



i mille occhi - 15th Edition - Teatro Miela Trieste - September 16_22_2016

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Festival internazionale del cinema e delle arti

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I mille occhi / The Thousand Eyes

Festival internazionale del cinema e delle arti / International Arts and Film Festival

XV: Eternal Breasts

Trieste, Teatro Miela, 16→22 September 2016

Preview in Rome, Cinema Trevi - Cineteca Nazionale, 13→14 September 2016

il festival dell'Associazione Anno uno

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Ann Sheridan with James Cagney in a scene photos of William Keighley *Torrid Zone* (Collection Anno uno).

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tutti i partecipanti agli incontri,

gli enti sostenitori

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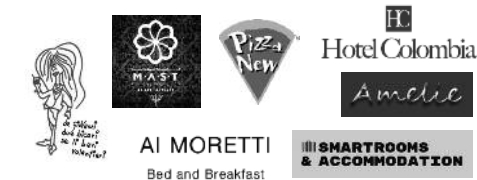
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One or two things in a thousand

Notes on mise-en-scène

by Sergio M. Grmek Germani

*E giunge l'onda,
ma non giunge il mare.*

Clemente Rebora, *Canti anonimi*

Fifteenth edition: Let's celebrate!

The "communication" would like here that would explain the whys and wherefores of our history, one that we hope is rather the discovery of a thousand spectators. Because it attracts us most of the stop Rebora his last lecture, or get lost and lose sheets of Antonin Artaud in his return from the madness conference.

Artaud would write better friend Alessandro Cappabianca, another close friend of Michele Mancini which we devote a tribute.

It would certainly be easier to attract attention if we dedicated a programme in Paolo Sorrentino.

But, in the utopia that there is an audience today that is not limited to heated soups (good only for a ribollita or a jota), we follow undeterred in our passions, and even they encourage others.

Say Artaud suggests immediately (once again) to Dreyer, his accomplice in Falconetti detract from the sacrifice.

Dreyer whose work after *La passion de Jeanne d'Arc* and *Vampyr* was a shelter in the clinic Jeanne d'Arc. And then it is impossible for him to become ever Italian filmmaker because the African *Mudundu* was diverted to even Italian-French colonial routine (but the war is near), and because the last hope of realizing its non-virtual *Jesus* was not collected by the Church after Giovanni XXIII.

There are therefore, in movies and in life, in which suspension is a destiny (Rebora, Artaud) but more often violent arrests due to economic impositions. Believe what he believes *Ordet* would lead the company to economic that only the changing of the living dead in permits. Utopia like that of the Russian cosmists (Fedorov in particular), to reconstruct the bodies of ancestors in other spaces, was made parodic from Stalinist communism and spaceflight destalinized complete with

sacrificed Laikas. It should be honored how Amadeo Bordiga called the Earth's gravity, how it made it to the apocalyptic Rossellini between *L'età del ferro* and the interview with Allende. But even apocalyptic Guareschi in *La rabbia* exceeds Pasolini.

Rossellini in the fragment *Santa Brigida* with Ingrid Bergman realizes the exemplary relationship between what the film refrains home runs and the endless destruction. Even today we see them multiply, sometimes witnessed by images that make us helpless spectators.

Proposing today in the festival some of the most sensitive images (or even the sound of a radio program without images) on the earthquake that struck 40 years ago Friuli, intertwined for us with the movie poster from the pity of the great love Luca Comerio (of which you will see in opening words of the Roman planning a film about the Carnival of Nice, which today can not fail to recall the destruction of self-destruction which has become a criminal abandonment screw further as a reward). Also interwoven with the new burst of shock in the Italian landscape. Interwoven with the passing of a hostile nature made by two great Italian filmmakers (Renato Dall'Ara, Walter Santesso) that Dario Stefanoni rationally picks in the territory to be rediscovered the Veneto filmmakers: surprising how few have realized the subversive Santesso force (most vital of both right and left movement in recent Veneto history), and enchantment at times by Jacques Demy (songs, Castelnuovo in the unscreanable *Mercanti di vergini*) of Dall'Ara.

Italy, like Rossellini most of all he knew, requires endless journeys. They are up to Vittorio Cottafavi (who worked with the great writer from Carnia, Siro Angeli) and Raffaello Matarazzo, of which this year for the anniversary will evoke elsewhere another heated soup (popular cinema ...) that instead we the vision of the intruder orient better. Other dreyerian film, with the baby already too adult (Paola Quattrini) that question how it is possible (by Amadeo Nazzari) love a dead. In a few other films also love violence as a possession of man over woman, braided social roles, is so transparently made and passed. It is also a water film, with a boat that is joining the woman from another world and another life. Film which then is reflected in us already beloved The young master Giorgio Bianchi. Water is also the Wisbar *Nacht fiel über Gotenhafen*, in an epic tale of going from signs of Nazi catastrophe collected in a sinking ship disaster: with so many female figures, to contradict the schematic that after the war he would have forgotten his nobles feminine film of the '30s (which we showed last year). The women's group

in the belly of the ship is between Genina, Matarazzo's *La nave delle donne maledette* and women's groups of *Mädchen in Uniform* which Wysbar produced. But he also remembers the crash told by Pabst in *Der letzte Akt*, not only great film (anything but reconciling with Nazism as tales denied by the exhibition curated by Olaf Möller in Locarno and in progress in various editions of the Thousand Eyes) but also great work of thought, which express the conviction and distance to the destruction of nature as his only possible fate. I hope that we will present it in the future (as I hope to Forough Farrokhzad, and for the film that gives the title to the edition, the great Japanese actress Kinuyo Tanaka who was also the greatest filmmaker in Japan). Meanwhile, we are pleased to continue our discovery of Harald Braun (with two magnificent films including *Herz der Welt*, entitled Griffith, evoking the story of pre-World War Bertha von Suttner, which inspired Dreyer for one of his first screenplays, it comes down from the guns), and Wisbar / Wysbar (with another masterpiece as well as the one mentioned).

In another way the beloved Marina Pierro (which we met few years ago in not spread grasp the imprint dreyeriana in Borowczyk) will present in *Himorogi* the images of her restrained and praised the master. We're really happy with the preview of his (her son Alessio) triptych for the first time together (and re-edited for the first two films). In the aforementioned *Himorogi* images from Borowczyk make, from the retainer to the movement, one of the deep meanings of cinema. As it makes another female perspective that we welcome, to Elvira Giallanella for *Umanità*, the only film among the many notable that between the wars moved by the memory of the premonition.

In the program there are also male filmmakers films traversed by female cocreazioni, Vlado Škafar to include more than yet cinema cinema Siro Angeli, who in the magnificent video interview of Ermes Dorigo evokes the teacher Elisa Davanzo and the two poets wives, Liliana Guidotti and Alida Airaghi; and ends the broadcast with a "I have not had the opportunity to talk about the relationship with my mother." But the same *Maria Zef* rewrites the narrative in splendid Friulian Venetian Paola Drigo, living it then as an actor, a brilliant choice of Cottafavi who entered into the soul of the Angels, to the point that suggest the volume of poems *Barba Zef e jò*.

In short, this stream of program within I mille occhi 2016 (among many sent to pieces) is perhaps indispensable enough to find at least a thousand spectators. Among the sons of no one adopted by Simone Starace we will see among other

things a film corealized by Trieste filmmaker Giacomo Gentilomo (another anniversary) that fits with the story of the attack on Roosevelt, in a counter-history plots ranging from Lang to Frankenheimer; and a film of a cousin of Genina and Camerini going rediscovered, Giulio Morelli (other codirected the film, to make it even more the son of nobody).

Camerini will see a discovery that smacks of the miraculous, for us one of the most popular films of all Italian cinema, *Il documento*. The Buffatti collection donated to the Cineteca del Friuli it contained a complete copy 16mm, and the festival will project the preview. Term more than ever appropriate to fiction in this film that opens with the beginning of the twentieth century, and is made in 1939: as other Camerini noncanonical it distills the sense of time, of the age of the bodies, in no other so central filmmaker although quintessential film. There appears a magnificent Maria Denis, actress among the largest of Italian cinema (we see a beautiful image from one frame of the film, opening in this text), and a sacred monster of acting, Ruggero Ruggeri, perhaps never so great as here, at the level of Mozhukhin in the Kulešov experiment (also an image of Ruggeri twilight illustrates these pages).

That's how you build The thousand eyes: Find out the latest film with Ruggeri was surprisingly the first feature film by Carmelo Bene, beyond the possible randomness, there is quickly appeared a shock. So why not schedule time (even if we could do this several times) this masterpiece of 1968, which is among the most enduring emblematic that year? Especially we are pleased to be able to program in the first and longest version presented at the time at the Venice, and instead shortened, certainly with intelligence copyright, for theatrical release; and to be able to present the printed rushes silent black and white. And therefore, in another encounter between creating high male and female, as invited for the occasion Lydia Mancinelli, madonna of his films?

Italian cinema beyond the wall of time: for this festival is one of the most convinced objectives, and not only for the Italian cinema, to dispel the idea that only cinema just realized is pointing to today. The films can be of all ages, which is now revealed in their true light. That is why we reiterate that it is not the digital restorations to make of contemporary films, but can sometimes help. But a copy period remained for decades not view arrives today with a physical presence perceptible really for the first time.

The program offers the valuable collection of film from L'Officina Filmclub



deposited in the Fundo Giro Giorgini at the Cineteca del Friuli, moves us toward the '70s and beyond with an Italian film by Glauber Rocha who wanders between udigrudi influences, the music of Tony Scott from Maresco (scheduled with his films of Franco Scaldati) and the tender Juliet Berto, dropped in a Rome which is a prelude to that which nicoliniana the workshop is a monument. Then we go to the '77 with the masterpiece of Grifi and Sarchielli (in the personal copy of the latter) *Anna* once again surprise you with its classic take from a world of the most transient. And in addition, a late Luciano Emmer film that, in a double Italian and French version, closes the first and last night of the festival, leaving us to dream of nocturnal wandering female presence (including Paolina Bonaparte and the same Villa Borghese as a female entity).

Returning to Camerini, he will henceforth present in the festival through the daughter Manitta, entered our directors, of which we are proud, and which also welcomes Marie-Françoise Brouillet, Valerio Zurlini companion became friend of the festival on the occasion of staff that we dedicated to one of the chief Italian filmmakers. With the staff we discovered movies and ignored versions, also thanks to the reports of Gianni Da Campo. We believe that the staff (with a few shots in the Titanus programme in Locarno) is the challenge from which to deepen the knowledge of the director, and we hope that all personal future will discover more, and does not just warm the soup.

In our directors they have entered also young researchers and valued members of the city's cultural policy, among the many who have not wanted to really grow the culture. We mention only Michele Zanetti, who with the Basaglia Trieste operation marked in the best way; but for this writer it was among the first speakers in cinema attendance in the Cineforum Triestino. The thousand eyes because, despite being marked rather by French criticism discoveries (and insuperably of "Présence du cinéma") have always wanted to confront the true passions of Italian critics.

The presence of Zanetti in the program will allow us also one of the most appropriate gifts to Guido Botteri, who was among the spectators careful of our festivals (and also, among other things, promoting the production of *Maria Zeff* for the Third Regional network of which he was director of office; student of the Diego de Henriquez Trieste runs downward; curator of a series of monographs of the region characters that included volumes of Boris Pahor, Alojz Rebula, Ermes Dorigo and others).

As well as Guido Botteri this edition aims to be dedicated to some others which

disappeared through cinema we were companions in life: the Roman friend Paolo Zapelloni (preview at the Trevi Paolo Luciani last year made an intervention moved informing us of his severe conditions); Elena Fava who joined us for the tribute to the father; Gianni Rondolino which admired the tenacity in wanting to make Torino place of cinematic research; and Annamaria Percavassi, with whom we shared many experiences, from La Cappella Underground to the television program *Una cineteca per una regione* for the four unforgettable retrospectives that we could curate at Alpe Adria Cinema which she directed; then there were some clouds, but Annamaria was always among the spectators of I mille occhi as I was at her Trieste Film Festival; and the meeting at the Trieste Casa del Cinema, thanks to Maria Teresa Bassa Poropat.

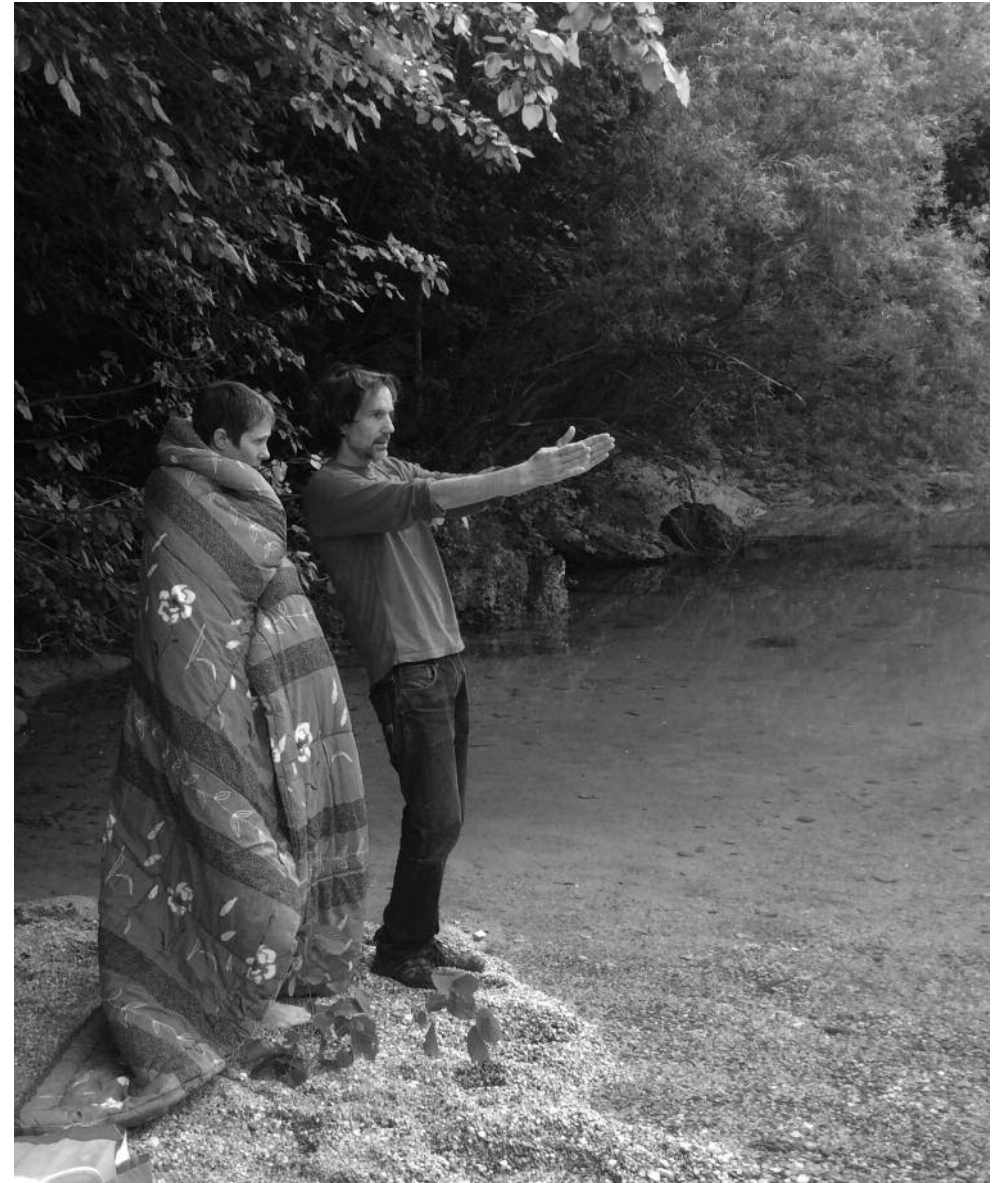
Finally some lost presences we loved: Maureen O'Hara, Nicoletta Machiavelli, Silvana Pampanini, Moira Orfei, Marina Malfatti, Nicole Courcel, Franca Faldini, Patty Duke (but then that we discover also disappeared Mandy Rice-Davies, who upset the our adolescent impulsiveness). Franco Citti and Giorgio Albertazzi for us are plaited to the aforementioned tribute to Zurlini, the first for one of the most underrated films, the second also generously introduced for us at the Trevi cinema both Zurlini and Käutner's *La rossa*. Among the directors we hit the loss of Andrzej Zulawski, whose last masterpiece deserves a symbolic Anno uno award; Michael Cimino, unjustly abandoned by the cinema; Jacques Rivette, Eldar Rjazanov, Jan Nemeč, Abbas Kiarostami, Mihovil Pansini, Gene Wilder, Carlo Di Carlo, and others we are guilty not to name.

Premio Anno uno

To Be: Vlado Škafar

Dragi Vlado, Dear Vlado,
The Film Festival "I mille Occhi" was supposed to meet your cinema and it could have happened earlier. Now the fact that you are willing to conclude with *Mama*, though we hope that a thousand other films follow, underlines its long lasting presence. The *To Be*, the poetic declaration of Leo McCarey, appeared to be its strong sense for us, precisely because your cinema reacts to death. If *Otroci* remembers the Slovenian outstanding poet Prešeren's Memento Mori, moving because of how the scholastic memories of the character become a poetic inspiration, in the subsequent *Deklica in drevo* we hear some of the most impatient moments of the catastrophes which dominate our time, form the sublime Štefka Drolc and Ivanka Mežan: the mental picture of 9/11 jumps into the void, the "missing persons" still called pogrešani instead of acknowledging their death: only then it will be possible to wish for their Dreyerian return to life. I do not think that it is sheer chance if Vlado has elected as well the Larisa Šepit'ko's *Kril'ja* in his best films of cinema history's Top ten. We have screened it twice and we have always loved it: its final flight leads to a real infinity we can see through the female figures who are the basis of his cinema, in echo with the beloved Joni, paradoxically also in the *Oči*'s meeting between the father and the son where the homerun of the mother is a presence. Thereby he is a more universal director than ever, also because he is intimately Slovenian, starting with the looks on Prekmurje, Bela Krajina and Benečija in the last three films, landscape of a soul that wanders from that specific place to the world. In the debut of *Stari most*, long shot on the destroyed bridge of Mostar, Vlado had already carried out a theoretical action of cinema against destruction. The subsequent *Peterka* (as well as the subsequent backstage) could deceive, giving the impression of being directed to a mission that was introverted instead. *Mojca*, thanks to his listening of trembling of the word, even which it appears to be dominant in the main character reminded us that love moves cinema even when there is absence. *Se še spominjaš ljubezni?* [Do you still remember love?]

Associazione Anno uno
September 2016



VLADO ŠKAFAR
(1969, Slovenia)

Slovenian director, screenplayer, editor, film critic, man of letters, engaged in the diffusion of the cinematic culture. He was co-founder of the Slovenian Cinematheque in 1993 and the Isola Cinema Film Festival 1999. His documentary *Letter to a Child* is a first of the trilogy about family, followed by his first feature *Dad* (2010), his second feature *Mama* (2016), which has its world premiere in Rotterdam.

STARI MOST [THE OLD BRIDGE]

Director, screenplay: Vlado Škafar; *cinematography:* Janez Kališnik; *editing:* Igor Šterk; *production:* I. Šterk for A.A.C. Productions; *origin:* Slovenia, 1998; *format:* 35mm, col.; *length:* 12'. 35mm from Slovenska kinoteka.

“The story about the old bridge in Mostar, which was once and would be again, but never the same as before.” (Vlado Škafar, 1998)

PETERKA: LETO ODLOČITVE [PETERKA: YEAR OF DECISION]

Director, screenplay, editing: Vlado Škafar; *cinematography:* Aleš Belak; *cast:* Primož Peterka, Renata Bohinc, Matjaž Zupan, Robert Kranjec, Uroš Peterka; *production:* Dimitrij Gračner for Gustav Film; *origin:* Slovenia, 2003; *format:* 16mm and 35mm; *length:* 120'. 35mm from Slovenski filmski center.



