and Monica Vitti, three extraordinary women and actresses with whom I would have loved to work with but, for one reason or another, things did not turn out as I would have liked.

Ferzan Ozpetek

THE COSTUMES

Diamanti was a very special project because it was my first time working with Ferzan: he trusted me, spread great enthusiasm and creative freedom. Perhaps, for the first time, it is also a film about the craft of costume design. That is why Ferzan wanted me to be involved from the writing process, and I was able to tell anecdotes, tics, and superstitions to the screenwriters Carlotta Corradi and Elisa Casseri. Above all, I was able to imagine what the dress that the protagonists tried to craft laboriously throughout the film would look like, with all its phases and variations, like a great collective architectural work that will finally unite them in perfect harmony.

Tailor Boutique Tirelli Trappetti welcomed us to its archives, the photographic one, the textile and the endless one entirely dedicated to dresses, but, most importantly, it welcomed the actresses who wanted to know and learn directly from the hand gestures and words of the seamstresses who work tirelessly and with infinite passion every day. Thus, we were able to document before the actual shooting, the making of the red dress that required more than 160 meters of fabric, all doubled with black crinoline. In addition to the dresses worn by the “Diamond” sisters, the Theatre Diva's dress for Samuel Beckett's Happy Days was also a challenge, with its eight-meter crinoline and immense skirt of rags.

What an honor and what a thrill to be able to pay homage to some of the most important Italian costume designers in history by showing them in the film, among others; Piero Gherardi's sculpture dresses for Mina, costumes by my Maestro Piero Tosi for Luchino Visconti (up to 1975), and Danilo Donati's dresses, from the archives of Sartoria Farani, for Federico Fellini's Casanova!

Stefano Ciammitti – Costume Designer

SOUNDTRACKS

Original scores are by **Giuliano Taviani** and **Carmelo Travia**.

Orchestrations: Giuliano Taviani, Carmelo Travia, Francesco Marchetti

Orchestra conducted by: Alessandro Molinari

Orchestra: Roma Film Orchestra

Musical Editions FM Records Srl

Musical Supervision: Valerio Mirabella

The song "**Diamanti**" is written by Giuliano Taviani, Carmelo Travia and Giorgia Todrani, arranged and conducted by Francesco Marchetti and performed by Giorgia

Below the songs featured in the film:

"VALZER BRILLANTE"

(G. Verdi - N. Rota)

from the original score of "The Leopard"

performed by NINO ROTA

© & © 1963 Creazioni Artistiche Musicali C.A.M.

"MI SEI SCOPPIATO DENTRO IL CUORE"

(B. Canfora - A. Wertmuller)

performed by MINA

© 1966 Edizioni Curci

© Peer-Southern Productions

"LE MATTCHICHE"

(C. Borel-Clerc - L. Lelievre - P. Briollet)

from the TV programme "Milleluci"

performed by MINA

© Dotesio Louis Ernest / Desclosieres Ed./ Universal Music Publishing Ricordi

"GLI OCCHI DELL'AMORE"

(R. Cini - M. Marrocchi - F. Migliacci)

performed by PATTY PRAVO

© Universal Music Publishing Ricordi

© 1968 Sony Music Entertainment Italy

"L'AMORE VERO"(M. Mancini - G. Bindi)

performed by MINA

© & © PDU Music&Production

"DIAMANTI"

(G. Taviani - C. Travia - G. Todrani)

performed by GIORGIA

© Fm Records / Girasole Edizioni Musicali / Didyme Records

FERZAN ÖZPETEK (Director and Screenwriter)

Ferzan Özpetek (Istanbul, 1959) moved to Rome in 1976 where he studied film history at *La Sapienza University*. Özpetek made his movie debut with *Hamam - The Turkish Bath* (1997), selected for the Quinzaine des Réalisateurs at the Cannes Film Festival. His subsequent films such as *The Ignorant Fairies* (2001), *Facing Windows* (2003), *Loose Cannons* (2010), *Saturn in Opposition* (2006), *Magnificent Presence* (2012), and *The Goddess of Fortune* (2019)—achieved remarkable success at the box office thus receiving prestigious awards such as the **David di Donatello, Nastro d'Argento, Ciak d'oro, and the Golden Globes**.

In 2008, New York's MoMA dedicated a prestigious solo exhibition to his works.

In 2011, he directed his first opera, *Aida* by Giuseppe Verdi, which was an extraordinary success. The following year, he repeated this achievement at the Teatro San Carlo in Naples with *La Traviata*, and again in 2019 with *Madama Butterfly*. In 2017, his film *Naples in Veils* was released in theaters, followed two years later by *The Goddess of Fortune*, (which earned Jasmine Trinca both the **David di Donatello and Nastro d'Argento Awards** for Best Actress). In May 2019, he participated in the Venice Biennale with the video installation **Venetika**, and in January 2020, he directed the stage adaptation of his own movie *Loose Cannons*, which recently returned for a national tour. The 2024 theater season saw the stage adaptation and direction of another of his successful films, *Magnificent Presence*.

