



i mille occhi XVI edition Teatro Miela Trieste 15_21 September, 2017



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I mille occhi / The Thousand Eyes

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

XVI: Eros e Priapo

Trieste, Teatro Miela, 15→21 settembre 2017

Anteprima a Roma, Cinema Trevi - Cineteca Nazionale, 12→13 settembre 2017

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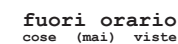
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on the cover

Joanne Woodward and Lee Remick
in a film still of *The Long, Hot Summer* (1958)
by Martin Ritt (Anno uno Collection).

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Si ringraziano

tutti i cineasti e i produttori dei film in programma, tutti gli autori e gli editori dei testi pubblicati, tutti i partecipanti agli incontri,

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Agriturismo Juna

un ringraziamento speciale a

Gabriella Cucchini

si ringraziano inoltre

Benjamin Albrecht, Christian Appelt, Adriano

Aprà, Chiara Barbo, Corrado Basile, Maria Teresa

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Amelie

Outside the Law

by Sergio M. Grmek Germani



It's not my soul, it's my heart.
the protagonist of *The Fireworks Woman* by Wes Craven

Cinquantaquattro marinai cinesi, minacciati di essere espulsi dal Canada perché – dopo aver subito un siluramento – rifiutavano di riprendere il mare, dichiarando di essersi reincarnati come canadesi. Spiegarono che, dopo il siluramento in pieno Atlantico, erano morti e si erano reincarnati sulla nave canadese che li aveva raccolti. Le autorità canadesi non accettarono questa dottrina, e i cinesi dovettero riprendere il mare.

Elias Canetti, *Il libro contro la morte*,
by Ada Vigliani, Adelphi, Milan, 2017

The cinema screen has no frame, according to the invaluable lesson provided by André Bazin; instead, it is a window.

Therefore, if I mille occhi choose to frame their program, it is only to broaden it even further. This year, the first and the last of Seth Holt's finished films are going to be the first and the last film screened at the festival. They have established themselves as the films intended for that role; the titles alone give it away, not to mention their actual viewing. Because the wandering, erratic, *detournante* nature of the former is emphasized by the ruthlessness of the latter (and the female characters have never before been a comparable target of denied sacrifice as they are in Holt's filmography, starting from Maggie Smith and Andree Melly in the first film, up to Valerie Leon in his incomplete works) and, in the end, the perilous path of *Danger Route* ends with a freeze frame holding the protagonist, defeated perpetrator of the femicide, before his exit. There could not be better evidence of why he is such a great film-maker to rediscover, who is certainly part of the perfect poker of British cinema (on which the schematizations of Godard

& C. today are less truthful of the marginal curiosity of Marker and Tanner, as well as Dreyer, who included *Brief Encounter* by Lean in his *top ten*, apparently canonic, but, among others, traversed by a title such as *The Petrified Forest* by Mayo) along with Seth Holt, Alfred Hitchcock, Terence Fisher and Michael Powell (our precious Olaf Möller, who has been pushing for years on the necessity for a review of Holt's work for years, since we homaged the fundamental and meteoric Michael Reeves, perhaps would omit the first of these three, and in his essay he expertly guides us in the esoteric of the underestimated British, to which we would add Roy Ward Baker). Seth Holt, born in Palestine and named after the third son of Adam and Eve, the one who succeeds the couple marked by the murder of Abel and Cain, brought into the British Gothic reality and, most specifically, into the thriller and horror genres, the same sign of the double of the Dybbuk of Michał Waszyński and Edgar G. Ulmer (his *detour* companion). The unfinished nature of this year's festival program is in fact reflected in the foregoing considerations. A work in progress that exhorts us to evaluate all of its reviews as a mere first part that needs a sequel.

A program consisting, from year to year, of an ever widening network of friends and collaborators, towards whom the only difficulty of the festival is not being able to realize all of their stimulating proposals right away.

A program that originates from the ever growing refusal of the idea that our modern cinema is merely made by day-old films. For the first time, many authors from the past and their works prove to be contemporary in their outdatedness (in the not so banal meaning of a work that is exceptionally durable rather than immediately consumable). In spite of this, if something actually worth mentioning has been missing over the last few decades, that is the capability to go beyond the decrepit perception of cinema as an already fenced territory: the film industry may indeed be overflowing from the cinemas into several widespread media and means of production, such as cell phones and the internet, yet this does not set it free from the established rules of communication. All you need to do is see, today, a film such as Tod Browning's self-made audio remake *Outside the Law* (recently screened at the Cinema Ritrovato in Bologna) to understand the deep truth behind its own title, defiant of any timeworn law.