Primož Peterka in the film

This documentary film about Primož Peterka is a living film monument to the young champion and his decision to film his way back to the top; however, it is also a film about a young man and his maturing. The film shows a year in the life of Primož Peterka, one of the greatest Slovenian champions and idols, twice the winner of the Ski Jumping World Championship. In the year that presented the young sportsman with so many decisive moments — the attempt to establish himself again in the sport, the birth of the child, creating a new home... The film follows his activities, his thoughts and emotions about both, his professional and private life, as well as the thoughts and emotions of people closest to him.

POD NJHOVO KOŽO UNDER THEIR S.K.I.N.

Director, screenplay, cinematography, editing: Vlado Škafar; *cast:* Iztok Kovač, Sašo Podgoršek, Karmit Burian, Julyen Hamilton, Gali Kaner, Andrea Rauch, Carme Renalias, Sebastiano Tramontana, Clement Hamilton, Justin

Hamilton, Matej Kovač, Samo Kovač; *production:* Zavod EN-KNAP; *origin:* Slovenia, 2006; *format:* video, col.; *length:* 58'.

DVD from Gustav film.

“In June last year [2005], Iztok Kovač and Sašo Podgoršek invited me to document the shooting of their new film with a video camera. Or shall I say the creative process of making of the film, since for the eight members of the crew this creative process in the veins of the Trbovlje mine was constantly reconceived; the spiritual and body movements recurrently domesticated the foreign land-scapes of the abandoned underground. And this was exactly what became the central question: how to join the opposing concepts of the freedom of dance creation and the shooting of a film? Dance is based on improvisation, coincidence, but above all freely uses space and time. Film inevitably has to follow strict rules and which dictates not only spatial limitations, but particularly time limitations.” (Vlado Škafar)

OTROCI LETTER TO A CHILD

Director, screenplay, editing: Vlado Škafar; *cinematography:* Aleš Belak; *production:* Petra Vidmar and Frenk Celarc for Gustav Film; *origin:* Slovenia, 2008; *format:* video, col.; *length:* 100'.

Blu-ray (from HD) from Slovenski filmski center.

“*Letter to a Child* offers intimate conversations with strangers about their lives and living in this world. It revolves around the child and childhood as the basis for one’s outlook on one’s life. From there, it is only a short step to reflections on essential themes: today’s life and world, our place in the world, the social, political, moral, but also the spiritual and emotional. The film attempts to penetrate the deepest experiences of life. Through conversation, it casually reveals the individual’s sense of this world, one’s life and human faith (faith in this world). It is not a survey, nor an interview; these are encounters, deep conversations, human dialogues, which also slowly reveal one’s own world. The film intertwines the intimate diary with the social chronicle.” (Slovenski filmski center)

“Film can be simple. Just a document. It can just record what you see and what you hear. It can be pure. Why not? At least that seems to be what the maker here is striving for. Letter to a Child looks simple, but it’s about all major issues such as happiness, love and death.

The Slovenian director Vlado Škafar interviewed ordinary people. Or maybe interview is the wrong word; he got them talking. It’s a mistake to think that ordinary people say ordinary things. About happiness, for instance. About love. Or about death. Issues about which few people speak easily, but the people in Škafar’s film do. Occasionally it looks as if he is only focusing on the sunlight falling on their face, and his question seems to be a sideline and

without any importance. His partners in conversation remain amazingly calm and peaceful, even as they are saying the strangest things. As if the director really isn't listening. As if they are standing dreaming in front of the camera.

But the maker is not naive. He's a dedicated cinephile and knows what film can and can't do. He also knows what has been made before and realises that only absolute modesty and simplicity can make people forget all those masters who preceded him." (GjZ)

NOČNI POGOVORI Z MOJCA [THE NIGHT TIME WITH MOJCA]

Director, screenplay, editing: Vlado Škafar; *cast:* Mojca Blažej Cirej; *production:* V. Škafar and Petra Vidmar for Gustav Film/Otok; *origin:* Slovenia, 2008; *format:* Super8 and video, col.; *length:* 36'.

Blu-ray from Gustav film.

"With the advent of television, many people reckoned that the days of radio were numbered. What is a voice without a face, a laugh without perceptible gesticulations, music without visible animation and so, what little magic was left to retain listeners? It is this very space that Vlado Škafar has chosen to portray in his film made with the aid of basic materials. The pictures: shots of landscapes, cities, all very ordinary, of Slovenia. The sound: the kind of night broadcast where listeners are invited to intervene by way of a game: they phone in, ask for advice, complain, chat or try

to flirt with the female presenter who remains invisible to the bitter end.

What is heard and what is seen — and that is the whole point of the film — do not match. Neither is out of frame of the other. Because the views are with wide angle lens and are therefore broadly general. As for the sound, it is in close-up, mouth and ear wide open and so near each other as to emphasize the radiant and serene character of a face and a body fantasized through the tone of a female voice, a young madonna, all-embracing in her benevolence. What about the out of frame then? Well, it is made up precisely of all these anonymous invisible existences vaguely perceived in the frame of the lens and fragments of autobiography in the sound. Monochrome colours verging on grey point to a gloomy despair accentuated by the telephone filter. Could it be that Mojca is the self-portrait in sound of a country?" (Jean-Pierre Rehm)

OČA [DAD]

Director, screenplay: Vlado Škafar; *cinematography:* Marko Brdar; *editing:* V. Škafar, Jurij Moškoni; *cast:* Miki Roš (Miki), Sandi Šalamon (Sandi), the workers of the Mura factory; *narrators:* Hana Šavel, Jože Brunec; *production:* Frenk Celarc for Gustav Film/Propeler Film; *origin:* Slovenia/Croatia, 2010; *format:* 35mm; col.; *length:* 71'.
35mm from Slovenski filmski center.

"Miki, local coproducer, takes us over



From the film *Oča*

the Hungarian border for a meeting. He tells us that Slovenian people there don't have a word for love. I watch his eyes in the rearview mirror. When he gets out, I tell Frenk, ok, he can be Dad. Miki brings Sandi. He's too old. But he has face and hair and eyes and mouth of an angel, and angels don't have age. On a football stadium we are getting to know each other. When I show this to my girlfriend, she shivers and cries. It's gonna be a beautiful film. Then the three of us play. We throw little stones in our wells (our souls) and listen to echoes. Later, the crew plays along. That's the game of our cinema. (Let the film be poetry. Let the silent engines run the story.)" (Vlado Škafar)

DEKLICA IN DREVO [THE GIRL AND THE TREE]

Director, screenplay, editing: Vlado Škafar; *cinematography:* Marko Brdar; *cast:* Štefka Drolc, Ivanka Mežan, Helena Koder, Joni; *production:* Frenk Celarc for Gustav Film; *origin:* Slovenia, 2012; *format:* HD, col.; *length:* 83'.
DCP from Slovenski filmski center.

"... whatever happened to that girl who wanted a bicycle a red one with three wheels; wanted Saint-Nicholas to bring her warm gloves the same as Polonica has: grey with a white ribbon and bells? Film poem for two souls. Meditation maybe. A way to silence. "I thought we were making a film about passing. Now I see we made a film about what does not pass away." (Vlado Škafar)

Céline Guénot wrote the following about the film: "The depth that Škafar creates with slow fade-outs is the very depth of existence itself, to which speech is trying to hold on. This, the film captures miraculously".

MAMA [MOTHER]

Director, screenplay: Vlado Škafar; *story:* based upon the works of Jelena Maksimović, Vida Rucli, Nataša Tič Ralijan, Gabriella Ferrari, Margita Stefanović, J. W. Goethe, Lily Novy; *cinematography:* Marko Brdar; *editing:* J. Maksimović, V. Škafar; *music:* Vladimír Godár's *Mater* sung by Iva Bittová, *Ribbon Bow* performed by Karen Dalton; *cast:* Nataša Tič Ralijan,

Vida Rucli, Gabriella Ferrari, Pierluigi Di Piazza; *production:* Gustav Film/PRO.BA/ARCH Production/TRANSMEDIA; *origin:* Slovenia/Italy/Bosnia-Herzegovina, 2016; *format:* HD, col.; *length:* 93'.

DCP from Slovenski filmski center.

The long journey of the Mother has been characterised by two words: pain and beauty. These everyday, but nevertheless powerful words have appeared and resounded at every step: in the first images, materialising from nothing - from the word 'mother' itself; during meetings with the cast - the first contact became painful and beautiful, as pain, when not avoided and when enough room opens up in front of it, always becomes beauty. During the first stroll by the mountain creek, one of our cast members, Gabriella, uttered the words that described our journey exquisitely: 'There is too much suffering around suffering. Suffering needs beauty.' Mother takes her self-destructive daughter to a deserted village in a foreign country (Italy) and locks her in a house in the middle of nowhere. What begins as a mother's desperate attempt to save her child turns into an increasingly miraculous spiritual adventure, restoring the deep feelings of life within her. Inspired by the writings of Marcel Proust, the film is not so much a study of a relationship between mother and daughter: it is a poem of two human souls.

"In the beginning, the only thing I had was the title of the film. After a while, the opening image of the film started

to take shape — the mother and the daughter driving in the car, the daughter not sitting in the front seat because she would really want to. The feeling grew into a film. After a while, I realized it was not a film anymore; it was transcending its medium into painting and poetry, which are very close to me, too. Now, all of my previous films — not just *Dad* and *Letters to a Child*, but all of the rest, too, are like tiny streams, all flowing together into *Mother*. It feels good, though I hadn't planned it that way.

For me, art is just dialogue, but in its purest form. It is always a conversation, and it is most efficient when it's not plain.

Telling something straight up can never have the same effect as reading a poem.

I think this film is a lesson in making an indirect conversation. Not only between the characters, but with the viewers, too. As a spectator, you're always projecting. Many of the great directors — from Kieslowski to Kiarostami — have said that the only film that truly exists is the one in the spectator's mind.

Cinema has no truth of its own. It can't have it. It only exists in the mind of the person watching it. Even if as a director, I don't see my film again, in a way, it doesn't exist for me anymore. I have to see it in order to have a conversation with it, to make it real. Films live in us in our own ways, and it's the only way that's real — but it doesn't mean we can't talk about them with each other."

Vlado Škafar, *IndieWire*, February 2015

brez zvoka
brez tišine
zaide sonce

音もなく
静けさもなく
日が沈む

without sound
without silence
descending sun



HAIKU CIRCLES

Joni Zakonjšek's works in paper format
video haiku by Vlado Škafar
DoubleRoom arti visive, Trieste
September 17 > October 26 2016

In the balance between cinema and video art, the 8 "haiku video" of Vlado Škafar are part of the coherent artistic and spiritual association with the painter Joni Zakonjšek who presents about forty delicate watercolors on paper format which preserves the extreme essentiality of the known Japanese poetic writing, contained in the classic three verse, and the interest in the accurate description of the nature and the events directly linked to it.

Both Slovenian authors, partners in real

Vlado Škafar's Haiku and Joni Zakonjšek's watercolors on paper format from the book *Krogí, Kinetik, zavod za razvijanje vizualne kulture*, Ljubljana, 2015

life and in art, have already worked on this topic printing the valuable artist book *Krogi* [Circles] in 2015, a refined publication in Slovenian, Japanese and English where the forty haikus written by the director equal the same number of works on paper format owned by the painter divided according to the natural cycle of the seasons. (Massimo Premuda, chairman of Casa dell'Arte Trieste)

SE ŠE SPOMINJAŠ LJUBEZNI?
[Do you still remember love?]
by Joni Zakonjšek

Koštabona, spring 2007 - Velika sela,
summer 2010
moment after moment on canvas
190x278 cm
Teatro Miela, 16>22 september 2016

Joni Zakonjšek and the painting *Se še spominjaš ljubezni?* had a long and intense connection which lasted more than three years. The work and the artist grew up together. The painting depicts the sea, dark, but colored, calm, but not flat. The water level increases continuously, the soft waves come from a distance and set the tempo of the movement. This is the sea that Joni loves, called out by her mother in the *Mama*, that sea means freedom.

Joni's paintings are vivacious and they love life. They pulsate from their embryonic phase and they direct the hand that paint them. Their vitality does not remain contained inside the perimeter of the canvas. On the con-

trary it multiplies and acts through the eyes of the members of the audience who absorb their warmth, their color, their spirit and their atmosphere and change them... into dreams, meditation, love and new lives. (m.l.)

JONI ZAKONJŠEK
(Koper, 1974)

After finishing high school she lived in London for two years, where she completed the Foundation course of Art at the Whitechapel Art School. In 2003, she graduated from the Academy of Fine Arts in Ljubljana. Since 2004, she has been working as an independent artist. After a decade of silent residences in the old villages in the Littoral region, she now lives in Bela krajina, Slovenia, merging painting and zen buddhist practice in the lived beauty of being. Since 2002 she has held a number of solo exhibitions at some of the most notable exhibition venues and participated in numerous national and international group shows. She has received several awards in recognition of her work.

Beloved and Rejected

Migrants, refugees, victims of wars, escape beyond walls and fences in Adenauer's era Germany



ALIEN US IN A RUINSCAPE

by Olaf Möller

It's quite curious and maybe rather telling about many things Berlin Republic, its relation to the nation's past, that in recent discussions about refugees and immigration the situation in occupied Germany was rarely mentioned. Let's do something the Berlin Republic is rather averse to: let's remember. Between mid-1945 and roughly 1955, several million people deemed Germans were forced to leave their native soils and move away — which usually meant: into the territory deemed their home which means: what was left of the German Reich and would soon develop into two separate states, the Federal Republic of Germany and the German Democratic Republic. Why these strange ways of phrasing the problem? For the very simple reason that it's difficult to call many of those who back then went to - the territory that would soon become - the FRG Germans; they spoke German often as their first language, and they might look to Goethe as the epitome of a great writer, but they were, in fact, eg. Czechs. Or, to make things even more complicated: They might speak a language that is partly German, belong to a culture all its own, but were considered for political reasons Germans, like the Masurians in nowadays Poland; the cultural landscape in the countries situated along the Baltic Sea, the territory that stretches from today's FRG via Poland, Lithuania, Latvia, Estonia till Russia was multi-cultural and -ethnic; many of the region's people didn't fit snugly into the con-

cept of a nation state: one country, one people — Masurians, to stay with this example, are neither Poles nor Germans, they are what they are, but that mattered ever less; to make things “work” inside the nation state parameters, Masurians were suddenly considered Germans — it was mainly a question of numbers, fights over power; and when WW2 was over, the Masurians were forced out of Poland — if they didn't renounce their heritage and turned Poles, polemically put. These people, now, moved by the millions into first the occupied territory, later the FRG; they were strangers in this new nation called FRG. The main difference between them and the Syrians who fled the war back home by the millions is that they were officially considered “locals”, people of the same culture therefore nation — which they weren't.

Yet another group of strangers were the so-called “late returnees”: the prisoners of war who got released from penal servitude and came back to the place they left sometimes a decade or more ago — only to find out that it now was found in a country that didn't exist back then, and whose mores and manners were unbeknownst to them; people might welcome them back and commiserate with their suffering, what they could imagine of it — but did they really ever come home?

Cinema certainly knew all this. In fact, one way of describing the most important genre for the early Bonn Republic: the Heimatfilm, is as an attempt to deal with this situation. What does Heimat mean — is it fatherland?, or native soil?, or cultural roots?, or a mix of all these,

or something else entirely? Is it a territorial entity or is it more a state of mind? Is Heimat something you can take with you? Can another place become Heimat? In contrast to the way the genre is commonly described, the Heimatfilm was, at least in its early stages, not a genre of harmony and merriment where in the eternal woods, meadows, heathers, bogs and dunes people's eyes and ears and therewith souls found maybe a bit of peace, or at least some respite from the rigours of building up an industrial super power from rubbles — the Heimatfilm was a battle ground where the fundamental problems of the moment who are we in the world, and where exactly — and who exactly are we anyway? One should remember that the Heimatfilm is deeply rooted in a nativist literature whose roots can be traced back to the early stages of industrialisation — narratives remembering (often sentimentally) a way of life lost; this genre itself was politically already diverse: conservative-going-reactionary minds like that of Ludwig Ganghofer used its motives and topoi, and so did a liberal, anticlerical popular educator like Ludwig Anzengruber (the latter being Austrian). Both Ganghofer's and Anzengruber's novels had been filmed often enough before 1945 to constitute almost something like a genre of their own. The Heimatfilm added quite a few to the vast already existing numbers. And while these (as well as the masses of films based on other sources if not just a screenwriter's fantasy alone) resemble the earlier works in many ways, something fundamental has changed: the idea of Heimat had gotten

tarnished, soiled, poisoned — Germany wasn't anything one could easily feel at ease with. And in the midst of those stories about people trying hard to pretend that things were as they always had been, all the while looking suspiciously tense, costumed, as if wearing a corset more spiritual than physical -; in these eerily undestroyed landscapes where men usually still had all their limbs -; in a society where men often were middle-aged and women young (a reality of those times: the young men were all too often either dead or in POW camps, which meant that women had to make do with men who in more than a few cases could easily have been their fathers, age-wise) -; here, in these films, in these narratives as well as in any given audience of these films, the millions of refugees with their very own neuroses' and traumata had to find a space for themselves. Just like the former soldiers who came— not back, but into a country they tried to make their own, just like the refugees and the many, many others those lives defy such facile labelling, all those aliens that would make my home — a Heimat lost in November 1989 ...

HERZ DER WELT

Director: Harald Braun; *screenplay:* H. Braun, Herbert Witt; *cinematography:* Richard Angst; *editing:* Claus von Boro; *music:* Werner Eisbrenner; *cast:* Hilde Krahl, Dieter Borsche, Werner Hinz, Mathias Wieman, Dorothea Wieck, Paul Bildt; *production:* NDF; *origin:* RFT, 1952; *format:* 35mm, b/n; *length:* 91'.

35mm from NDF, for providing Beta Film.

“Austria went [to Cannes] with only one feature film directed by Wolfgang Leibeneiner: *Der Weibsteufel* (The Possessed Woman). The protagonist is Hilde Krahl, also present in another German film at the Festival, *Herz der Welt*. She really deserved to be given an award for the feminine interpretation. Nevertheless this Austrian film remains very huge popular dramatic story, even though it provides very sharp descriptions and a magic picture of the Tyrol [...]. Harald Braun and Herbert Witt’s pretentious *Herz der Welt* (The Heart of the World) did not even survive to the mediocrity, although it is determined to show us the efforts of the very peaceable Berta von Suttner in a warmongering and militaristic Europe. The fact that Germany wants to appear as a pacifist country with such films may sound fake to people who are used to the rumbles of war. Besides, the film is constructed in the usual boring, slow and muddled way which are typical of all dignified German historical films.”

Alfredo Di Laura, *Panorama*, «Filmcritica», n. 14, May-June 1952

SOLANGE DU DA BIST WHEN YOU ARE NEAR ME

Director: Harald Braun; *screenplay:* Jochen Huth; *cinematography:* Helmut Ashley; *editing:* Claus von Boro; *music:* Werner Eisbrenner; *cast:* Maria Schell, O.W. Fischer, Hardy Krüger, Brigitte Horney, Mathias Wieman, Paul Bildt;

production: NDF; *origin:* RFT, 1953; *format:* 35mm, b/n; *length:* 103’.

35mm from Deutsche Kinemathek, for providing Beta Film.