In 2013, he published with Mondadori his first novel, *Red Istanbul*, which, in 2017, he adapted into a film. His second novel, *You are my life*, was released in 2015, followed in 2020 by *Like a Breath*, reaching the top of the bestseller lists in Italy. His fourth novel, *Hidden Heart*, also published by Mondadori, was released in April 2024.

At the Venice Film Festival, during the *Giornate degli Autori*, he received the 2020 SIAE Award. In October of the same year, he was honored with the FICE Award for *The Goddess Fortune*, and recognized as a filmmaker who “uniquely combines exceptional writing, direction, and actor performances with undeniable public success.” The film also won three Ciak d'oro Awards: Best Film, Best Leading Actors (Stefano Accorsi and Edoardo Leo), and Best Song (Diodato).

Özpetek was the driving force, with the support of SIAE, behind the establishment of the *Giornata dei Camici Bianchi* (White Coats Day), now a national holiday in Italy, celebrated every February 20 to honor healthcare workers' efforts in the fight against COVID-19.

At the end of 2021, he staged *FERZANEIDE*, a monologue he wrote, directed, and performed—“a sentimental journey through memories, inspirations, and the human figures that influenced many of his works.” It was a rather overwhelming and unexpected success, with theaters often sold out all across Italy.

Also in 2021, he was awarded the prestigious *Truffaut Award* at the Giffoni Film Festival, an honor dedicated to renowned Italian and international filmmakers. He also participated in the Taormina and Venice Film Festivals, which saw the 20th anniversary of *The Ignorant Fairies*. The film was adapted into an eight-episode TV series directed by Özpetek and Gianluca Mazzella, released on Disney+ in April 2022. That same month, his video installation *Venetika*, originally created for the 2019 Biennale di Venezia, got showcased again at the MAXXI Museum in Rome. Furthermore, at the 79th Venice Film Festival, the international AIDS foundation, the **amfAR**, honored Özpetek with the **Courage Award**.

In September 2023, he returned to the Teatro San Carlo in Naples with a new vision of the *Madama Butterfly*, conducted by no less than Director Dan Ettinger. Just like in 2019, the production was a resounding success, with all ten performances selling out. That same year, he directed *The Istanbul Trilogy: Meze, Music, Muhabbet*, a collection of three short films set in Istanbul, available on Netflix.

New Olympus, marked Özpetek's first collaboration with Netflix. It premiered at the 2023 Rome Film Festival in the Grand Public section and was later released on the platform on November 1st. The film won two **Ciak d'oro Awards**: Best Director and Best Male Revelation (Damiano Gavino).

In June 2024, for his novel *Hidden Heart*, Özpetek received the prestigious **Premio internazionale Flaiano speciale di Narrativa**.

His most recent and fifteenth film, ***Diamonds***, features an extraordinary ensemble cast, including 18 leading Italian actresses. Set between the present day and the 1970s and filmed entirely in Rome, *Diamonds* is a Greenboo Production in collaboration with Vision Distribution and Faros Film. The film was released in Italian theaters on December 19, 2024.

FILMOGRAPHY

Il bagno turco - Hamam (1997) – *The Turkish Bath - Hamam*
Harem suaré (1999) – *Harem Suaré*
Le fate ignoranti (2001) – *The Ignorant Fairies*
La finestra di fronte (2003) – *Facing Windows*
Cuore sacro (2005) – *Sacred Heart*
Saturno contro (2006) – *Saturn in Opposition*
Un giorno perfetto (2008) – *A Perfect Day*
Mine vaganti (2010) – *Loose Cannons*
Magnifica presenza (2012) – *Magnificent Presence*
Allacciate le cinture (2014) – *Fasten Your Seatbelts*
Rosso Istanbul (2017) – *Red Istanbul*
Napoli Velata (2017) – *Naples in Veils*
La Dea Fortuna (2019) – *The Goddess of Fortune*
Le Fate ignoranti (Serie TV, 2022) – *The Ignorant Angels (TV Series)*
Nuovo Olimpo (2023) – *New Olympus*
Diamanti (2024) – *Diamonds*

SCREENPLAY

Mine Vaganti (2020) – *Loose Cannons (Theater adaptation)*
Ferzaneide (2021) – *Ferzaneide*
Magnifica presenza (2024) – *Magnificent Presence*

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Rosso Istanbul (2013) – *Red Istanbul*
Sei la mia vita (2015) – *You Are My Life*
Come un respiro (2020) – *Like a Breath*
Cuore nascosto (2024) – *Hidden Heart*

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