There are still films like these, fortunately. Just like a few years ago we had considered in our catalogue the recent screening of *The Canyons* in Venice as one of "our" screenings, we can certainly do it again with *First Reformed*, the newest film

by Paul Schrader, so that the heartbreaking picture of Amanda Seyfried acts as a perfect visual incipit for this text. A film completely open to all religions and ideologies, to the point where it is possible to include in its Christian universe all the vanishing of bodies and the destruction that many would rather attribute exclusively to the Islam extremisms. A film that immediately looked to us like a McCarey directed by Wiseman, and in which, of the *transcendental* trio of Schrader's book, the presence of Dreyer turns out to be the most decisive one, despite being the least assimilated by the film-maker at that time. In other words, a film that belongs more to the abandon to the unexpected in the choices of I mille occhi rather than to the *mainstream* of today's cinema.

We trust that these choices will be increasingly perceived as actual needs of the audience rather than *film buffs* or subject for discussion among film scholars.

It is comforting to know that this year's program is marked by the reference to two recent momentous volumes (same publisher) of those I would consider (in spite of the fact that, in the course of my life I have not read as much as I have been watching films, and certainly nowhere nearly as much as Bobi Bazlen) the paramount authors of the 1900s. As for Carlo Emilio Gadda's work, a philologically faithful version of the texts that merged into *Eros e Priapo* has been published, extraordinary book even in its incompatibility with the media, and our program, other than incorporating the traces left by the writer in the world of cinema (including television), extends to Damiano Damiani's tv film regarding Piazzale Loreto (place in which Curzio Malaparte and Gianikian-Ricci Lucchi converged, film-makers who, in *Pays barbare*, meet the great cinema of Luca Comerio, since Paolo Granata, his nephew, was destined to film the outrage to the bodies trampled by history).

The other book, more venturing than philological, puts together the various works that compose the never finished *Il libro contro la morte*, which covers everything that is essential to the world of cinema (although it does not make mention of Dreyer).

We felt like this book (which we are not going to "present", but that we highly recommend reading) beautifully matched the recent release of a pair of films by Ermanno Olmi, the most illustrious living Italian film-maker. Let us simply say that, in 2017, the diptych composed of *vedete, sono uno di voi* and the resurfaced *la tentazione del suicidio nell'adolescenza* (1968), following the masterpiece *torneranno i prati*, ultimately places Olmi among the indispensable film-makers.

All these films come from some sort of institutional commissioning (whether it is the Catholic Church, the MIBACT or the Sandoz psychiatric hospital), but then they walk *outside the law*. Tatti Sanguineti, known for his formidable guesses, assumes that the film remained unpublished in 1968 marked a sort of suicide of the “industrial film-maker”, becoming for us the most appropriate bridge towards what, in 1968, was not merely semblance. Who recovers the film? The Fondazione Luigi Micheletti in Brescia, one of the essential film libraries for the 1900s, which also implements the wonderful Musil project and embraces with enthusiasm I mille occhi’s proposal of setting the second world screening of the film, after the premiere in Basaglia’s native city, in Trieste. Because that film, more than Foucault, blows the control that the classic psychiatry has over the affairs of the mortal bodies, and ignites in its editing all that blooming of faces, expressions and gazes of Olmi’s cinema, short and full-length films, those meant for the theaters and those destined to the television. The *tentazione del suicidio* [t/n: the temptation of suicide] in the reality as well as in cinema, finds here its subversion *contro la morte* [against death] that pertains the film world more than the real one.

A rediscovery that gives a strong sense of purpose to the archival work. The festival has been working very closely with the most important film archives for a long time. The Cineteca del Friuli, invaluable channel of communication between us and FIAF, has been our partner from the beginning; this year, the Cineteca Nazionale has enhanced their support towards us, allowing us to screen several rare copies of the Italian cinema. But we are on the best of terms also with Cineteca di Bologna, Cineteca Italiana (to which we will devote a tribute in occasion of their anniversary), Museo nazionale del cinema and all the other archives, either public or private, Italian or foreign, essential to German reviews (and for the Italian and English films held in Germany), and to the Greek and Serbo-Croatian reviews, where our long-standing collaboration with Jugoslovenska kinoteka e Hrvatski filmski savez has been renewed. We would like to reiterate that the archival work is not a fenced area reserved for scholars and “professionals”, nor does it mean staring with eyes fixed on the past. If we have any future, even without embracing the dream of the great cosmist Fëdorov to recreate the bodies of the past, this is our starting point. The always brilliant Bernardo Bertolucci has recently remarked: now that you got so good at restoring films, you may as well try to do the same with film-makers (and with the audience, we would add).