“A “neo-realist” film inside a flaccidly teutonic film with many symbolic claims. Is there a connexion? Not a chance! Not even in the painful dream of the little Eva, the tender and defenseless heroine of both films. The “neo-realist” film (be careful about the quotation marks), that the devilish director Tornau, a topsy-turvy Sternberg, is shooting about the real life of an extra is the rehash of the most ordinary and indigestible chronicling: a film shot “from the reality as it stands” [...]. The other film, the non neo-realist one, is focused on the psychological tragedy of a fragile woman, Eva Berger, the extra called upon to relive her ordinary sad story in a film: a creature that can vibrate with sincere emotions thanks to Maria Schell’s exquisite and very sensitive art full of abandonments and adolescent tremors, although it knew about comics and literature recently. Simply Satanic, Tornau, with carbon black glasses and dressing like a dandy (here these guys demand to be called Dr. even there are not) push everyday Eva to suffer again awfully when playing her own role, with calculated sadism: Eva suffers, declines and endures, going away crying, she has nightmares – she finally falls in love with her captor. She is about to repeat the first mistake made to the detriment of her young husband, because this difficult and troubled dream. The director demands her to repeat it: cinema should take advantage

of it. [...] As you can see, echoes of begging “neorealism” mix to smooth symbolism (a lot of “plastic material” : the train, the black glasses, the mirror etc.), with the *medium* director’s Sternberg style transcription between his actor and a superhuman ideal of beauty. The Sternberg’s formula is adapted to the rhetoric of the times. With a bit of intelligence, the result is not dissimilar to the “aesthetic” province of the various *Pandora* and *Contessa scalza*.”

Giuseppe Turrone, *Quando mi sei vicino*, «Filmcritica», n. 49, June 1955

SUCHKIND 312

Director: Gustav Machatý; *story:* from the novel by Ulrich Horster; *screenplay:* Werner P. Zibaso, G. Machatý; *cinematography:* Otto Baecker; *editing:* Herbert Taschner; *music:* Bernard Eichhorn; *cast:* Inge Egger, Paul Klinger, Ingrid Slimon, Heli Finkenzeller, Alexander Kerst; *production:* Unicorn Film; *origin:* RFT, 1955; *format:* 35mm, b/n; *length:* 95’.

35mm from DIF, for providing Beta Film.

“In one of the numerous German recent films that deal with a highly relevant issue with almost a moving lack of commitment, there an extraordinary scene: it probably lasted one minute, it did not comply with the general style of the film, but it had such a visual strength and a symbolic synthesis power which were no longer present in a German film for a least two decades. A little girl flees from a school by night through long corridors, then down

gloomy stairs and a phantasmagorical garden, collapsing in the street and screaming under a poster ripped by the wind that rebukes death caused by road accidents. A skeleton trying to inflate can be seen on the that post. The latent fear of modern man in constant danger, due to the mechanization of the world of things, and an atmosphere which seemed to have disappeared since the great era of the German silent film are united here in a unique symbolic framework, in these few framings where moreover editing was harmed by commercial cuts. The director of this film, *Si ricerca il bambino n. 312*, is Gustav Machatý. Reading this name in the opening credits, probably very few viewers will connect him immediately to some of the fundamental leading European cinematographic works more than a quarter of a century ago : *Erotikon*, *Dal sabato alla domenica*, and especially *Estasi* [...]. Six years ago, Machatý went back to Germany full of ideas, full of plans and new projects. But apart from some very rare exceptions, the Western Germany postwar cinema has literally become a “dream factory” producing sleeping pills for the viewer. Machatý was entrusted with writing the scenario of *Avvenne il 20 luglio* film, shot by G.W. Pabst. Even this time he was very lucky. Finally, recently a production company entrusted him with taking care of the scenario and the direction of the film *Si ricerca il bambino n. 312*, drawn from a very successful serial novel published in periodicals. The subject such that it would attract a class director: homeless children lost and

taken away by strangers; children who wait in vain for their dad and their mom; they are admitted to nurseries and treated well, healthy but without affection, reduced to numbers written in a file. It would have become a film like Géza Radványi's *È accaduto in Europa*, the ballad of a destiny experienced without fault and an accusation against the policies of the adults, responsible for the repressed souls of these children. But all this, in the "forge of evasion" that Germany was in 1956, it would have been too realistic. So the problem had to be inserted in one of the usual obliged triangular marital conflicts and was submerged by the so common lachrymatory rhetoric of the existing German cinema."

Ulrich Seelman-Eggebert, *Quando suonerà il telefono bianco per Gustav Machaty?*, «Film», n. 9, 1955

DER ARZT VON STALINGRAD

Director: Radványi Géza; *story:* from the novel by Heinz G. Konsalik; *screenplay:* Werner P. Zibaso; *cinematography:* Georg Krause; *editing:* René Le Hénaff; *music:* Siegfried Franz; *cast:* O.E. Hasse, Eva Bartok, Hannes Messemer, Mario Adorf, Walther Reyer, Vera Tschschowa; *production:* Walter Traut for Divina-Film; *origin:* RFT, 1958; *format:* 35mm, b/n; *length:* 110'. 35mm from Goethe-Institut, for providing Beta Film.

"One week before the German premiere of *himmel ohne sterne*, the *Return Home of the Ten Thousand*, that

is, the last pows from the Soviet Union, which had been finalised during Adenauer's visit to Moscow, began. The last page of Konsalik's *Der Arzt von Stalingrad* invokes it as an incredible event, the film version puts it at the beginning for the maximum audience effect, even before O. E. Hasse's *Anaesthetic!* appearance in the main credits. Both are united in the secret of success: portraits of probation, 'the duty to be a human being.' This identity may not be undermined: "I am not a hero, I am Fritz Böhler from Würzburg ...", is how Hasse's monologue gets to the heart of Konsalik's reassuring effect. [...] It becomes quite schizophrenic when he portrays the Soviets: sub-human beasts with a longing to 'drink German blood'; but finding in the Eastern essence a friendly disposition, when it really comes down to it. The most juicy is the perverse relationship between the Russian 'thoroughbred mare' doctor and her German colleagues, including rape and attempted suicide – a completely inextricable sado-masochistic complex as the apotheosis of Konsalik's unquestioned furious frenzy in which no stylistic howler is too much. Géza von Radványi's film version is immeasurably better composed, for he had no choice; the kinky German-Soviet-Soviet three-way relationship becomes an acceptable melodrama of death, the second love story with a sick, delicate Russian woman is transferred to the fate of a child – the image of the sick child, contrapunctally even musically talented as were so many tragic-sensitive characters in these 1950s war films, becomes the centre of the hope for rescue, while the

expanded story of a traitor (Siegfried Lowitz) delivers the pole opposing that of the doctor's dedication. The end is quite astonishing: there is no reward awaiting the returnee, instead – while parades go on outside again – overcome by visions of horror, his stunned face in close-up is superimposed over a calamitous staccato montage of advanced military progress."

Christoph Huber, *The Simmel Complex*, in Claudia Dillmann, Olaf Möller (edited by), *Beloved and Rejected: Cinema in the Young Federal Republic of Germany from 1949 to 1963*, Deutsches Filminstitut, Frankfurt am Main, 2016

NACHT FIEL ÜBER GOTENHAFEN

Director: Frank Wisbar; *screenplay:* F. Wisbar, Victor Schüller; *cinematography:* Elio Carniel, Willy Winterstein; *editing:* Martha Dübber; *music:* Hans-Martin Majewski; *cast:* Sonja Ziemann, Gunnar Möller, Erik Schumann, Brigitte Horney, Mady Rahl, Wolfgang Preiss; *production:* Deutsche Film Hansa; *origin:* RFT, 1960; *format:* 35mm, b/n; *length:* 99'. 35mm from DIF, for providing Beta Film.

"Wisbar shot *Haie und Kleine Fische* (frg 1957, *Sharks and Small Fish*), the first of three very successful films about the Second World War. Unerringly he deals with traumatic issues which attracted particular interest in the post-war period: the fate of submariners in *haie und kleine fische*, pointless sacrifice in Hitler's unscrupulous warfare in the Stalingrad drama *Hunde, Wollt Ihr Ewig*

Leben (frg 1958/59, *Dogs, Do You Want to Live Forever?*), and the plight of displaced persons in the escape drama *nacht fiel über gotenhafen* (FRG 1959/60, *Darkness Fell on Gotenhafen*). A specific 'style of dynamically designed, documentary reporting' which goes far beyond the incorporation of newsreel material within fictional plots is used in all three films. The seriously wounded men in *hunde, wollt ihr ewig leben* hear the original Thermopylae speech delivered by Göring, and when the Gestapo comes for the Jewish hostess and her frail father in full view of the impassive protagonists in *nacht fiel über gotenhafen*, the reality of the Holocaust intrudes into the victimhood perspective of the expulsion discourse and exposes its predisposition to a navel-gazing historical amnesia. In doing so, Wisbar accepts aesthetic collisions and – contrary to what is often claimed by critics – makes little attempt to embed the documentary sequences into the fictional sequences."

Fabian Schmidt, *Person Unknown*, in Claudia Dillmann, Olaf Möller (edited by), *Beloved and Rejected: Cinema in the Young Federal Republic of Germany from 1949 to 1963*, cit.

DURCHBRUCH LOK 234

Director: Frank Wisbar; *screenplay:* Gerhard T. Buchholz; *cinematography:* Bert Meister; *music:* Bernard Adamkevitz, Peter Laurin; *cast:* Erik Schumann, Maria Körber, Helmut Oeser, Hans Paetsch, Herbert Fleischmann, Katharina Mayberg; *production:* Profil-Film; *origin:* RFT,

From Compassion to Love

1963; *format*: 35mm, b/n; *length*: 85'.
16mm (from 35mm) from Bundesarchiv-Filmarchiv.

“The most revealing films in Wisbar’s post-war work are *barbara – wild wie das meer* (frg 1961) and *durchbruch lok 234* (frg 1963). With *Durchbruch Lok 234*, Wisbar succeeded one last time in provoking a large press response. The biographical parallels to Wisbar’s own escape can scarcely be overlooked in his staging of this true escape story from the gdr. The narrative motif of voluntary free-willed escape with no external constraint is one of the idealised biographical aspects of the film. Ironically, however, it is precisely this that contemporary critics criticised for its dramatic and above all ideological inconsistency. It is also interesting that Wisbar allows his hero to triumph without sacrifice in this film.”

Fabian Schmidt, *Person Unknown*, in Claudia Dillmann, Olaf Möller (edited by), *Beloved and Rejected...*, cit.

PARALLEL CONVERGENCES

OGGI A BERLINO

Director: Piero Vivarelli; *screenplay*: P. Vivarelli, Giuseppe Isani, Goffredo Parise; *cinematography*: Gianni Narzisi; *editing*: Nino Baragli; *music*: Armando Trovajoli; *cast*: Helmut Griem, Nana Osten, Erina Torelli, Vittorio Pugliese, Enrico De Boccard, Pietro Sharoff, Annalise Wurtz; *production*: Antonio Cervi for Compagnia Cinematografica Cervi/Cineriz; *origin*: Italy, 1962; *for-*

mat: 35mm, b/n; *length*: 91'.
35mm from CSC-Cineteca Nazionale.

“The camera of Piero Vivarelli’s *Oggi a Berlino* (Italy 1962, East Zone, West Zone) skims over West and East Berlin in a charmingly lazy fashion. Clichés are all it captures: neon lights, beautiful women, parties, economic opportunities, and ruthless bureaucracy on one side; ruins and desolation on the other. Either way, just sketchy excuses for people: strict soldiers, stubbornly politicised parents, shallow libertines, powerful lobbies mourning the old regime, a catatonic girlfriend ... Hans is the only one Vivarelli cares about. A young, smart and carefree hedonist constantly hopping around in a jeanclaudebriarlesque fashion Hans wants pleasure and freedom – but bumps into the Wall. The film, its hero, and even its jazzy score become more and more bitter as it becomes clear that apolitical Hans has no choice but to turn into the very political statement which contradicts his refusal to be ideologically pigeonholed. An epitome of young Germany? Surely not. Of some new-wavish European youth? Possibly, but even more likely *oggi a Berlino* is a self-portrait of Vivarelli himself, a filmmaker, writer, journalist, and music industry pioneer who always lived his picaresque life in the name of freedom and of a pronounced loathing for rigid ideological barriers.”

Marco Grosoli, *The Professor, The Tourist, and The Bombshell*, in Claudia Dillmann, Olaf Möller (edited by), *Beloved and Rejected...*, cit.



IL CARNEVALE DI NIZZA DEL 1910

Director and production: Luca Comerio;
origin: Italy, 1910; *format:* 35mm, b/n;
length: 6' (a 16fps).
35mm from CSC-Cineteca Nazionale.

LA FAMIGLIA REALE NELL'INTIMITÀ

Director and production: Luca Comerio;
origin: Italy, 1911; *format:* 35mm, b/n;
length: 8'.
DCP (from 35mm) from CSC-Cineteca Nazionale (computerize by La Cineteca del Friuli).

LA GUERRA ITALO-TURCA

Director and production: Luca Comerio;
origin: Italy, 1911; *format:* 35mm, b/n;
length: 3' (a 16fps).
35mm from CSC-Cineteca Nazionale.

[VITA DI ASCARI ERITREI]

Director and production: Luca Comerio;
origin: Italy, 1912; *format:* 35mm, b/n;
length: 14' (a 18fps).
35mm from AIRSC depositata in CSC-Cineteca Nazionale.

LA PRESA DI ZUARA

Director and production: Luca Comerio;
origin: Italy, 1912; *format:* 35mm, b/n;
length: 23'.
35mm from CSC-Cineteca Nazionale.

[ESERCITO ITALIANO: PLOTONE NUO-TATORI DI CAVALLERIA]

Director and production: Luca Comerio;
origin: Italy, 1912; *format:* 35mm, b/n;
length: 15'.
35mm from AIRSC in CSC-Cineteca Nazionale.

LAGO D'ISEO

Director and production: Luca Comerio;
origin: Italy, 1913; *format:* 35mm, b/n;
length: 6'.
DCP (from 35mm) from CSC-Cineteca Nazionale (computerize by La Cineteca del Friuli).

EXCELSIOR!

Director: Luca Comerio; *story:* by pièce *Ballo Excelsior* by Luigi Manzotti; *music:* Romualdo Marengo; *costumes:* Caramba [Luigi Sapelli]; *cast:* Vittorina Galimberti, Armando Berruccini, Eugenia Villa; *production:* Luca Comerio, Lorenzo Sonzognò; *origin:* Italy, 1911; *format:* 35mm, b/n; *length:* 18'.
35mm from CSC-Cineteca Nazionale.

"The great Milanese heir to the Lumière captures the image of the most flagrant wars (colonial and world), raids of death and real in a universe of masquerades and Excelsior dances. The Guy Debord had known!" (s.g.g.)

UMANITÀ

Director: Elvira Giallanella; *story:* from a story by Vittorio Emanuele Bravetta; *production:* Liana Film; *origin:* Italy, 1919; *format:* 35mm, col.; *length:* 35'.
35mm from CSC-Cineteca Nazionale.

"Introduced by a caption which presents him as a 'humorous-satirical-educational' work, the film for two young stars, Tranquillino and Serenetta. During the night the little rise, and as the girl goes to steal in the jam jar, the boy is dedicated to Dad's cigarettes. Smoking causes a Tranquillino an anxious dream: the world was distruto by a terrible war and to him falls the task to do it again. Subsequent scenes show Tranquillino that traces errors accumulated in human history: in fact also digging deep and penetrating into the most remote layers of human history, the boy can not find anything but weapons and signs of conflict ... [...] Based on the novel for children of Vittorio Emanuele Bravetta, in verse and embellished with color illustrations of Golia, *Umanità* is the only director Elvira Giallanella, figure as interesting as, for the moment, perfectly mysterious. [...] The film should have been the first title of "a vast program of work, which includes great films of straw or of historical reconstruction and films for children, which will be played by children." But the project seems to have stopped after Giallanella *Umanità*, unparalleled in contemporary film production, singular attempt of a woman

to testify and pass through cinema its commitment against war."

Monica Dall'Asta, *Non solo dive. Pioniere del cinema italiano*, Il Profumo delle Parole, Bologna, 2007

GLI ULTIMI GIORNI DELL'UMANITÀ

Director: Luca Ronconi; *story:* from the play by Karl Kraus; *traduzione:* Ernesto Braun and Mario Carpitella; *cinematography:* Enzo Ghinassi; *editing:* Mario Gioia; *production of the play:* Teatro Stabile of Torino Lingotto srl; *production of the TV version:* Rai; *origin:* Italy, 1990; *format:* video, col.; *length:* 162'.
Blu-ray (from master video) from RAI.

"Attend this show means to try to the maximum degree the taste of the theater. Here you do not look a representation: you visit, or rather, you traverse. As an event, like a procession, a demonstration, an art exhibition. Here are neither the comfort nor the usual ways of traditional theater, the audience here, the stage there. The rest of the text itself, fragmented and centrifugal, not permit a classic construction. It works the river, spreading and magnetic, where there is no psychology of the characters or an organic dramaturgy. A text on the border between the tragedy and the operetta where war is seen through the eyes of a foolish press, biased and drunk slogans and biblical delirium. The Kraus characters are those same Viennese who lived the war as an aesthetic fact, "men without qualities", inept and blind soldiers in

evening dress, dandies in helmet and rifle. Kraus himself, who is not granted or in Max Reinhardt nor Erwin Piscator authorization to represent him, claimed the improbability stage of his text because of the inordinate length: 156 hours of representation in about 10 days. An impossible task. I made the cuts by reducing the material of one third. And I have broken the unity of action and time. They came out “only” 18 hours of spectacle that the simultaneity of the various paintings, allows to make in three hours. The viewer who will be at the center, walking among the various flaps stage, will be from time to time on the Isonzo or on the front of Galicia, at the bedside of injured soldiers or Greinsteidl coffee, beloved by the Viennese intellectuals, in a square vociferous of newsboys or drafts of a partisan newspaper.”

Luca Ronconi, «Grazia»,
November 29, 1990

LA RAGAZZA E IL GENERALE

Director: Pasquale Festa Campanile; *story:* P. F. Campanile, Massimo Franciosa; *screenplay:* P. F. Campanile, Luigi Malerba; *cinematography:* Ennio Guarnieri; *music:* Ennio Morricone; *editing:* Jolanda Benvenuti; *cast:* Rod Steiger, Virna Lisi, Umberto Orsini, Marco Mariani, Jacques Herlin, Valentino Macchi; *production:* Carlo Ponti for Compagnia Cinematografica Champion/Les Films Concordia; *origin:* Italy/France, 1967; *format:* 35mm, col; *length:* 103’.

35mm from CSC-Cineteca Nazionale.

“Venzona, the medieval citadel in which were built the most important scenes of *Addio alle armi* and the *Grande guerra*, it was completely destroyed by the earthquake of 6 May and 15 September 1976.

The town, now rebuilt almost the same as before the disaster, with its historical architectures that both fascinated David O. Selznick, John Huston, Mario Monicelli and Dino De Laurentiis, had become a sort of permanent soundstage, an ideal place to set films related to the first World war. In fact it was used by the cinema twice more, and by the same director, Pasquale Festa Campanile, who headed *La ragazza e il generale* in 1966 and *Porca vacca!* in 1982 (a remake of the distant Monicelli’s film, whose working title was indeed the *Grande guerra, piccoli uomini*).

For the latter film was the rubble after the earthquake as a backdrop to the tragicomic story of the film. *La ragazza e il generale*, a co-production between Italy and France designed by Carlo Ponti, was shot in late June and early July of 1966 in various locations of Friuli (Venzona, Val Resia, Pissebus – between Amaro and Tolmezzo –, Pertegada, Palazzolo dello Stella, Cividale, Latisana), on the Carso, near Pese, and in Val Rosandra, on the plateau of Trieste. [...]

The shooting of the film *La ragazza e il generale* were surrounded by a number of side events: a warplane that crashes to the ground, an accident

happened to; a theft arrest (in respect of Rod Steiger stunt, a bodybuilder from Udine butcher profession); Lisi on holiday in Lignano.”

Livio Jacob, Carlo Gaberscek,
Il Friuli e il cinema, La Cineteca
del Friuli, Gemona del Friuli, 1996

ZUMA

Director: Baldassarre Negroni; *story:* Augusto Genina; *cast:* Hesperia, Ignazio Lupi, Leda Gys, Augusto Mastripietri, Pina Menichelli, Bruno Castellani; *production:* Cines; *origin:* Italy, 1913; *format:* 35mm, b/n; *length:* 35’.
35mm from CSC-Cineteca Nazionale.

From a copy of the film and advertising Cines: “At the village of Colfiorito, a pleasant holiday resort, arrives, for show, a caravan of nomads, which is part of a young Sudanese, Zuma, who distributes the program to the streets. In the evening the big top is crowded and there are also the Counts Fossi. Behind the scenes, Lucas, the leader of the caravan, mistreats Zuma. In the night, the girl runs away and asks for help to the castle of Counts Fossi, that take as a waitress and dismiss Lucas, he came to claim it, with a sum of money. The generosity of Countess Claudia wins the heart of Zuma. [...] Zuma located in a trunk a portrait of the master and takes him to his room. Every night contemplates secretly, finding itself a sentiment hitherto unknown: she is in love. And the count is not insensitive to its beauty.

But Zuma, rather than betray the trust of his benefactor, one evening in the home of Counts Fossi you give a feast, performs in an exotic dance with a snake, making the end bite from dangerous reptile. The recognition of the slave sacrifices the love of women.”

SCIPIONE L’AFRICANO

Director: Carmine Gallone; *screenplay:* C. Gallone, Camillo Mariani Dell’Anguillara, Sebastiano A. Luciani; *cinematography:* Ubaldo Arata, Anchise Brizzi; *music:* Ildebrando Pizzetti; *editing:* Osvaldo Hafenrichter; *cast:* Annibale Ninchi, Carlo Lombardi, Carlo Ninchi, Diana Lante, Camillo Pilotto, Fosco Giachetti, Francesca Braggiotti, Isa Miranda, Memo Benassi; *production:* Consorzio Scipione/ENIC; *origin:* Italy, 1937; *format:* 35mm, b/n; *length:* 117’.
35mm from CSC-Cineteca Nazionale.

“Through the ‘giant’ directed by Gallone [...] they wanted to openly celebrate the glories of two empires, two civilizations, two achievements: the ancient and the new Rome. The one wanted to compare doing so arranged that the success will reverberate on the other. He wanted, in particular, celebrate the titanic personalities of two commanders, Scipio and Mussolini, who in two different periods and immeasurably distant, had performed a similar feat. [...] The project of a scale never seen the film started out after the victorious African company that allowed fascism to show up in the

international concert as a new imperial power. [...]

With these negative conditions, they resulted in corruption of the 'values' that the character of Scipio had to transmit the screen. So, apart from the artistic result modest interpretation of the protagonist, they are weakened, and sometimes even ridiculed, the fundamental moments, the symbolic characters and the constant allusions to this story that the work of Gallone was intended to represent. The propaganda effect of the whole costly operation that led to the making of the film, is compromised departing."

Pasquale Iaccio, *Scipione l'Africano, un kolossal dell'epoca fascista*, in P. Iaccio (edited by), *Non solo Scipione. Il cinema di Carmine Gallone*, Liguori, Naples, 2003

CARTAGINE IN FIAMME

Director: Carmine Gallone; *story:* from the novel by Emilio Salgari; *screenplay:* C. Gallone, Ennio De Concini, Duccio Tessari; *cinematography:* Piero Portalupi; *music:* Mario Nascimbene; *editing:* Nicolò Lazzari; *cast:* Pierre Brasseur, Daniel Gélin, Anne Heywood, Ilaria Occhini, Paolo Stoppa, José Suárez, Erno Crisa, Camillo Pilotto; *production:* Lux/Produzione Gallone/ Lux C.C.; *origin:* Italy, 1959; *format:* 35mm, col.; *length:* 110'. 35mm from La Cineteca del Friuli (Fondo Hunsrück).

From preventive film Revision (April 1959): "The script is taken from the novel *Cartagine in fiamme* by E. Salgari. The story has for men and

women protagonists of Carthage, at the time of the siege of Carthage (Scipio, the year 146 BC) ended with the destruction of the city (of Cato "Delenda Carthago"). Between the different actors Carthaginian figure a young Roman girl (Fulvia), happened in Carthage no one knows how, which madly in love a native hero and you give a great deal to do to save him, highly Roman citizens never mind that they are, instead, besieging the city. If you take away the environment and outdoor climate: the siege of the Roman legions, the film could be called *Sandokan to the rescue* or *Revenge of Tuggs* (et similia), which would be the same. The affair, which has as protagonists a Phoenician patriot, escaped, the high priest, the head of the holy guards, Hasdrubal and other types Carthaginians (beyond the aforesaid Roman Fulvia), develops in the interior of Carthage *against* the Roman siege. The Romans, that is, are the enemies. They are 'the stupid strength ... You people used to eat raw meat' (p. 10). 'Damn the Romans. Both of his eyes were raised to Sarim' (p. 209). They are killing and 'fill the ditches with corpses and wounded' (p. 198). They 'ignore every promise and every covenant' (p. 200). Roman troops are in the script, always referred to as 'hordes' (225, 226). The Scipio is seen twice. The first says: 'I'd rather deal with Hannibal on the fields is Zama, like my uncle, rather than having to destroy Carthage' (130). The second time, Scipio is crying like a little woman while Carthage burns. 'Why are you crying Scipio?'. 'I think so great

a misfortune could touch even one day in Rome' (277). [...]

If you want to make a film about the unfortunate defenders of Carthage, they are at least spared the Romans the gratuitous accusations of ... eaters of raw meat and quarrymen of eyes! Not only because of the love of homeland, but also in view of the fact that the film (which will be the French-Italian co-production) seems destined for wide dissemination on foreign circuits (including the British and American)."

PARALLEL CONVERGENCES

A MODERN HERO

Director: Georg Wilhelm Pabst; *story:* novel by Louis Bromfield; *screenplay:* Gene Markey, Kathryn Scola; *cinematography:* William Rees; *editing:* James Gibbon; *cast:* Richard Barthelmess, Jean Muir, Marjorie Rambeau, Verree Teasdale, Florence Eldridge, Dorothy Burgess; *production:* Warner Bros.; *origin:* USA, 1934; *format:* 35mm, b/n; *length:* 71'.

16mm (from 35mm) from La Cineteca del Friuli (Fondo GEH).

"*A Modern Hero* was a project worthy of the Pabst talent, and one can reasonably assume that the script interested him. It is the story of an American industrialist who builds his fortune from a proletarian circus coming to the spheres of high finance. Contrary to the Horatio Alger myth that the capitalist empire comes from hard work

and honesty effort, the modern imagined by Bromfield hero reaches the well-being ruthlessly applying the principles of profit against its own members and sexually exploiting women who finance his rise to fame. Although the novel contains on the one hand an anti-intellectual, and other anti-Semitic coloring approach, social and psychosexual elements of the story were certainly attract Pabst. It was exactly the kind of story that has always fascinated transplanted European artists in America, as is also evident from Eisenstein's project dedicated to Sutter developed a few years earlier for Paramount. Warner Bros., however, was not about to let Pabst alter the script.

[...] In terms of style, *A Modern Hero* is quite different from European Pabst film. The most remarkable feature is the extreme precision of the assembly, which combines the typical cut on movement developed by the director with the cutting rhythm quicker, instead of Warner characteristic style, perfected in the gangster movies of the early 30s. Pabst is thus able to connect the many spatial and temporal ellipses, creating a continuity through the movement. [...]

In the years of the Hollywood canon style 30's, the pace is accelerated through the constant use of the first floor and listening to the stories, which Pabst instead uses less frequently in its European works. The first floor, of course, highlights the empathy of the viewer, structuring the subject's eyes. Paradoxically, compared to the usual Hollywood technique, the use of the

first floor privileges in this film the female gaze toward Paul, without finding a reciprocity in desire of the protagonist. In almost all of his relationships with women, Paul does not reflect their desire (and also that of the public), because the character shows itself incapable of loving women. This means that Pabst creates an apparently style faithful to the classical language, but at the same time it subverts the conventions, denying the ability to empathize with the protagonist.

Jan-Christopher Horak, *G.W. Pabst in Hollywood or Every Modern Hero Deserves a Mother*, «Film History», n. 1, 1987

Bodies and Places



TRIBUTE TO MICHELE MANCINI

with the participation of Jobst Grapow, Benedikt Reichenbach, Cristina Cristini, Sergio M. Grmek Germani

We are preparing a new English edition of one of the most indispensable film books published in Italy, *Pier Paolo Pasolini: corpi e luoghi* (Theorema, Rome 1981), edited by Michele Mancini and Giuseppe Perrella. To Michael this festival has dedicated a tribute after death (which is perhaps more "premature" but in this case it was particularly violence), in the presence of some close people who meet again on this occasion, and to which you will add the promoter of the new edition. Reichenbach and Grapow are legitimately that it also becomes the first stage of a book-tribute to Michael.

THE UNCERTAINTY OF PASSION

- Presentation of the collection of writings on film by Paolo Gobetti, published as a special issue of the magazine he founded «Il nuovo spettatore», by Archivio Nazionale Cinematografico della Resistenza [National Film Archive of the Resistance] in Turin, for Kaplan editions, Turin 2016, with the participation of Paola Olivetti

Last year we opened the festival with the double program coming from the ANCR founded by Paolo Gobetti, *Il Duce a Trieste* and the beautiful interview by Gobetti with the anarchist of Trieste Umberto Tommasini; We also screened the film dedicated to his father Piero Gobetti. It was not a first but still inaugural collaboration with the ANCR, of which we present this year the volume devoted to the founder, projecting excerpts from interviews that at various times the archive created with him.

- Presentation of the book *Memorie di un cinefilo* by Nereo Battello, published by Premio Amidei of which he is president,, Gorizia 2016, with the participation of the author, and in collaboration with the ANAC

Another volume of a person active in the civil sector, but whose passion for cinema has traveled all his life. As with Paolo Gobetti, they can divide us several choices of what you love (or loathe) in the cinema, but endures differences in estimates when comparing individuals with the uncertainty of all passion without which it would be wrong first.

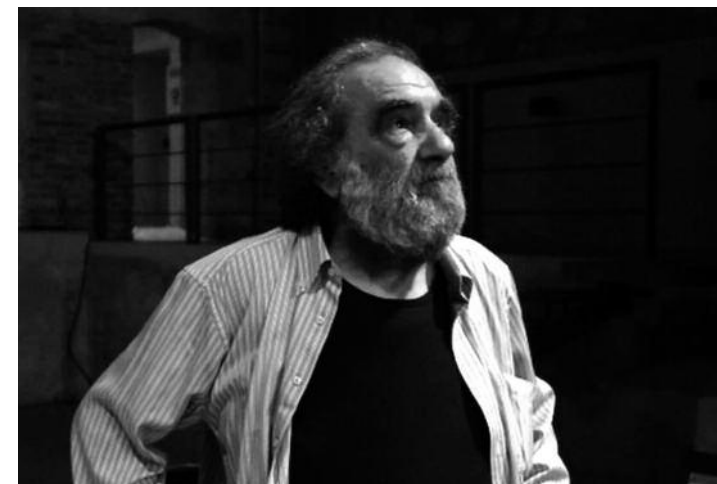
THE INVENTION OF REALITY

- Presentation of the book *Invention du réel. Trois contes* by Marc Scialom, illustrations Mélik Ouzani, ed. Artdigiland, 2016, with the participation of the author via Skype

Marc Scialom, Premio Anno uno and in various guest of the festival editions (the last year with a conversation via Skype to present the previous volume by the same publisher, thanks to the faithful love of Silvia Tarquini), the author is back with us albeit at distance. And back in this new volume a close associate of the first films of Marc's friend Ouzani artist. As in all things that Marc has created, movies or books, and this time since the clear statement of the title, it reaffirms the Dantesque poetic of reality intertwined with his invention.

- With a memory of Tommaso Labranca Short, instant memory of a writer whose immediately, while too short collaboration with the «Film TV», hit us the ability to go beyond fashions and writing pens (such as managing the downside of trash: a term that only he could make a new vitality). They will be addressed at another time his books such as the one dedicated to *Il vedovo* by Dino Risi. But we could not fail to remember the death of someone who, increasingly at the margins of communication powers, reminds us that the sublime statement in *Nina* di Minnelli («the world worships the original») was not reconciled with the present.

Cinema of Poetry, from Friuli to Sicily



a) The Cinema, Barba Zef and Us

FONDO SIRO ANGELI IN LA CINETECA DEL FRIULI

La Cineteca del Friuli was deemed indispensable to provide a more comprehensive and systematic to the attention toward the figure of Siro Angeli (Cesclans 09/27/1913 - 08/22/1991 Tolmezzo), an artistic personality which, despite the work already done by some scholars, It is still fully rediscovered the value.

For those involved in film, Angeli is above all co-writer and star of the best in the Friulian language film, *Maria Zef* (1981) by Vittorio Cottafavi. It is, however, just the tip of the iceberg in the relationship of a lifetime between Angeli and Cottafavi, for which the writer was carnico interpreter in a brief role in *Fiamma che non si spegne* (1949) and then collaborated on the screenplays for *Una donna ha ucciso* (1952), *Il boia di Lilla* (1952), *Traviata 53* (1953) and *Avanzi di galera* (1954), the third-last and the last with the help of another figure to rediscover these places, Riccardo Averini from Monselice. As the friendship between Cottafavi and Angeli, extended to spouses, it has always maintained, the direct collaboration touches particularly significant periods of their work and their lives: the first post-war film of the director, wrongly accused of revisionism politically ahead of its time to the historical events, in fact one of the works that with more brilliance and freedom combine universal and contingent, and in which the relationship between both activities during the fas-

cist period and the Resistance activities are reflected in sublime gaze; the late film inspired by a classic Friulian literature, since the youth project reading Cottafavi, and in whose realization Angeli puts into play both as a writer and as an actor body, not fearing a different "revisionism", what to tradition Catholic and ethnographic communities; and in the middle of the period of other great masterpieces, between melodrama and period film (not yet peplum), all marked by the centrality of female characters, at a time that coincides with a tragic illness and death of his first wife in the Angeli' same year in which he turns the most poignant of the funeral of the screen, that of the "lady of the camellias" starring Barbara Laage.

With Cottafavi Angeli Angels is part of that fertile friendship and creative group which also brings together the producer Giorgio Venturini, theater director of a couple of texts by Angeli and then manufacturer of various Cottafavi film sometimes scripted by Angeli. They will converge the great craftsmen of the Italian classic cinema, a lighting engineer as Arturo Gallea to a composer like Giovanni Fusco.

All this, as well as the activities in RAI is Angeli that Cottafavi (which even seem to develop autonomously), noted that these figures finally goes through the entire artistic path, inside the cinema but also in the theater, in poetry, in fiction, in their general humanistic humus. Cottafavi was often poets director: a Angeli and Averini are added in his television Alfonso Gatto films (author of a foreword to one of the vol-

umes of poetry of Angeli, and with Giorgio Caproni among the first admirers of Angeli poet), Guglielmo Petroni and other. Cottafavi was also after World War II, creator of an important albeit short-lived publishing company, Migliaresi.

La Cineteca therefore considers that it should give organic form to the rediscovery of figures, care to these places, to be seen finally as European personalities.

The maintenance of the film historian and critic Sergio M. Grmek Germani, and provided there is increasing involvement of scholars far more attentive to the importance of Angeli and of the writer's heirs, the Cineteca del Friuli formed in 2013 the Fondo Siro Angeli, which it launched a collection of books, magazines, paper documents, films and videos about the activities of Siro Angeli and personalities who interbred with his work, like the ones mentioned, to which are added other directors of which he was screenwriter, and other characters with whom he met in his RAI executive activities (including Guido Botteri, who supported the creation of *Maria Zef* as a first feature of the Third Network fiction).

In the belief that, despite the gap that sometimes Angeli has shown towards his work as a screenwriter, the film may be, as is his nature, a catalyst for a wider artistic dimension, the Fondo wants to bring together documents and texts of the entire work of Angeli, without thereby substitute for other libraries, but proposing, however, the aim of the widest possible collection, such as tool use and study, and as a

stimulus to the creation of additional initiatives (festivals with screenings, tributes and television on DVD) to devote to a creative personality to be rediscovered in its entirety. Are also advocated new publishing initiatives beyond the regional dimension and beyond the only Friulian canons, to give the status of Angeli great writer that the stories of Italian literature and anthologies (with the sample, and almost unique for perseverance, attention Giacinto Spagnoletti) have taken too intermittently. And even in the anthologies of religious poetry Angeli sometimes affected by omitting a path perhaps too centrifugal.

A generous contribution to the collection initiated by Germani has already arrived by Gianfranco Ellero, Ermes Dorigo, Grazia Levi.

For the Cineteca del Friuli, the Fondo Siro Angeli also connects to the widest documentation and the increasingly stimulating rediscovery of the heritage of the Italian cinema, since the silent era onwards, with a focus on the work of Luca Comerio, Augusto Genina (which dedicates another Fondo), Mario Camerini and other great authors. It also connects to two other funds in the archive, one dedicated to Chino Ermarcora and the one given by the critic of Udine Mario Quarnolo, who was among the most righteous reviewers of *Maria Zef*; but the focus is extended to other figures of the "little homeland" Friuli: Giuseppe Marchetti, Novella Cantarutti, Michele Gortani, David Maria Turolfo, Gaetano Perusini, and Pier Paolo Pasolini.

The discovery of a radio production of

Angeli transmitted in just over a month from the first shock in Friuli in 1976 unites the rediscovery of Angeli the commemoration of the anniversary of that tragic event.

ODORE DI TERRA

Realizzazione: Ermes Dorigo; *contributions:* Siro Angeli, E. Dorigo; *production:* VideoTeleCarnia; *origin:* Italy 1990; *format:* video, col.; *length:* 55'. DVD (from master video) from production (in Fondo Siro Angeli of Cineteca del Friuli).

That the only long television interview with Angeli (but you would want to see her much longer) has not been made by RAI, where he was radio executive for decades, but only in later years, by a small issuer of Treppo Carnico, thanks to one of the greatest scholars of his work, Ermes Dorigo, says the move very bashful way of Angeli, in the Friuli and Carnia nature and that it was his own.

In these 55' every word that comes from him is the sign of truth, and we hear him read some beautiful verses, including one that begin: *Posso affermare che esisto...* sublime evidence as *Sono nato ma* by Ozu or *To Be* by Leo McCarey. (s.m.g.g.)

55" COME SECOLI

Director: Gilberto Visentin; *edited by:* Siro Angeli; *texts:* by Siro Angeli, Pier Paolo Pasolini, Novella Cantarutti. Caterina Percoto, Ippolito Nievo, David

Maria Turollo, Carlo Sgorlon, and others excerpted from *Antologia della poesia friulana* by Bindo Chiurlo; *voices:* Omero Antonutti, Miranda Martino; *production:* RAI (Radio Primo Programma); *origin:* Italy, 1975; *length:* 51'.

Sound recording (from master) from RAI (Fondo Siro Angeli in Cineteca del Friuli).

With a reference in the title to the second of shock duration 6 May 1976 destroyed an artistic and social life of centuries, this realization is only a first impression (due to a run a little conventional) too controlled. In fact already the surprising closeness to the event (which unfortunately followed by other shocks) put themselves in contradiction with the encyclopedic system to poetry and song of villotte Friuli, with stunning Miranda Martino as it is the main voice of Friuli and Trieste Antonutti (where the mentioned friend, even of our festival, Guido Botteri has devoted a monograph, also with the writer's contributions, upcoming for Comunicarte / Alpe Adria Cinema editions). It was expected from the poster of «Radiocorriere» the further entry of Friuli Carla Gravina, unfortunately fallen for several probable commitments. To us, however, the outcome of this transmission seems miraculous in its inevitable failure, in its will to react to the destruction evoking the dead who take in hand trowels to rebuild with the living ... maybe there appears something that metafascista rhetoric that has Angeli crossed and diverted in the 1930s and 1940s (with others who are

dear to us: Caracciolo, D'Errico ...). Also it can be surprising that this broadcast predominantly in the Friulian language was broadcast on national territory without any translation: and is continuously stretched in a happy despite everything, disidentitario, be said to stand between the Friuli and said Italian. (s.m.g.g.)

UN TERREMOTO PER TUTTI

Director: anonymous; *production:* CEDI-Diocesi in Udine; *origin:* Italy 1977; *format:* 16mm, b/n; *length:* 19'. 16mm from La Cineteca del Friuli.