Our program of paths (we would rather call them this way than individual, closed up sections) opens, this year, with a tribute to our friend Luce Vigo, who was among us during the first edition of I mille occhi, and who found her father again, illustrious film-maker, as a spectator, after living with him for a short time. She is one of the presences who abandoned us since the last festival. Among them we remember, in this occasion, one of the most generous people ever lived in Trieste, Rosella Pisciotta, and Nereo Battello, who visited us last year, as well as a critic who, sadly, we only met at a distance, Michel Delahaye; and also a writer who, last year, we evoked from the Venetian review, G.A. Cibotto. As well as some extraordinary film-makers: Jerry Lewis, whom we are able to honor only through an itinerary title, the unbridled Seijun Suzuki, Andrea Tonacci, Radley Metzger (to whom we indirectly pay tribute through Wes Craven’s hardcore film, since he is, along with Gerard Damiano, the other most remarkable author for this genre). Death records, this year, reunited George A. Romero and Tobe Hooper, decimating all that new American horror that (similarly to Fulci, most notably, in Italy) was able to find an auroral love in the decomposition of the bodies. Lazar Stojanović, has passed away, too, Serbian director of few provocative films, and we add him to the tribute to the noteworthy exponents of the Croatian avant-garde who had previously abandoned us. Remarkable actors have passed on as well: Gastone Moschin, whom we would have liked to have by our side; and John Hurt, Pietro Giordano, Memè Perlini... As well as countless female presences: Teresa Ann Savoy, Elsa Martinelli, Jeanne Moreau, Emanuelle Riva, Anita Pallenberg, Mireille Darc, Christine Kaufmann, Margot Hielscher, Carrie Fisher, Rita Renoir, Laura Troschel, Paola Montenero, Solvi Stubing, Gisella Sofio, Anna Maria Gambineri...

Another person who has passed away, in an atrocious series of events of love and death caused by the economic dominance, is a collector who some of our collaborators had the chance to know in person, Giovanni Bartolucci from Ferrara. Besides the sorrow for all these people, the recent news reports bring our attention to the secretly extreme nature of a significant part of the cinema born in those lands. In last year’s program, the beautiful *Gente così* by Cerchio, also proving to be an actual co-direction of Giovannino Guareschi, allowed us to understand the whole universe, anything but superficial, of the latter (not for nothing admired by an empirist and dowser scholar such as Mario Manlio Rossi from Reggio Emilia). But the radical cinema of Vittorio Cottafavi comes from

Emilia-Romagna as well. And Bolognese are also the three most intimate film-makers of all the Italian cinema: Valerio Zurlini, Pier Paolo Pasolini, Ferdinando Maria Poggioli, of whom, this year, we discover the correspondence, that no one seems to have highlighted, with the Genoese Pietro Germi: a Genoese who made such only few characters and, in fact, the protagonists of *Il testimone* and *Gioventù perduta* allude to these origins, and the Paul Muller of *La città si difende* would want to come back to it from his *nowhere to go*. Poggioli and Germi, a homosexual and a homophobe who find themselves deeply intertwined (perfect parallelism with the Pasolini-Zurlini relationship) in the world of cinema, even stood in for each other: Germi, in fact, has never made any Ligurian nor Genoese film, but rather Venetian, Sicilian or Roman films, and his *Amici miei*, before being translated in Florentine language by Monicelli, was meant by Germi to be a Bolognese film, whereas Poggioli realized the most remarkable Ligurian film, *Sissignora*. Which is also one of the most incredible Italian films of all time (only Mario Orsoni and Gianni Buttafava realized it back then), as well as the film with the most heartbreaking ending of all the history of cinema along with *Some Came Running* by Minnelli and *Imitation of Life* by Sirk.