La Cineteca del Friuli was born in response to the 1976 earthquake, he has collected many remarkable event materials (only in part already collected on DVD editions), and others are still searching (including a Giuseppe Taffarel film). There are the works of Friuli amateur films Lauro Pittini, those of the Venetian Enrico Mengotti, the precious documentation Giulio Mauri and Valeria Bombaci, movies on the reconstruction of regret Trieste-Roman Gianni Menon and the Venetian Rodolfo Bisatti ... Among these films, who deserve a comprehensive proposal, we particularly affects the anonymous short film of the Diocese of Udine, with his spirit stamped by the Church of Paul VI, in which those who were at the origin uncertainty, indecision often appear lumps of conscious contradiction (still pushing the "Roncalli" broken in the tradition, so perhaps most exciting of today's "communicative" of Pope

Francesco). This small, perhaps random nobody films son comes to us today with a look bare on the disaster. It was probably built by chance even his title, but today seems far-sighted, not only from today's earthquake, but more generally to the destruction that now facing the world, not unlike the way in the 1920s, with another title emblematic, the beautiful Elvira Giallanella for *Umanità* was able to remember and with a presentiment. (s.m.g.g.)

AVANZI DI GALERA

Director: Vittorio Cottafavi; *story:* Giuseppe Mangione, Antonio Colasurdo; *screenplay:* Siro Angeli, Riccardo Averini, Gigliola Falluto, G. Mangione; *cinematography:* Arturo Gallea; *editing:* Loris Bellero; *music:* Giovanni Fusco; *cast:* Richard Basehart (voice Giulio Panicali), Valentina Cortese, Eddie Costantine (voice Emilio Cigoli), Flora Lillo (voice Lydia Simoneschi), Walter Chiari, Antonella Lualdi (voice Maria Pia Di Meo), Arnoldo Foà, A. Gallea; *production:* Giorgio Venturini for Produzione Venturini; *origin:* Italy, 1954; *format:* 35mm, b/n; *length:* 94'. 16mm (from 35mm) from Cineteca Bruno Boschetto.

"The case histories of innocent women and innocent women is very wide; the legend and the story ... want women, in most cases, are the cause of all evil. Starting from the Bible ... The writers and I have formulated a less severe judgment against women than it cus-

tomarily is used to present. Perhaps, in contrast to a world where the mistakes and violence reign, it was necessary to soften the colors with the sweetness and femininity. I do not know: but the characters are not always as we want them; often, as written by Pirandello, they appear to us as arrogant and imperious. Perhaps for this reason the three women in the film are the creatures to which the public will be joined, as has long been fond of the three actresses who interpret ... The story of three couples blends in film history, articulated through life a police commissioner (Luigi Tosi) computer into which the six characters, from which branch off with various resolutions, to which they return at the most important moments in the film. We are therefore in front of a story that, like a river, has the tributaries that branch off or converge toward the central trunk.”

Cottafavi in L.M., *La storia di tre avanzi di galera*, «Film d'Oggi», July 8-15, 1954

b) Franco Scaldati in Franco Maresco
edited by Fulvio Baglivi

GLI UOMINI DI QUESTA CITTÀ IO NON LI CONOSCO - VITA E TEATRO DI FRANCO SCALDATI

Director: Franco Maresco; *screenplay:* Franco Maresco, Claudia Uzzo, Francesco Guttuso; *cinematography:* Tommaso Lusena de Sarmiento; *editing:* F. Guttuso, Edoardo Morabito; *contributions:* Franco Scaldati, Roberto Andò, Emma Dante, Goffredo Fofi, Mario Martone, Giuseppe Tornatore, Roberta Torre, Enzo Vetrano, Umberto Cantone, Emiliano Morreale, Gabriele Scaldati, Giuseppe Scaldati; *production:* Rean Mazzone and Anna Vinci for Ila Palma/Dream Film/RAI Cinema; *format:* video, col. and b/n; *origin:* Italy, 2015; *length:* 86'.
DCP da produzione.

“It followed the structure is very similar to that of *Io sono Tony Scott*: a historical reconstruction that passes through different phases - including the ascent - and up to a present of desolation and defeat, of disappearance and disintegration, loss of social and collective memory. Even Scaldati as Tony Scott, is a forgotten, a repressed, which has enjoyed only partial recognition, particularly in the eighties, but instead of the American clarinetist has not closed in on itself and, rather, has continued to promote theater culture in Palermo, arriving to hold workshops in neighborhoods and to experience first the underclass lives and recognize themselves in it, as he had always done in

the course of his life. Speaking with his usual voice over, Maresco therefore speaks of Scaldati career, its importance in having brought to light the most archaic aspects of Palermo's language and in having given voice to the last, to submerged. Is gradually to light a parallelism that is becoming more evident in the course of the film, that is to say how a program like Cinico Tv should Scaldati, since those bodies deformed and grotesque photographed in black and white are sons of visceral theater of this other great figure of an artist from Palermo. [...] Maresco perhaps as never before, we speak of Palermo, Palermo of that dirty and vital blood who did not know yet neither Berlusconi nor the building speculators, talks about the puppet theater, the roots of a culture and a 'popular art, whose seething, whose suffering has taken shape over the centuries until you come to be expressed, in its last layers, first in Scaldati, then in Cipri-Maresco of Cinico Tv. Then the black pessimism of which is littered with the film - it still speaks of a man who was completely forgotten by the institutions, as we are shown in the final - is colored by other references than in the past. The epic story of the losers do here, in fact even more conscious and it is no coincidence that, just at the end of the film, there is a quotation from a poem by Scaldati dedicated to the defeat, because the loser is somewhat more brave, more worthy of respect. And the exaltation of defeat - in addition to being a typically Orson Welles mechanism, which makes us recognize another parallel between Maresco and the

author of *F for Fake* - is somehow a victory, is the value in recognizing its losing dignity, Cassandra unheeded, but whose voice will eventually force to get someone.”

Alessandro Anibaldi, *Gli uomini di questa città io non li conosco*, «Quinlan», December 9, 2015

FRANCO SCALDATI, AI CONFINI DELLA PIETÀ

Director and editing: Cipri and Maresco; *cinematography:* Daniele Cipri; *production:* Cinico Cinema/La7; *origin:* Italy, 2007; *format:* video, b/n; *length:* 25'.

[UNPUBLISHED MATERIALS] **GLI UOMINI DI QUESTA CITTÀ IO NON LI CONOSCO - VITA E TEATRO DI FRANCO SCALDATI**

Director: Franco Maresco; *cinematography:* Tommaso Lusena De Sarmiento; *editing:* Francesco Guttuso; *origin:* Italy, 2016; *format:* video, col.; *length:* 25'.

“The relationship with Franco was born shortly before I met Cipri, was the mid-1980s, I believe we showed Umberto Cantone who was already an actor of Biondo. Among us there was immediately empathy because despite the age difference we had many things in common and also many similarities. First we watched both with the same sensitivity to the humanity that was disappearing, to the districts that had been emptied ... I were fascinated by a lot of his humor, even in his theater never

failed comedy, a genre he loved very much and from which he took the sense of the 'rhythm'; I always said that Franco was also a comedian. Another fundamental aspect is that Scaldati was self-taught, the books he read them doing the tailor, if they had gone to seek alone; was one who read everything, was omnivorous. For me it was important to meet a man who is novel approaches to literature, film, art, in the same spirit hungry, chaotic and anarchic, I had too. We discovered that we attended the same local cinema: Dante, Italia, Eden, Noce; we had the same passion for some popular music ... literally had a common background, that I had already found in his theater. [...] When Cinico TV explodes, Franco was one of the few to understand what it actually confirming its sensitivity and attention, and that his younger friend, I, I brought forward my way his poetry , his vision. He also understood that we could have been fellow travelers and not only 'heirs' as we called it years later. [...] Certainly Scaldati was ignored by the cinema and the cultural apparatuses because he was good, but not to move in the 'right circles', did not frequent the salons, was a man introverted and shy that he did not and could not sell. As I wrote at the time of death he was an old man, in the sense that it came from a world with other values and has begun to take its first steps as an author in a unique time for Palermo."

Naked, *Viaggio in Italia 1 -
Conversazione con Franco Maresco*,
«Film Parlato», October 26, 2015

Self-Portraits in the Mirror: Jonas Mekas and Jackie Raynal



JACKIE RAYNAL

Born in Poilhes in 1940, Jacqueline Raynal was as an actress, and especially film editor, a presence that unites some of the most intense figures of the Nouvelle Vague: Jean-Daniel Pollet, Eric Rohmer, Philippe Garrel, but also the heretic José Bénazéraf. He has created and starred in several films, such as those still under construction, are works in progress deferred.

Among others he collaborated to editing and directing: *Merce Cunningham* by Etienne Becker, Jackie Raynal, Patrice Wyers (1963), *Cover Girls* by José Bénazéraf (1963), *La Carrière de Suzanne* by Eric Rohmer (1963), *La Boulagère de Monceau* by Eric Rohmer (1963), *Héraclite l'obscur* by Patrick Deval (1967), *La Concentration* by Philippe Garrel (1968), *Détruisez-vous: le fusil silencieux* by Serge Bard (1969), *La Maman et la putain* by Jean Eustache (1973). Among the films she made: *Deux fois* (1968), *New York Story* (1984), *Hôtel New York* (1984), *Notes on Jonas Mekas* (2000), *Bandes à part* (2001), *Around Jacques Baratier* (2002), *Portrait of Simon Lazard* (2003), *La Nuit de l'ours* (2005), *Gougnette* (2009), *Elliott et Bulle* (2013).

NOTES SUR JONAS MEKAS

Director and editing: Jackie Raynal; *cinematography:* Adam Kahan; *origin:* France, 2000; *format:* video, col.; *length:* 26'.

MP4 (from master video) by author.

Jonas Mekas, from the movie: "Every second, while you are talking, there are

films ranging powder. But at the same time, always while you are talking, somewhere someone makes a movie, or a video, in short, someone creates the images. Someone new, very young, we do not know. Here, and in Africa, or Asia, in South America, Alaska, everywhere in the world. It is still amazing, millions of video cameras! And so these images are produced, they are realized. Some are of the factory image, routine images. But there are people who make them as they would poems. really they do what they want with the images, and enjoy! In general, people take themselves too seriously. That's the problem today. Too serious ... think too much. Plan. But it is better not to plan ... When you plan, you would like your plan succeeds. And you have the tanks behind him, and you have the guns to implement your plan. No good, these are the people who think."

REMINISCENCES OF JONAS MEKAS

Director: Jackie Raynal; *story:* André S. Labarthe and Janine Bazin for series *Cinéastes de notre temps*; *production:* KIDAM; *origin:* France, 2015; *format:* video, col.; *length:* 52'.

Blu-ray (from master video) by production.

André S. Labarthe entrusts a mission impossible to Jackie Raynal: create a portrait of a filmmaker who has never stopped making portraits. What can never Jonas Mekas film that has not already been impressed on film? Jackie Raynal provides a prodigious effort.

Everything will disappear. Everything will be reborn.

Tribute to Marina Pierro and Walerian Borowczyk



FLOATERS

Director, screenplay: Marina Pierro; *cine-matography, editing:* Alessio Pierro; *music:* Johann Sebastian Bach, Mauro Giuliani; *production:* M. Pierro for Cupressus Film; *origin:* Italy, 2006[-2016]; *format:* Digital, b/n and col.; *length:* 9'.

IN VERSI

Director, screenplay: Marina Pierro; *cine-matography, editing:* Alessio Pierro; *music:* Johann Sebastian Bach, W.A. Mozart; *cast:* M. Pierro, Gianluigi Zelli; *production:* M. Pierro for Cupressus Film; *origin:* Italy, 2008[-2016]; *format:* Digital, col.; *length:* 24'.

HIMOROGI

Director: Marina Pierro, Alessio Pierro; *screenplay:* M. Pierro; *cine-matography, editing:* Alessio Pierro; *music:* Bernard Parmegiani; *production:* M. Pierro; *origin:* Italy, 2012; *format:* Digital, b/n and col.; *length:* 17'.

DCP from the authors.

MARINA PIERRO, THE STRANGE FASCINATION OF A QUEEN OF THE NIGHT

Cecila Ermini. Before knowing Boro his art studies ranged from esotericism to painting, a kind of preparatory ground fertile. As it did in your artistic partnership this common matrix?

Marina Pierro. Our meeting was predestined: Walerian loved the Italian culture, architecture, literature, music. I had an absolute passion for surrealist

universe, the poetry of Rimbaud and Breton, the Buñuel film, photography of Man Ray. There also in common a great interest in Freud and psycho-analysis, astrology and the esoteric world and mystery of Gurdjieff and Helena Blavatsky. But mostly we united us - we found out by working together - the same visual conception of the film, in which live the fantastic and the poetic, the divine and the diabolical, and "the étrange fascination."

C.E. [...] His short film as a director, *Himorogi*, pays homage to the film Borowczyk with the return of objects-fetishes of his films, stripped of any kind of classical narrative.

M.P. *Himorogi* born as a composition of haiku, a form of Japanese verse of the poem of seventeen syllables. With the fundamental collaboration director of the painter Alessio Pierro, who also worked on the set design and photography in the film, we wanted to pay tribute to the artist who has created a dreamlike visionary-only world, bringing back a vision of the genesis of his works, together the close link with the objects for him animated like an actor. Give movement to a figure drawn in sequence, to move the object using the technique of stop motion or directing the actor were the same thing. Added to this is the significant musical contribution of the great French composer Bernard Parmegiani, chanting evocative and fantastic images that become the real core of the narrative action in an imaginary time.

Cecilia Ermini, «il manifesto»,
May 4, 2014

Nobody's Children

Italian films collected by Simone Starace, II



TEHERAN

Director: William Freshman [and Giacomo Gentilomo]; *story:* Dorothy Hope; *screenplay:* Oreste Biancoli, Basil Mason, A.R. Rawlinson, Alberto Vecchietti, Giovanni Del Lungo, Akos Tolnay, W. Freshman; *cinematography:* Ubaldo Arata; *editing:* Renzo Lucidi; *music:* Enzo Masetti; *cast:* Derek Farr, Martha Labarr, Manning Whiley, John Slater, John Warwick, Enrico Glori, Enzo Fiermonte (voice Alberto Sordi), Vera Bergman; *production:* John Stafford and A. Tolnay for ICAI/Stafford-Pendennis; *origin:* Italy/UK, 1946; *format:* 35mm, b/n; *length:* 89'. 16mm (from 35mm) from Penny Video.

"We speak English, *english spoken*, in the film studios of the Circonvallazione Appia, best known as the laying of Scalera theaters. [...] They all look British in there, the production manager Valentino Brosio, the Count de Carpegna manufacturer: all nice and ready to give detailed information on the production. The director William Freshman, finally, is an angel: he never raises his voice, speaks cordially with everyone and even if someone has to go to hell, he does it with much grace (but so far did not send anyone to hell). The film that turns the currently Scalera, produced by John Stafford and Akos Tolnay to the ICAI, entitled *Teberan* and is played by two young highly popular British actors, Derek Farr and Martha Labarr, together with our Rossano Brazzi, Vera Bergman, Enrico Glori, Enzo Fiermonte, Luigi Pavese and Valentino Bruchi. *Teberan*

is a topical films, whose subject had Basil Mason, William Freshman and Akos Tolnay, was derived in part from documents provided by the British intelligence. Some years ago, at the time of the Tehran conference notes, the British police learned of an attack that was preparing against President Roosevelt in the basement of the American legation. The authors of the document - miraculously foiled - were some individuals of dubious nationality who were all brought to justice and that certainly were acting on behalf of an enemy power. It seems that to discover the plans of the bombers was a British journalist, whose figure is precisely evoked in films by Derek Farr. During our recent visit to the Scalera in the theater n. 6 turned a bustling scene of the Bazaar of Tehran, which was attended by numerous extras in multi-colored clothes. The scene had been set up with a taste particularly veristic by Veniero Colasanti and it was very picturesque. Among many Levantine and Arab from the dark face, there was only one natural color, and seemed to be very sad in the midst of so many of his countrymen who spoke with a strong accent of Trastevere.

Italo Dragosei, *Alla Scalera si parla inglese*, «Star», March 2, 1946

IL CORRIERE DEL RE

Director: Gennaro Righelli; *story:* from the novel *Le Rouge et le Noir* by Stendhal; *screenplay:* G. Righelli, Mario Monicelli, Steno, Ignazio L. Nicolai, Ernesto Guida; *cinematography:* Carlo

Montuori; *music:* Giuseppe Becce; *cast:* Rossano Brazzi, Irasema Dilian, Valentina Cortese, Carlo Ninchi, Aldo Silvani, Laura Carli, Massimo Serato, Camillo Pilotto; *production:* Fincine/Domus; *origin:* Italy, 1947; *format:* 35mm, b/n; *length:* 92'. 16mm (from 35mm) from Penny Video.

Preventive film review (August 14, 1947): "The story exposed in the present script is a clear reduction of the writer Stendhal's novel of the same name. In this exhibition many narrative elements of the original work have been transformed and others silenced; avoided altogether was then the part about the ecclesiastical career of the protagonist. So far no objection because, you know well, how much freedom habitually uses in the film adaptation of literary works. But the authors also wanted, with some inappropriate jokes of dialogue, giving an arbitrary meaning to the title of that work, by explaining to a character in the story that the two names of colors 'red and black' would mean the reactionary party and the conservative, referring, it means well, at the time when the action takes place, while the same Stendhal says that to *Rouge et noir* he means his military career and his ecclesiastical career of Julian Sorel. It therefore seems appropriate that such jokes (screenplay pp. 9 and 10) should be deleted to avoid little flattering on Italian culture."

"Immediately after the war I met Gennaro Righelli; Steno and I were called suddenly from Righelli to make a

script: *Il corriere del re*, from Stendhal's *Il rosso e il nero*. Righelli received us at his home, in via Flaminia towards Ponte Milvio; He ushered into the dining room where there was a long table, and he was at one end of the table. He told us: 'I want to make a movie from *Il rosso e il nero* by Stendhal; but I have already done, has been one of my greatest achievements in the silent era, it was called *Il corriere del re* [*Der gebeime Kurier*, 1928] and was played by Ivan Mosjoukine'. Then everything went well: he began to write on his own, 'the first scene', and so on throughout the rest of the film; every time I had written something to reread it aloud, he turned to me and asked, 'Is it okay? we agree?'; I did so; then asked Steno, who was so, and went on, like a tank! Since we were no longer in the mute, the characters had to tell jokes: the scenes, the environments, the arc of the story was the same, made of whole cloth by his silent film, only that we applied the jokes, the most obvious. In eleven days we wrote the whole script!"

Mario Monicelli, *L'arte della commedia*, edited by Lorenzo Codelli, Dedalo, Bari, 1986

PIUME AL VENTO

Director: Ugo Amadoro; *supervision:* Goffredo Alessandrini; *screenplay:* U. Amadoro, Stefano Canzio, Fabrizio Taglioni, Gabelli, Domenico Paoletta, G. Alessandrini; *cinematography:* Sergio Pesce; *editing:* Giuseppe Vari; *music:* Alberto De Castello; *cast:* Leonardo

Cortese, Olga Gorgoni, Cristina Velvet, Mario Ferrari, Peter Trent, Dante Maggio, Enzo Cerusico; *production*: Bucci Film; *origin*: Italy, 1950; *format*: 35mm, b/n; *length*: 82'.

16mm (from 35mm) from Penny Video.

Preventive film review (July 22, 1950): "The story is set in a village of the Basso Piave, occupied by the Austrians during the invasion of 1917. In the father's house, Anna is consumed while waiting for Stefano, an officer of the Bersaglieri, with which you were engaged in the previous year. The air bears the weight of oppression, accentuated by the arrival of eight Austrian officers, who take residence in the same house. Among these emerges the handsome Captain von Toepliz, surrounding Anna of assiduous court. But the privacy mistress irritates von Toepliz that, to make up for the humiliation suffered, does place under one roof the maid Marta Florens, rookie for the Austrian armed forces in the village theater. Anna, who is forced to give her room, looking with contempt this international star, which it considers the enemy spy, while in reality Marta is conquered by dignity, pride and the patriotic spirit of the family, of which he is host. [...] This is a pretty basic affair, which aims to make lever on attachment of the Italian public for the body of Bersaglieri and certain patriotic reasons linked to the memory of the other war".

A second review, to now over films (November 29, 1950), claims that "are deleted scenes where you see some dancers who wear cloaks with

emblems of the Empire Austro-Hungarian Empire (double eagle); and the beat of Mark is removed: 'They are the masters and we must treat them with respect' (p. 18)."

CENTO PICCOLE MAMME

Director: Giulio Morelli, Léonide Moguy; *story*: Jean Guitton; *screenplay*: L. Moguy; *cinematography*: Giorgio Orsini; *editing*: Dolores Tamburini; *music*: Carlo Innocenzi; *cast*: William Tubbs, Lia Amanda, Clelia Matania, Augusto Pennella, Checco Durante, Juan De Landa, Beatrice Mancini; *production*: L. Moguy for Italian International Film; *origin*: Italy, 1952; *format*: 35mm, b/n; *length*: 105'.

16mm (from 35mm) from Penny Video.

"Leonide Moguy filmed in 1936, *Le mioche*: a candid tale in which were narrated the adventures of a good professor, showy raining at home an illegitimate child, takes him in a girls' boarding school. Now Moguy, redeemed the history of that time producer, wanted to replicate for the public to the rosy intrigue today, entrusting directed to Giulio Morelli. The subject, now set in Italy, appears terribly aged, especially designed to be a celebration of absolute goodness, that is spreading from the first to the last episode, which affects all the characters [...]. Giulio Morelli told all adapting to the tone of the text and engaging enough to come happily to the last shot. And the little film flows on nicely to the public by the kind and easy heart to the emotion, because it is

the center of a major *atout*: he small Augusto, a child of less than two years, with great communication. Around the small move William Tubbs (the professor), Lia Amanda (a new discovery of Moguy, in the role of mommy derelict), Nino Milano, and other more or less known actors."

Gaetano Carancini, «La Voce Repubblicana», March 11, 1952

"The war, this unconscious unleashing of all the forces destroying, has - as comets - a long and gloomy ruins of moral, civil decay wake of infighting, in which regurgitates all the evil of the men and things and in which it takes its lurks over the worst instincts, no longer held back, passion, no longer controlled, in greed, not lesser, in the longings, no longer limited. The film, which is often photographic chronicle of the life, perhaps too stressed to play coolly and sometimes complacently the worst aspects and most striking of an inevitable phenomenon although horrendous. [...] Well, this Leonida Moguy film, *Cento piccole mamme*, want to be and it's like a ray of sunshine that brings humanity shocked and disheartened by the announcement of the storm returned serene, the light of a new hope, the warmth of a revived goodness, for which the heart, the heart of all, can once again beat, hosting noble and eternal feelings. [...] And as was once the white dove to Noah to bring the first announcement of the flood ceased, today the innocence of a child, bright and pure, is entrusted with the task of giving men this new tidings. So Leonida Moguy explains why ideal

that moved him to make this his new film - the most dear to her heart - the most important for assumed moral, the most challenging and the most satisfying for its prestige as an artist and filmmaker. And he never spoke of his work - all of which is and remains a masterpiece - so enthusiastically and with more secure certainty of having accomplished artistically worthy work and spectacularly efficient."

Leonida Moguy parla di *Cento piccole mamme*, «Il Messaggero», March 5, 1952

I CALUNNIATORI

Director: Franco Cirino, Mario Volpe; *story*: Enrica Bacci; *screenplay*: E. Bacci, A. Bisognino, F. Cirino, Mangani; *cinematography*: Mauro Chiodini, Oberdan Troiani; *editing*: Jenner Menghi; *music*: Antonio Capodanno; *cast*: Achille Togliani, Laura Nucci, Turi Pandolfini, Evar Maran, Carmen Brandi, Cesare Fantoni, Renato Malavasi; *production*: Alcyone Film; *origin*: Italy, 1956; *format*: 35mm, b/n; *length*: 89'.

16mm (from 35mm) from Penny Video.

Plot from preventive film review (July 17, 1956): "The fifty year old Giacomo Dani returns to his country after many years of absence and finds his cousins, Carlo and Elvira, who live in an old house owned by the same Giacomo. He was in his youth a disappointment in love and is still a bachelor. Giacomo knows Dorina, a sixteen year old girl, granddaughter of an old fisherman of the place. Giacomo is interested in the girl, who has a beautiful voice, and is

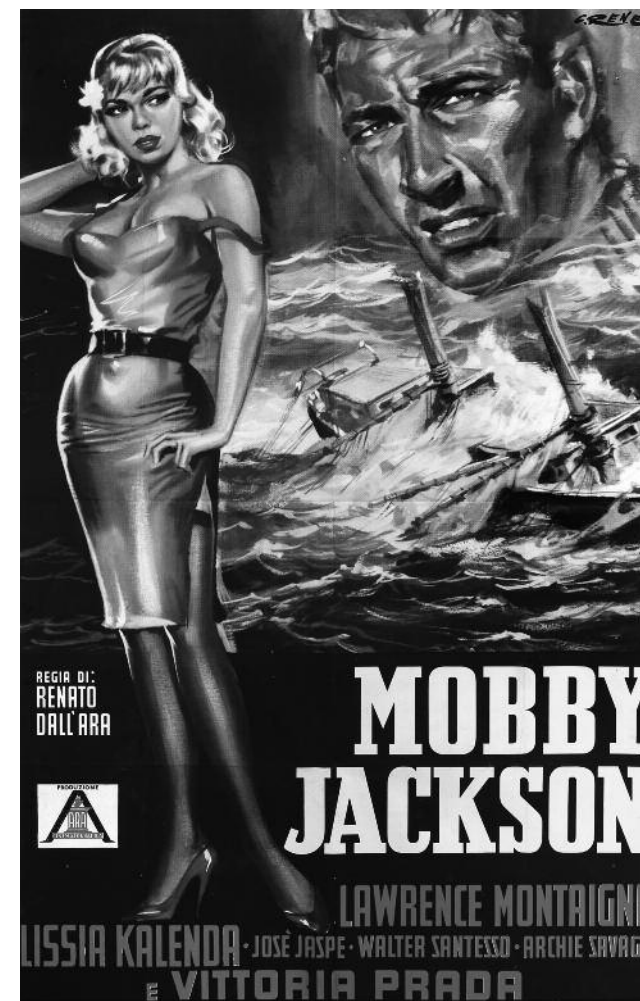
able to convince the old grandfather to close, at his expense, Dorina in a educantato in Rome. [...] Some time passes and Giacomo revises Dorina, who became a woman now. The girl falls in love with her benefactor and the two end up getting married, despite the considerable age difference. When Carlo and Elvira learn the news of the rich cousin's wedding go on a rampage, especially Elvira that in his heart he had always cherished the dream of marrying Giacomo. They think of revenge and practice a diabolical plan. Invite Dorina in the country and Carlo will seduce her to make her look guilty in the eyes of her husband."

Lady Manenti was Godmother to the first turn of the handle had been established), in which it was recognized and mentioned only name Cirino as a director."

The film, made on a budget of only 36 million, is produced with the participation of the authors in the profits, but the proceeds will be affected by a regional distribution limited to a few areas (Sicily, Emilia, Puglia, Campania). The grievances of the two directors, will answer a letter from Alcyone Film dated February 28, 1957: "Mr Mario Volpe [...] must solely and exclusively to the good heart of Miss Bacci - forget about a bad incoming action by Volpe years ago when he was director of the film *Le due sorelle* produced by Venere Film of which was then the ' administering the same Bacci - the directing together with Mr Franco Cirino the film *I calunniatori* produced by Alcyone Film because it had to be film director Franco Cirino only, and what does faith in our possession of the letter of Manenti Film on March 12, 1956 (in which the rental and for sheer wickedness of third fell through after the same

Small World, Big Shadow

(The Venetians are crazy, I)



MOBBY JACKSON

Director, story: Renato Dall'Ara; *screenplay:* Giorgio Arlorio, R. Dall'Ara; *cinematography:* Carlo Bellerio; *editing:* Zimmerwald [Edmondo Lozzi]; *musica:* Roman Vlad; *cast:* Lawrence Montaigne, Lissia Kalenda, José Jaspe, Mario Perrone, Franco Cobianchi, Isarco Ravaioli, Walter Santesso, Archie Savage, Vittoria Prada; *production:* Mario Colambassi for Ara Cinematografica; *origin:* Italy, 1960; *format:* 35mm, b/n; *length:* 79'.

35mm from CSC-Cineteca Nazionale.

Storyline and judging by the review preventive film (May 6, 1959): "Elementary and generous, the sailor Mobby Jackson is a dreamy globetrotter passing from one port to another, from one embarkation and from one adventure to another with the ease of an acrobat whimsical, well-liked by peers and beloved by women for its essential innocence and spontaneous generosity. But one day in a remote street, Mobby meets a half-savage girl, Esmeralda, who lives with an old uncle set in the search for a hypothetical undersea treasure, made the subject of court of an unpleasant and arrogant admirer. To subtract her to his environment, Mobby takes the girl with him in the city and, later, falls in love and plan to marry. Perduto behind Esmeralda, though Mobby is for the first time without boarding and even without money; must therefore accept the offer of Captain Flores - which is something of a local Camorra boss - and embark on one of its ships to fulfill - according to

the captain - 'round the world.' [...] The deliberate emphasis in the story of the fairy tale tone, the introduction of some lively and colorful sequences, such as the 'novillada' (free corrida of young bulls through the streets of a city) also contribute to raising the level of the script. [...]

The figure of the protagonist instead preserves the heterogeneity characteristics already detected at first reading; nor could it be otherwise because, obviously, a multipurpose inspiration presided over the birth of the character. Maintained in mid air between reality and fable, written with obvious effort and attention to detail, the script seems to be inspired to very ambitious intentions. [...]

The film's director Renato Dall'Ara (the author of the story and co-author of the screenplay) is the author of the short film 'a subject' *Scano-Boa*, winner of the first prize in the competition FEDIC 1957 and praised as a revelation by the press (including an article by Alessandro Blasetti)."

L'ISOLA CHE C'ERA

Director, cinematography, editing, production: Alberto Gambato; *story:* A. Gambato, Vittorio Segà; *contributions:* Lamberto Morelli (voice) and scenes from the short film *Scano Boa* (1954) by Renato Dall'Ara; *format:* HD, col. and b/n; *origin:* Italy, 2014; *length:* 10'. MP4 (from master video) from author.

In 1954 the director of Rhodes Renato Dall'Ara, with the help of a group of

friends and fellow communists cinephiles of Pula, realizes by himself and just for fun his first short film, inspired by a true story happened a few weeks before in Scano Boa, last strip of sand and Mediterranean territory in the form of long island about five kilometers separate the delta of the Po from the Adriatic. Sixty years later, Lamberto Morelli is the only survivor of the crew.

"Chairman of Cinecircolo Adria, was Vittorio Segà remember impending 60th anniversary of Scano Boa, first attempt to Renato Dall'Ara behind the camera. In April 2013 Rovigo breathed the atmosphere of the 91 years old Giancarlo Morelli loss, parliamentary and communist mayor during the flood of the Po in 1951. The funeral proved unable to report in Rovigo his brother Lamberto, rose from Rome where he lived for more than 40 years. Lamberto Morelli is the only survivor of the group of friends and comrades who in 1954, on the heels of the enthusiasm of Renato Dall'Ara, realized what is believed to be *La Sortie de l'usine Lumière* of Polesine. The shot of 1954 and today's reflections Lamberto Morelli on the historical sediment of the last sixty years found a space for discussion in the current images of Scano Boa, uninhabited island at the mercy of storms, the earth also timing margins, where everything seems already happened and still possible at the same time." (Alberto Gambato)

SCANO BOA

Director: Renato Dall'Ara; *story:* R. Dall'Ara, Lucia Avanzi from the novel by Gian Antonio Cibotto; *screenplay:* Tullio Pinelli, Ugo Moretti, Benedetto Benedetti, Rodolfo Sonogo, Giorgio Cavedon; *cinematography:* Antonio Macasoli; *editing:* Armando Nalbone; *cast:* Carla Gravina, José Suarez, Alain Cuny, Emma Penella, Walter Santesso, José Jaspe, Olga Solbelli, Giulio Cali, Polidor, Marisa Solinas, Gianfranco Penzo; *production:* Francesco Corti for Cinematografica Lombarda / Ara Cinematografica / Luvi Cinematografica; *origin:* Italy/ Spagna, 1961; *format:* 35mm, b/n; *length:* 88'. 35mm from Lab80.

"Scano Boa is the name of a fishing village into Pila di Porto Tolle, to the extreme of the Po delta, in the province of Rovigo. [...] Of this desolate stretch of sand fell in love a novelist painter and photographer of Rovigo, Gian Antonio Cibotto, born in 1925, son of anti-fascist anti-fascists, wild wanderer. [...] *Scano Boa* was a strong film, from unique genesis: a double debut. It was filmed in 1954 a first version in 16 mm which had depopulated the festival of amateur filmmakers, in Rapallo and in Montecatini. So successful that go around the world: Cannes, Berlin, Madrid. [...]

Remake the film at large, with the real film and real actors, of course, had become the obsession of its director, Renato Dall'Ara, thirty-six, architect of Rovigo, owner of a shoe factory, joined the PCI. Seven years later, supported by

the Milanese Francesco Corti owner of ICET, Dall'Ara was able to turn the documentary into a feature film. [...] The shooting had their share of misfortune: a couple of floods did evacuate twice thirty people in the film. There were more people in the crew who in Scano. According to the most favorable reviewers in its best moments the film approaches the height of certain sequences of *L'uomo di Aran* by Flaherty, or makes you think of *La terra trema* by Visconti. Seen today, even if deprived of the dream book character Cibotto, reminiscent of certain islands and some films from arthouse festival, Japanese ghost. [...]

If we want to keep Italian cinema, we can put together *Scano Boa* and *L'antimiraolo* by Elio Piccon (1965), last censored films of Lux Cristaldi, another goddamn work on Italy impossible. [...]

Despite a projection in Locarno, *Scano Boa* went wrong and as needed while picking on someone, if they took first with bad weather, then with the black and white was setting, and finally, as if we were on the island, with the women.”

Tatti Sanguineti, *Il cervello di Alberto Sordi. Rodolfo Sonego e il suo cinema*, Adelphi, Milan, 2015

[INTERVISTA A GIAN ANTONIO CIBOTTO]

Shooting: Giancarlo Marinelli; *contributions*: Gian Antonio Cibotto; *origin*: Italy, 2004; *length*: 5'. DVD from production.

“It is useless to look on the map the locations named in this book (or groped free character identifications). The geographical accuracy is not a delusion. The Delta Padano, for example, does not exist. The same applies, a fortiori, for Scano Boa. I know, we have experienced.”

Gian Antonio Cibotto, *Scano Boa*, Vallecchi, Florence, 1958

QUANDO LA PELLE BRUCIA

Director: Renato Dall'Ara; *screenplay*: Benedetto Benedetti, R. Dall'Ara; *cinematography*: [Emilio Varriano]; *editing*: Luciano Cavaliere, [Edmondo Lozzi]; *music*: Oscar Pacelli, Bruno Chiavegato; *cast*: Lissia Kalenda, Bruno Cattaneo, Olga Solbelli, Manfred Freyberger, Antonio Bullo, Spartaco Rumor, Rossella D'Aquino; *production*: Mario Colambassi for Daco Film; *origin*: Italy, 1966; *format*: 35mm, b/n; *length*: 83'. 35mm from CSC-Cineteca Nazionale.

“In a small town of Polesine, Wandina has been targeted by malicious gossip of the people for his conduct too free. A day disappears. It is thought to have drowned, others believe has fled. So even Antonio, her husband, partly to find her. He stops in Loreo where he meets a girl, Nevi, who reminds him of his wife and who falls in love. Nevi and mother wish to leave the country and would like Antonio the learning from those inhibit the girl's father, attached to his land. [...]

Uneven film, which has branches in various strands, including the contrast

between those who feel hard life of the countryside and dreams of escape and who is attached to that life as your blood. The Polesine is about landscape and psychologically functional environment.”

Piero Zanotto, *Veneto in film - Il censimento del cinema ambientato nel territorio (1895-2002)*, Marsilio/Regione del Veneto, Venice, 2002

[PROVINO DI WALTER SANTESSO PER FEDERICO FELLINI]

Director: Federico Fellini; *cast*: Walter Santesso, Ingrid Bergman [off], Leopoldo Trieste [off]; *origin*: Italy s.d.; *format*: 35mm, b/n; *length*: 2'. DVD (from 35mm) from Cineteca di Bologna.

- What interpreter of *La dolce vita* would you trust the lead role in an upcoming film?

- A Walter Santesso, because it represents a 'type' with his personal characteristics defined.

Federico Fellini, from medium-length film *Walter Santesso, una vita per il cinema*, Province of Padua, 2009

EROE VAGABONDO

Director, story: Walter Santesso; *screenplay*: W. Santesso, Lucia Avanzi, Ibello Borsetto, Antonio Lenzone; *cinematography*: Manuel Rojas, Aldo de Robertis; *editing*: Alberto Gallitti; *cast*: Walter Santesso, Nuria Torray, Antonio Prieto, Olga Solbelli, Giulio Calì, Tota Alba, Albino Principe, Renato Terra Caizi

music: Francesco De Masi; *production*: Mario Colambassi and José P. Villanueva for Dacofilm/Lenzonifilm/Argos Producciones; *origin*: Italy/Spain, 1966; *format*: 35mm, b/n; *length*: 92'. 35mm from Cineteca di Bologna.

“Misadventures chain of a pure heart - *Bueno para nada* is the Spanish title - hat does not lose his optimism. Designed, written (in the company), directed and starred by the Paduan Santesso, actor since 1951, which had a moment of popularity when Fellini gave him the part of Papparazzo in *La dolce vita*. Set in a rural Spain outside history if not the weather, it is faint un'operina of grace, full of echoes fellineschi: angelism, picarismo, poeticism, loneliness, the circus, the street. Its limits are sentimentality and self-pity.”

Il Morandini 2015. Dizionario dei film e delle serie televisive, Zanichelli, Bologna, 2015

L'IMPORTANZA DI AVERE UN CAVALLO

Director: Walter Santesso; *story*: from the novel by Guido Rocca; *screenplay*: W. Santesso, Ibello Borsetto; *co-director*: Maria Ceconello; *cinematography*: Silvano Savio; *music*: Francesco De Masi (the De Mutis-De Masi's song *Un cavallo bianco* is sung by Sandro Alessandrini Jr.); *cast*: Luciano Rigoni, Cristiano Benetti, Mario Stefani, Guido Bernar, Roberto Benetti, Pietro Grandis; *production*: Lumicon Film; *origin*: Italy, 1969; *format*: 16mm, b/n; *length*: 42'. 16mm from Cineteca del Friuli (Fondo Regione Veneto).

First Italian film premiered at the film festival for children in Mar de La Plata, essentially self-produced by Santesso and his wife Maria Ceconello. Despite the international success in Italy he had a very limited circulation and was broadcast on TV once, March 3, 1972.

IL VOLO DI TEO

Director: Walter Santesso; *story:* Maria Ceconello; *screenplay:* W. Santesso, Ibello Borsetto, Daniele Stroppa; *co-director:* Maria Ceconello; *cinematography:* Angelo Lannutti; *editing:* Franco Letti; *music:* Gianni Ferrio; *cast:* Giulio Pampiglione, Maria Fiore, Philippe Leroy, Allan Hayes, Maria Teresa Ruta, Anamaria Ghiuseleva, Michel Rocher, Daniele Stroppa; *production:* Remo Angioli for Real Film, with the participation of Ada Saruis Bandiera; *origin:* Italy, 1992; *format:* 35mm, col.; *length:* 98'.

35mm from CSC-Cineteca Nazionale.

“The story about the eleven years old Leo, son of divorced parents, grew up in the countryside with her grandmother at a pace dictated by nature and always valid between old values, in confidence with the barnyard animals, who has taken to heart a bunny. One day his mother makes him change his life by transferring it to the city. New habits, the companions selfish and the news that the country house was sold in addition to the killing of her bunny, throw it into turmoil leading him to flee as a gesture of rebellion and rejection. [...]

The setting is Villa Previdi in Madonna di Erbé, in the province of Verona.”

Piero Zanotto, *Veneto in film - Il censimento del cinema ambientato nel territorio (1895-2002)*, Marsilio/Regione del Veneto, Venice, 2002

LA CARICA DELLE PATATE

Director: Walter Santesso; *story:* Flavia Paulon; *screenplay:* W. Santesso, Ibello Borsetto, Adriano Cavallo, Elia Guiotto; *cinematography:* Marcello Gatti, Federico Zanni; *editing:* Alberto Moriani; *music:* Francesco De Masi (the song *La guerra delle patate* by G. Guardabassi and F. De Masi is sung by the Coro di Voci Bianche of Paolo Lucci); *circus counseling:* Ashrafi Mahabadi Biyan; *cast:* Tommy Polgar, Walter Margara, Luigi D'Ecclesia and the children of Chioggia; *production:* Sergio Borelli for Juventute/Lumicon; *origin:* Italy, 1979; *format:* 35mm, col.; *length:* 93'.

35mm from Cineteca di Bologna.

“A gang of kids is committed to defend the lives of some cats and in particular save one, stolen by the owner of a circus in a child. Man, in fact, convinced of being able to make walking on water creatures, he is responsible for ‘mischief’. He will be driven by a ‘charged’ with the launch of potatoes ... Award winner for Best Film at the Festival of Giffoni Valle Piana. Exterior in Venice and Chioggia.”

Roberto Poppi, Mario Pecorari (edited by), *Dizionario del cinema italiano: dal 1970 al 1979*, Gremese, Rome, 1996

“Santesso has composed a very funny film, polite and smiling, which amends willingly some ingenuity, some defect of the structure, for the sake of simplicity, fresh and candid directness with which tells the kind, and even uplifting tale ... ”

Dario Zanelli,
«Il Resto Del Carlino», 1979

[IO E...] GUIDO PIOVENE E... IL 'BATTESIMO DI CRISTO' DI BELLINI

Director: Luciano Emmer; *concept:* Anna Zanoli; *contributions:* Guido Piovene; *production:* RAI; *origin:* Italy 1972; *format:* 16mm, col.; *length:* 15'. DVD (from master video from 16mm) from Fuori orario.

[IO E...] GOFFREDO PARISE E... PIAZZA SAN MARCO

Director: Luciano Emmer; *concept:* Anna Zanoli; *contributions:* Goffredo Parise; *production:* RAI; *origin:* Italy 1972; *format:* 16mm, col.; *length:* 15'. DVD (from master video from 16mm) from Fuori orario.

“*Io e...* was born from the desire of the director Fabiani, who wanted to propose to the viewer of the TV attractiveness of a meeting with non-school visual arts. It had to be the opposite of the much vaunted conversations Kenneth Clark for the BBC. The British series was saved only the starting point of the one to one relationship: a famous person in front of a masterpiece he chose. But the work of art had to have com-

ments different tone, was to be the story of emotion for which he had come into his life, a confession addressed to the viewer directly, without going through the interviewer's field.”

Anna Zanoli in Stefano Francia di Celle, Enrico Ghezzi (edited by), *Mister(o) Emmer: l'attenta distrazione*, Museo Nazionale del Cinema, Turin, 2004

“Most interesting movies of the transmission RAI *Io e...*, 1972, curated by Anna Zanoli, where important cultural figures are compared with your favorite work (art work or otherwise - is the case of the EUR by Fellini - with something to which the character feels particularly drawn). In most cases, these are paintings, confirming the fact that Emmer continues to carry around in its most varied forms (carousels included) his reputation as a sensitive director to the audiovisual narrative of paintings and painters. [...]

Completely open, however, turned the episode with Parise, curiously launched by irreverent vision of a *souvenir* like ‘San Marco in the Snow’, which introduces the description of a beauty felt like all linked daily existence: ‘Not you can think of a Piazza San Marco abstract, museificata, we must think of it as a work of living art.’ The images, meanwhile, tell the dawn of the Venetian heart while slowly awakens, with the arrival of garbage collectors and municipal interventions who feed the pigeons, then the opening of the bar, the beginning of many activities and the most varied works. Until every-

thing comes to life, and comes the uncontrollable crowds of tourists.”

Guglielmo Moneti, *Luciano Emmer*, Editrice Il Castoro, Milan, 1992

CONTARE SULLE PROPRIE FORZE 自力更生

Director: Mario Bernardo; *with the collaboration of:* Aldo Cesolini, Cheng Wen Tung, Chen Jen Tze, Chen Pao Shun, Franco De Masi, Misa Gabrini, Lai Iu Chi, Amerigo Latin, Luigi Orso, Anna Plutino, Ferdinando Verde, Wang Huan Paol, the peasants of the brigade Me Cha U, the fishermen of West Lake, the People's Militia of the City of Ma Lo, the population of Beijing and Shanghai; *production:* La Guaita Cinematografica; *origin:* Republic of San Marino, 1972; *format:* 16mm, col.; *length:* 90'. DVD (from Digibeta from negative 16mm) from Cineteca di Bologna.

“Mario Bernardo was born in Venice in 1919. After being partisan commander during the War of Liberation, founded in 1946 in Bologna the Omnia Film and, soon after, the CREEC (Consorzio Regionale Emiliano Esercenti Cinema), setting up a regional distribution circuit come to count 82 rooms. Meanwhile, bring a van itinerant cinema in 16mm in the Apennines countries. He moved to Rome in the early 50s working on scripts and screenplays but soon left penniless. He then began to work for the BNC-Filmico, a laboratory specializing in Italian editions of foreign films: it is the fundamental passage from writing to art.

In the mid-50s, he start his work as director of photography (sign, among others, *Comizi d'amore* and *Uccellacci e uccellini* by Pasolini). Thanks to his exceptional skills, Bernardo will participate in the construction of about 400 films, including as director, editor and producer. Bernardo, ‘engineer by chance,’ stood out also in the activity journalism (based, among other things, the quarterly “Note di tecnica cinematografica”) and teaching (held shooting chair at CSC for 25 years Rome). Bernardo has filed with the Cineteca di Bologna about a hundred of his films materials (prints, negatives, processing materials, fragments ...). Among the boxes of this precious collection, there are some films made in the early 70s for the Republic of San Marino. In 1972, San Marino is among the first Western states to recognize Red China, and Bernard following the delegation of the small republic in the first official visit to Chinese soil. In addition to mounting an exceptional event reportage, took the opportunity to realize the documentary Rely on their own strength, filming the historical sites in Beijing, Hangzhou, Shanghai, and giving us an extraordinary documentation of the phase of collectivization most advanced proven popular in China, culminating in Cultural revolution.”

Andrea Meneghelli, *Dossier Mario Bernardo*, in *Catalogo Il Cinema Ritrovato 2008*, Cineteca di Bologna, Bologna, 2008

PARALLEL CONVERGENCES

LA VITA SEMPLICE

Director, story and editing: [Francesco] de Robertis; *screenplay:* [F. De Robertis, Giovanni Passante Spaccapietra]; *cinematography:* Barcaroli [Bruno Barcarol]; *music:* [Ennio] Porrini; *cast:* [Luciano] De Ambrosis, [Maurizio] D'Anzora, [Giuseppe] Zago, [Giulio] Stival, [Giovanni] Cavalieri, Anna Bianchi, Anna Mancini; *production:* [Max] Calandri for Scalera Film; *origin:* Italy, 1946; *format:* 35mm, b/n; *length:* 83'. DVD (from 35mm) from a private collection.

“With the path of De Robertis cross, as well as Rossellini, two other filmmakers, younger authors decidedly unclassifiable works, such as Giorgio Bianchi, director of *Uomini sul fondo* (1941), and Giorgio Ferroni, who will share - exactly as de Robertis - the Salo experience, cowering in factories Scalera in Giudecca to escape the dangerous German curiosity.

The two Venetian De Robertis films, *I figli della laguna* (1944) and *La vita semplice*, are precisely what remains of his actual illegal activity, carried out under the auspices of the Social Republic.

They appear as two works of great consistency and freedom, in which war already belongs to another world, not unlike the episode of the friars in *Paisà*, however, made in 1946, a year after the war ended.

But again, after co-directed *La nave*

bianca (1941), the contiguity Rossellini film marks De Robertis.”

Sergio Grmek Germani, *I registi professionalmente affermati*, in *Storia del cinema italiano 1945/1949*, Marsilio/Bianco e nero, Venice/Rome, 2003

GENTE COSÌ

Director: Fernando Cerchio; *screenplay:* F. Cerchio, Giovanni Guareschi, Giancarlo Vigorelli, Leonardo Benvenuti, Giorgio Venturini; *cinematography:* Arturo Gallea; *editing:* Rolando Benedetti; *music:* Giovanni Fusco; *cast:* Adriano Rimoldi, Vivi Gioi, Camilo Pilotto, Renato De Carmine, Saro Urzì, Alberto Archetti, Nicola La Torre, Luigi Tosi, Raf Pindi; *production:* G. Venturini for ICET/Rizzoli; *origin:* Italy, 1949; *format:* 35mm, b/n; *length:* 85'. 35mm from CSC-Cineteca Nazionale.

“*Gente così* by Fernando Cerchio (here is a Venetian name) counts in the script, among others, of Giovanni Guareschi at the time of signing the foreground on the ‘Candido’ the weekly greater political impact and success. It is a film which is still cited among the cases of neo-realism is not recognized in time, and it therefore expects the consecration at the hands of some repentant critic. [...]

Gente così had been a movie wanted and defended by Venturini during the Milan period, much to quarrel with Rizzoli in order to keep the award to Cerchio, which Rizzoli did not want. But how could unseat a friend by the predilections of Venturini? Cerchio, the

young editor of *Quelli della montagna* by Aldo Vergano, where he had received perhaps the first lesson terse style and image care, lesson also extended assistance director Cottafavi - here is a far end of the line that unites the first two Turin directors Venturini - Cerchio was said works in Venice during the difficult years of RSI. [...]

I insist on remembering Cerchio, because together with Vernuccio and Cottafavi, is a typical case of copyright ignored and undervalued. If the weather has done justice to Cottafavi, the other two are pending.”

Lorenzo Ventavoli, *Pochi, maledetti e subito: Giorgio Venturini alla FERT (1952-1957)*, Museo Nazionale del Cinema, Turin, 1992

OFF

ITALIA MIA

“*Italia mia*, another film without a subject and without actors to find ‘the humble Italy, with its passions and its flaws’, becomes the dominant thought of Zavattini. [...] Zavattini improves the design of *Italia mia* and proposes to Rossellini (December 1952). But it does not do anything; Einaudi proposes it as a book series: De Sica should organize a book on Naples, Visconti of Milan, Rossellini on Rome. In the end only Zavattini will do the first and only volume: *Un paese* (1955, in collaboration with the photographer Paul Strand).”

Silvana Cirillo, *Una svolta epocale nell'attività di Cesare Zavattini*, in Cesare Zavattini, *Totò il buono*, Bompiani, 2013

“is more from the reality. And the critics knew immediately. The cinema has perceived him and Renato Dall'Ara film confirms it. Unfortunately the great Roberto Rossellini was unable to complete his wish, a film called *Italia mia*, which was to open with a seagull flying over Scano Boa. He told me that for him Italy was the one that he loved.”

G.A. Cibotto in *Gian Antonio Cibotto e i vecchi pescatori del suo Delta padano*, «Il Mattino di Padova», October 8, 2003

ALLUVIONE

“Oreste Palella and Roberto Rossellini would have to direct together *Alluvione*, a 1951 film on the floods of Polesine which included as cast Franca Marzi, Silvana Pampanini, Rossano Brazzi and Raf Vallone. ‘La Gazzetta Padana’ of April 1, 1952 announced the start of filming at the Ca’ Bianca in Adria, but since then he heard from again.”

Giancarlo Beltrame, Paolo Romano and Ferdinando De Laurentiis (edited by), *Luci sulla città: Rovigo. Sogno di un paesaggio tra cielo e acqua*, Marsilio, Venice, 2007

PARALLEL CONVERGENCES

[LONG VERSION] PAISÀ

Director: Roberto Rossellini; *story:* R. Rossellini, Federico Fellini, Sergio Amidei, Marcello Pagliero, Albert Hayes, Klaus Mann; *screenplay:* R. Rossellini, F. Fellini, S. Amidei; *cinematography:* Otello Martelli; *editing:* Eraldo Da Roma; *music:* Renzo Rossellini; *cast:*

Carmela Sazio, Dots M. Johnson, Alfonsino, Maria Michi, Gar Moore, Harriet White, Renzo Avanzo, Bill Tubbs, Dale Edmonds, Allan, Dan, Van Loel, Cigolani; *production:* R. Rossellini for O.F.I./Foreign Film Production; *origin:* Italy/USA, 1946; *format:* 35mm, b/n; *length:* 134’.

35mm from CSC-Cineteca Nazionale.

“With *Paisà* Rossellini is the spirit of the Resistance in the broad and inclusive human geography. Using a sample itinerary, leads in successive stages, two different peoples to the recognition of a common identity, common reasons for life and struggle, to experience higher death, side by side, for the same ideals. They are mainly the human reasons to constitute the force of truth, because the director does not go in search of the political motivations that determine the behavior of his characters: their suffering, passion and mutual respect will unify the plans and different ideological assumptions. The moment Rossellini discovers the collective face of anti unorganized is as if he had realized that the history of Italy, who continued to live in the rubble and looked for reconstruction, could, on the basis of a general policy choice, considered redeemed by his suffering and to remove, as soon as possible, the memory of fascism to look forward to. Although, for the moment, it was certainly not in a position either to predict or to ipotcarlo.”

Gian Piero Brunetta, *Il cinema neorealista italiano*, Laterza, Bari, 2009

«*Paisà* is presented in close to the first Mostra (indeed, Manifestazione) d'arte cinematografica in Venice, in the post-war, 18 September 1946. The chronicles of that period insist on this at the last minute arrival of a copy, in time for a smoke morning projection to the press at the Malibran theater and then to the public at the cinema San Marco, in the afternoon at 16. [...] It is not the first time (it was already success with *La nave bianca*), and not the last, that Rossellini presents his film at a festival in closing, as a ‘surprise film’ for advertising strategy, perhaps, or because in fact, as it would seem in this case, the film was released from the laboratory at the last moment, even ‘wet print,’ presumably for the continued assembly and synchronization. This also explains how much of Rossellini’s films (except those television) involves ‘variants’ (or ‘second thoughts’ if you prefer) between the version presented at a festival and one out in Italian or foreign salt, as is the case of *Paisà*. [...] The ability to test for differences occurred only in 1998, when the Bundesarchiv-Filmarchiv in Berlin (the state film library) did have the Cineteca Nazionale of Rome, just before I got to direct it, a lavender (positive fine grain proceeds directly from the negative) again but missing the last roller (the last ten minutes approximately). It did not take long to realize that it was a different version from the one known.”

Adriano Aprà, *Le due versioni di Paisà*, in Stefania Parigi (edited by), *Paisà. Analisi del film*, Marsilio, Venice 2005

[RUSHES] **SANTA BRIGIDA**

Director: Roberto Rossellini; *cinematography:* Aldo Tonti; *cast:* Ingrid Bergman; *origin:* Svezia, 1952; *format:* 35mm, b/n; *length:* 9'.
35mm from CSC-Cineteca Nazionale.

“At the end of 1951 makes Rossellini filming for a documentary, that has not been finished, in the Convento delle Suore dell’Ordine del S.S. Salvatore di Santa Brigida in Piazza Farnese, Rome. It’s called *Santa Brigida* and shows some take of shots where we see the actress Ingrid Bergman arriving at the convent, the nuns know and then helps them to manufacture apparel packs. The documentary was commissioned by the Swedish Red Cross for victims of the flood of Polesine.”

Paolo Micalizzi, *Là dove scende il fiume. Il Po e il cinema*, Aska Edizioni, Florence, 2010

Italian Cinema Beyond the Wall of Time



L'INTRUSA

Director: Raffaello Matarazzo; *story:* from the drama by Silvio Zambaldi; *screenplay:* R. Matarazzo, Piero Pierotti, Giovanna Pala, Giovanna Soria; *cinematography:* Tonino Delli Colli; *editing:* Mario Serandrei; *music:* Luigi Malatesta; *cast:* Amedeo Nazzari, Lea Padovani, Rina Morelli, Andrea Checchi, Pina Bottin, Cesco Baseggio, Nando Bruno; *production:* Arrigo Colombo for Jolly Film/ICS; *origin:* Italy, 1956; *format:* 35mm, b/n; *length:* 108'. 16mm (from 35mm) from Cineteca Bruno Boschetto

“*L'intrusa* moves on the background of the usual stuffy world of the province, that malignant behind the relationship between a doctor and a teacher who he saved from suicide. Apart from some element of ideological progressivism (she had not only a former boyfriend, but she became pregnant and had lost his son, but he married the same: we are very distant from the assumption of *Catene*), the curiosity is that she it is one of the few ‘crazy bitches’ of the Italian melodrama, so to say I implement for the passion of motherhood. When discovering that they can not have children adds that instead the man who made her pregnant is going to have one, his reaction is one possible violence, even here, thanks to the replacement of Yvonne Sanson with Lea Padovani.”

Emiliano Morreale, *Così piangevano. Il cinema mèlo nell'Italia degli anni Cinquanta*, Donzelli, Rome, 2011

[5 MINUTI CON...] CINECITTÀ

Director: Pietro Francisci; *cinematography:* Armando Bianchi, Rodolfo Lombardi; *contributions:* Guido Notari, Amedeo Nazzari, Alida Valli, Alessandro Blasetti, Goffredo Alessandrini, Pietro Francisci, Sandro Pallavicini, Domenico Paolella, Dina Galli, Antonio Gandusio, Titina De Filippo, Mario Camerini, Armando Falconi, Clara Calamai, Amedeo Castellazzi, Giorgio Simonelli, Beniamino Gigli, Elisa Cegani, Paola Borboni; *production:* INCOM; *origin:* Italy, 1939; *format:* 35mm, b/n; *length:* 12'. 35mm from Istituto Luce.

“The well-known announcer Guido Notari simulates a service of Cinecittà to achieve in a very short time; begins a daring series of misadventures, fast-paced involving various stars and directors of: Amedeo Nazzari, Alida Valli, Alessandro Blasetti, Renato Castellani [is actually Amedeo *Castellazzi*] ... The crew of the INCOM dabs a car in which are Dina Galli, Antonio Gandusio and Titina De Filippo, then breaks on the set where Mario Camerini makes a film with Armando Falconi (*Il documento*, 1939). The producer Peppino Amato, described as one who does not want to waste time, check the set. But the short film is concerned to reveal some tricks and effects of cinema, while in slow motion we see sketches with Paola Borboni, Erminio Macario, Emma Gramatica, clips from *Abuna Messias* (1939) by Goffredo Alessandrini and *I Grandi Magazzini* (1939) by Camerini, Beniamino Gigli singing. Finally the

images themselves, with their sounds are repeated in reverse, with the actors who continue to speak funny language even when you return to reality. The caretaker of Cinecittà indicates that the time is up on a clock that moves the contrary.”

Ernesto G. Laura (edited by), *Storia del cinema italiano 1940/1944*, Marsilio/Bianco e nero, Venice/Rome, 2010

IL DOCUMENTO

Director, editing: Mario Camerini; *story:* from a comedy by Guglielmo Zorzi; *screenplay:* M. Camerini, Renato Castellani, Mario Pannunzio, Ivo Perilli, Mario Soldati; *cinematography:* Arturo Gallea; *music:* Alessandro Cicognini; *cast:* Ruggero Ruggeri, Maria Denis, Armando Falconi, Maurizio D'Ancora, Lauro Gazzolo, Mercedes Brignone; *production:* Giuseppe Amato for SECET/Scalera; *origin:* Italy, 1939; *format:* 35mm, b/n; *length:* 92'. DCP (from 16mm from 35mm) from La Cineteca del Friuli (Fondo Buffatti).

“The screen can not replace the stage with immobility, with the conventional scenes and proportions, with the falsity of backgrounds, colors, composition which is also a condition of its ‘poetic’ and its justification. [...] Given this, imagine with apprehension that I went to see *Il documento*, billed as a comedy of Zorzi put on screen by Camerini, with Falconi and Ruggeri first actors and with a nice nest egg of artists, all but Miss Maria Denis, the playhouse. Well, my fears proved vain: the film is,

in its kind, a perfect thing. [...] It is not only a caricature of an era, of a world of lost customs; but it is also and especially the caricature of the way the world is expressed, suffering, acted, spoke; and then theater, and those actors. Because the characters are actors, and as such visas and represented. [...] The comedy ingredients are conventional amiably. There are unscrupulous adventurers who are eating the properties of a naive aristocrat who has a good name and a good and illibatissima daughter; there is the old aristocratic family butler (Ruggeri) that goes to serve in the house of the ring-leader Larussi (Falconi); there is a mysterious character who has in hand a document that could send to jail the Larussi and associates, who mysteriously dies, and mysteriously disappears document [...]. Of these reasons and Camerini characters he has been able to use with such obvious simplicity, with such naivete enchanted, with a seriousness so deceptive that a pleasant story came out, ironic, skeptical, malicious, mischievous; but without the action loses its performance or becomes weak in the episodes, or missing his honest and entertaining moral.”

Paolo Monelli,
«Film», November 4, 1939

[5 MINUTI CON...] TRAGUARDO DEGLI ASTR

Director: Anonymous [Amedeo Castellazzi?]; *contributions:* Mario Camerini, Assia Noris, Corrado D'Errico, Luisa Ferida, Goffredo Alessandrini, Giorgio

Ferroni, Pietro Francisci, Carmine Gallone, Laura Solari, Alma Clari, Luisella Beghi, Luigi Freddi, Bruno Mussolini, Vittorio Mussolini, Sandro Pallavicini, Amleto Palermi, Elli Parvo, Carlo Romano, Elio Steiner, Osvaldo Valenti, Amedeo Castellazzi [fuori campo]; *production*: INCOM; *origin*: Italy, 1940; *format*: 35mm, b/n; *length*: 7'.

35mm from Istituto Luce.

“Despite efforts by Luigi Freddi to bring up the problems of cinema, these continued to enjoy rather poor attention and treatment hastily uncritical media, starting with those made especially to advertise businesses and realizations of regime: newsreels and radio sections. [...]”

As for the newsreels, the privacy of Istituto LUCE suggests that it can not find images suitable to talk about cinema. One might conclude that the cinema proved unfit to propagate itself. The exception is the opening ceremony of Cinecittà, where, however, it is above all the figure of the leader to act toward. If anything, will the newly INCOM (Industria Corti Metraggi), led by Sandro Pallavicini, to set aside from 1939 onwards a bit of the cinema space, following the trail of radio news. Mino Argentieri analyzed two services included in 1939 in the series *5 minuti con...*

The first, *Traguardo degli astri*, describes with typical accents of the gossip columnist a party in the living rooms of the Excelsior in Rome, organized by the fortnightly ‘Cinema’ in honor winners of a referendum held

among the readers of the magazine edited by Vittorio Mussolini.”

Callisto Cosulich, *Il problema del cinema italiano nella stampa specializzata*, in Orio Caldiron (edited by), *Storia del cinema italiano 1934/1939*, Marsilio/Bianco e nero, Venice/Rome, 2006

PANICO!

Director: Alberto Pozzetti; *cinematography*: Emanuel Lomiri [Emanuel Filiberto Lomiry], Giuseppe Belloni; *musical adaptation*: Raffaele Gervasio; *cartoons*: Ugo Amadoro; *production*: Sandro Pallavicini for INCOM; *origin*: Italy, 1947; *format*: 35mm, b/n; *length*: 10'.

35mm (or DCP) from Istituto Luce.

The caption opening: “Unjustified panic is often the cause of great calamities, sometimes with loss of life. This documentary advises you never to lose your temper, relying on the security measures implemented in all civilized countries.”

HERMITAGE

Director, screenplay: Carmelo Bene; *cinematography*: Giulio Albonico; *editing*: Pino Giomini; *music*: Vittorio Gelmetti; *cast*: C. Bene, Lydia Mancinelli; *production*: Nexus Film; *origin*: Italy, 1968; *format*: 35mm, col.; *length*: 24'. 35mm from CSC-Cineteca Nazionale.

“The stage set, the situations and the Well obsessions are all already in place:

the objects of the Big Dipper, and Ursa Minor, that is - according to the definition that gives of his ‘trovarobato’ in the novel *Nostra Signora dei Turchi* – ‘the fixed points of the ritual, such as, for example, geraniums, also withered, candles, spirits, pure alcohol, the ash-tray, the very graduated wine, the mirror,’ and ‘the so-called variable objects, in all effects more useful and practical than those of Big Dipper, and he used to almost perennial parts, as fulfilling the function of variation between the chemical officiating and fixed objects,’ which here are also bouquet of roses, heavy curtains, sheets, telephone, wreaths of blue or white roses, letters, picture frames; and then look in the mirror with truccature variables without recognizing, trudging, almost in a state of somnambulism, among other objects, repeating gestures in futile attempt to establish contact; and above all confront the woman, mother and madonna (Lydia Mancinelli, with short hair like Dreyer’s Joan of Arc, or Anna Karina in *Vivre sa vie*, thus also a bitch, but her face sprinkled with gold dust), of which the hero rejects the love that yearns well (‘enough! It’s over with who loves me!’), and it trashes the photo in the toilet at the end); and even hotel rooms of which confuses the doors, by falsely sumptuous furnishings and vibrant red lights, and contrasting tiled and cold baths. Flushes mixed Verdi’s music to radio croaks, voices on and off the field, godardiane alternations of sound fields and reverse shots dumb anticipate the linguistic experiments that will be unleashed soon, even if the camera

is content yet fixed and precise shots.”

Adriano Aprà, *Carmelo Bene oltre lo schermo*, in AA.VV., *Per Carmelo Bene*, Linea d’Ombra, Milan 1995

[LONG VERSION] NOSTRA SIGNORA DEI TURCHI

Director, screenplay: Carmelo Bene; *cinematography*: Mario Masini; *editing*: Mauro Contini; *music*: edited by C. Bene; *cast*: C. Bene, Lydia Mancinelli, Ornella Ferrari, Anita Masini, Ruggero Ruggeri (voice); *production*: Nexus Film; *origin*: Italy, 1968; *format*: 35mm (da 16mm), col.; *length*: 142'.

35mm from CSC-Cineteca Nazionale.

“The epiphany of the work Bene cinema is *Nostra signora dei Turchi*, which remains to this day the film (only film so it remains possible this title) more affordable Bene and in fact the most talked about, even in the exceptional monograph edited by Maurizio Grande in 1973, which occupies more than half of the pages. If they can trace the ‘story’, you can tell the productive contract with the deception of Nexus Film that involved the construction of three short documentaries, you can quench your thirst at one source, the novel published two years earlier and already turned into theater, even to anthropology from exploration of Salento, then still fascinatingly exotic land for Italian cinema. You can chase traces of autobiographies (the protagonist of the building, of the skulls flowers and sea ... to the whole CB gives sight, “even the eyes,” and everything tends to infin-

ity to recollect the eternal and dead seasons, and the present and alive, and the sound of it ...). *Nostra signora dei Turchi* is a kaleidoscope of senseless acts of beauty created / found by a man (to extremes, genius or idiot) with the camera filming the thud of the will. As the coeval *2001* by Stanley Kubrick, is an odyssey that has gathered and echoed, in space, in this case exhausted and shattered (like the body of the protagonist), all the stories of cinema, even those yet to be written. But the collision, the crash, the film begins when Bene puts his hands on the original negative, accepting the invitation of Luigi Chiarini to shorten the film. A few small cut here and there, a snip at long scene in which the protagonist makes of himself and of his pride two friars, when theoretical and keystone of the film in which the writer rider the martyr become aware of the impossibility of living as long as do not you step outside itself and all its possible double, and try to destroy you must alter mingling with matter.”

Fulvio Baglivi, *(Ri)epilogo – 2: non abbiamo altro bene all'infuori di Bene*, in F. Baglivi, Maria Coletti (edited by), *Carmelo Bene. Il cinema, oppure no*, Centro Sperimentale di Cinematografia, Rome, 2012

11 MINUTI DAL QUADERNO DI STAVROS TORNES

Director: Gianpiero Rizzo; *editing:* Gianni Centonze; *music:* Roberto G. Kriscak; *cast:* Stavros Tornes, Paolo Taviani, Vassilis Vassilikos, Charlotte van Gelder, Giulio Brogi; *production:*

Studio Nino; *origin:* Italy, 2016; *format:* HD, col.; *length:* 11'.
Blu-ray from author.

An anticipation of *Il quaderno di Stavros Tornes*, a preview for *I mille occhi*. Nearly thirty years after his death, the film parable and human Stavros Tornes, one of the most unusual directors of the so-called New Greek Cinema: from Italian works to those Hellenic, from *Coatti* to *Un airone per la Germania*, by his trials as an actor in film to his poems, infinite expectation of the last movie that does not realize.

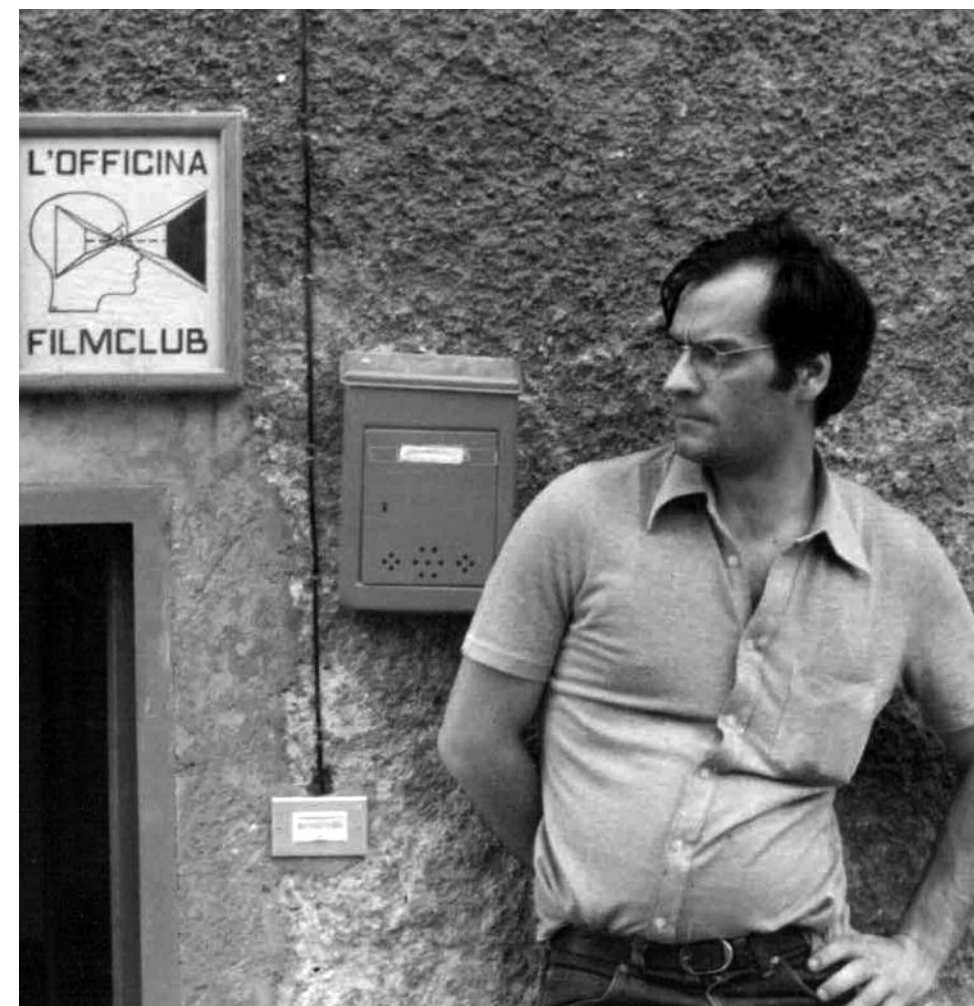
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MUDUNDU + JESUS

The two also Italian projects by Carl Theodor Dreyer, both remained unfinished. *Mudundu* will be finished by Jean-Paul Paulin (and Ernesto Quadronne) as *L'esclave blanc / Jungla nera* (1936).

Band of Angels

Wonders from the Officina Filmclub collection



CLARO

Director: Glauber Rocha; *cinematography:* Mario Gianni; *editing:* Cristina Tullio Altan; *music:* Samba de roda, Maculelê, Bellini (*La casta diva*), Villa-Lobos (*Bacchiana n° 5*), Vivaldi, João de Barro, *India* sung by Gal Costa and several Brazilian and Italian folk tunes; *cast:* Juliet Berto, Tony Scott, Carmelo Bene, Mackay, Louis Waldon, Betina Best, Yvone Taylor, Francisco Serrão, Cachorro, Janine Janet, Luciana Liguori, Anna Carini, Glauber Rocha and the inhabitants of Rome; *production:* Alberto Marucchi and Mario Tamburella for DPT-SPA; *origin:* Italy, 1975; *format:* 35mm, col.; *length:* 110'. 35mm from La Cineteca del Friuli (Fondo Ciro Giorgini/Officina Filmclub).

“*Claro* is a clear film, especially if we wonder where Glauber Rocha wants to get. To tell a story, certainly not, unless it is the eternal story of an equally eternal city (the film is set in Rome and some of its sequences, on location, in the most monumental sites of the city). [...] I rather think that *Claro* does not have a key, only the big smashed and closed doors, on prospects that Rocha takes care not to spell her: those of Western decadence. It is perhaps this one his way agitated, angry, for simply expressing his *saudade* at the end of five years of exile: Brazil lacks, it is clear, and try to recreate it in the Roman slums. [...] Lysergic? If anything shiny, anyway moved by the energy of who you lose to dwell too long out of his land, in the pride of pure poetry, what the even greater pride would not

allow him to want to take action in his city? A new form, therefore, the conflict between poetry and politics already expressed in *Terra en transe*.”

Sylvie Pierre (edited by), *Glauber Rocha. Textes et entretiens de Glauber Rocha*, Cahiers du cinéma, Paris, 1987

ANNA

Director: Alberto Grifi, Massimo Sarchielli; *screenplay:* M. Sarchielli, Roland Knauss, A. Grifi; *cinematography, editing:* A. Grifi; *cast:* Anna, A. Grifi, M. Sarchielli, R. Knauss, Vincenzo Mazza, Stefano Cattarossi, Raoul Calabrò, Louis Waldon, Annabella Miscuglio, Pilar Castel, Jane Fonda; *origin:* Italy, 1975; *format:* 16mm (from video), b/n; *length:* 225'. 16mm from La Cineteca del Friuli (Fondo Ciro Giorgini/Officina Filmclub).

“After seeing *Anna* by Alberto Grifi and Massimo Sarchielli it can be said that the cinema-truth, as overall experience, is dead, and that this videotape is the beginning, so to speak, of a new ‘art’ or better, constitutes the most convincing approach and productive with a new medium, the videotape in fact, that the cinema-truth has only anticipate, assume, to dream, but within the limits of categorical another medium, the cinema, that somehow it was forced in its possibilities. [...]”

The videotape, for its technical characteristics, overcomes the difficulties from the beginning that the film was able to solve with special inventions to get an image and a synchronous sound, even

in low-light conditions easier, it is very easy. Moreover, the notion of ‘direct drive’ is total, since the image and sound recorded can be controlled at the time of registration. [...] So the tape tells us so much what happens to ‘others’, as what happens to the eye-body manifests hand signals through the camera. The various elements, which in the film are separate functions that a technical device back to unity of the work, here they interact, and the tape does not tell us much that this interaction. The work is identified then with its making, and the document is a group that lives and works: where life and work experience and tape are moments of a continuous time. *Anna* testifies of a group marginalized in the after ‘68 Rome: marginalized respect for life (experiences of reform school, drugs, prison) and respect at work (unemployment, or ‘work’ with an unofficial tool as it is precisely the videotape). This marginality is deepened at all levels, from behavioral to the political. Although strictly limited - according to the method of film-truths - about what’s going on as it happens, the tape ends up taking on a symbolic value. What was pure analysis becomes synthesis.”

Adriano Aprà,
mimeographed, April 1975

CIAO RENATO!

Director, editing: Paolo Luciani, Cristina Torelli, Roberto Torelli; *production:* Rai Movie/Officina Filmclub (Paolo Lu-

ciani, Cristina Torelli, Roberto Torelli); *origin:* Italy, 2012; *format:* DV, col and b/n; *length:* 78'. DVD (from master video) from authors.

In November 2012 Rai Movie promotes a tribute to the work of Renato Nicolini, undisputed protagonist of Italian culture. A tribute to the architect, intellectual, an artist who was councilor for culture of the City of Rome from 1976 to 1985, changing the cultural policies of his city with the invention of the Roman Summer, a still studied model.

“*Ciao Renato!* is a tribute to Renato Nicolini who with Paolo Luciani and Cristina Torelli we created for the Rome Film Festival, to remember a character who has changed the culture not only in Rome but throughout Italy. It was a key figure of the twentieth century, that has upset the canon of high culture and low culture. [...]”

Renato has been a controversial figure, because unfortunately in his life he was recognized the role that he could not have. It was not the mayor of Rome, he should have been; was no Minister of Culture and it could have been ... Unfortunately has been marginalized, because it was different. It was different as the Estate Romana was different from all the things that there had been in Rome. So we wanted to do an hour of archive material fitting to pay tribute to a Roman in front of which Rome must remove the cap.” (Roberto Torelli)

BELLA DI NOTTE / BELLE DE NUIT

Director, testo, editing, voice: Luciano Emmer; *cinematography:* Elio Bisignani; *music:* Gustav Mahler; *production:* Film 7 International for Rai2; *origin:* Italy, 1997; *format:* 35mm, col.; *length:* 33'.

35mm from La Cineteca del Friuli (Fondo Ciro Giorgini/Officina Filmclub).

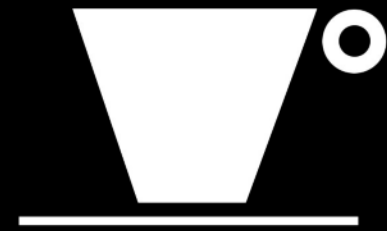
“Luciano Emmer, the director accused of being art’s profaner, back breaking work. He was the only Italian author who for seventy years the art has penetrated, understood, interpreted and disseminated by all means and languages. Emmer resumes his goddess ever in an emblematic film: *Bella di notte* (1997), *rêverie nocturne* inside the Borghese Gallery in Rome. Produced by RAI-2, on the occasion of the reopening of the historic villa and Roman collection, the old director gambling and imposes his authorial signature: no interviews and propaganda to sponsor or critics in search of visibility. ‘When the director of the Museum of Villa Borghese gave me the opportunity to enter at night in empty rooms, I found myself with a very different spirit than my previous films. I followed a solitary journey – a *rêverie nocturne* – revealing, with a small room in the lighthouse room, the works of art that had appeared in my eyes. It was a personal search of the emotions aroused me the works. It was a personal search of the emotions aroused me the works.’ Peculiar choosing Emmer contact the Cardinal Borghe- se, focusing on the theme of collecting. The director strikes and sculpts with

light blades paintings and statues infusing the object light energy of cinema.”

Paola Scremin (edited by), *Parole dipinte. Il cinema sull’arte di Luciano Emmer*, Cineteca di Bologna, Bologna, 2010

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