The multiannual review of the *Germination* was born from an increasingly passionate exposure to the great Italian cinema, *outside the law*, and we hope it represents a chance to discover, in addition to those adequately highlighted by the festival (Rossellini, Zurlini, Cottafavi, Comerio, Genina, Camerini, Matarazzo...), other film-makers in their prime for the present times. Germi received many post-mortem attentions, which, however, could not welcome a brilliant and unbridled film such as *Le castagne sono buone*. The flourishing of his cinema opens to us radially: Poggioli, the great minor Bianchi, and most notably Damiano Damiani, whose report by Enrique Bergier (picked up by Simone Starace) reveals his strong relationship with Germi. As for Damiani's work, a beautiful tribute-review was made back when he was still among us, at the CEC in Udine, featuring an excellent volume by Alberto Pezzotta, but perhaps only today (due to our insufficient receptiveness, evidently) he reveals himself in all his strength, to the point that a late film for Mediaset tv, *L'angelo con la pistola*, breaks any sort of tv fiction boundary.

Back to what was said about Olmi, 1968 probably was not, as remarked by Zurlini (in Gianni Da Campo's interview), «a year like any other. It comes after 1967 and before 1969». For the Italian cinema, it was also a year after which noth-

ing could have been the same: the great authors (among whom Zurlini, Damiani, as well as the “social” De Santis and his pupil Giraldi) were able to navigate it with the freedom of all their cinema; as for the others, only the tics of the climate of that time prevailed. A name we would still like to talk about is Elio Petri: his *La decima vittima*, *A ciascuno il suo* and *Indagine su un cittadino al di sopra di ogni sospetto* make a wonderful triptych, whereas with *Un tranquillo posto di campagna* it seems to us that some sort of disproportion between ambitions and realization is setting in, which, perhaps, was there in his early films too, as well as the latter, we are afraid: but we might be wrong.

The mention of De Santis allows us to understand that stateless nature that often traversed the Italian cinema, of which the Yugoslav and Russian sets of De Santis' cinema have been emblematic.

A film such as the last by Laurel & Hardy, not only most relevant comedians, but most remarkable film-makers as well (sprouted from McCarey), at that time unfairly mistreated by the critics, is today among the most consistent acts of the stateless nature of cinema. Enzo Pio Pignatiello carefully studied its geopolitical contexts in his publishing released in occasion of the festival, which presents his attempt to reconstruct the Italian full version, with the last amazing dubbing by Sordi and Zambuto. And Laurel & Hardy unexpectedly turn out to be among the great film-makers of the Gerat War, with the writing 1917 that opens both *Il compagno B...* and *Venti anni dopo*.

This year's program also contains two key pieces of a too less known international side of the Italian cinema, the German one, the cinema of Roger Fritz, with the review curated by Draxtra and Vanisian, and that of an actress not only among the most beautiful, but also splendidly incline to come across some of the most audacious moments of the Italian cinema, from the erotic to the horror, of which she assembles bestiaries worthy of Borges (*La lupa mannara*, *Black Cat*, *W la foca*), and even when she is not the protagonist (where such role is taken, for instance, by the surprising Annik Borel), she leaves an unforgettable mark on the film.

Another stateless author is the Egyptian Tewfik Saleh, whose film traverses, from the old border between Syria and Iraq, the entire world of the exile, coming across the exiles throught the Italy of Pietro Germi (exemplarly in *Il cammino della speranza*, which traverses the peninsula of *Paisà* not from the perspective of the “liberators”, but from that of the strangers). Talking today about the

To Luce Vigo

Egyptian Saleh, which was able to start from an universalist pan-Arabism, is also our way not to forget Giulio Regeni.

Just a few words for two extraordinary reviews, which can be found in the catalogue: that one dedicated to Dimos Theos, by Cecilia Ermini, and that about the Croatian and Serbian avant-garde, in which Mila Lazić gathered extremely rare wonders.



CROSSING PATHS WITH LUCE VIGO

Director, cinematography, editing: Jem Cohen; *contributions:* Luce Vigo; *production:* Punto de Vista/INAAC/Gravity; *origin:* Spain, 2010; *format:* video, col.; *length:* 12'.
Digital copy from production.

LUCE, À PROPOS DE JEAN VIGO

Director: Leïla Férault-Levy; *cinematography:* Reanud Personnaz, Robin Fresson; *editing:* Amrita David; *contributions:* Luce Vigo, Nicolas Sand, Émile Breton; *production:* La Huit/Gaumont/BIP TV/Ciné+; *origin:* France, 2016; *format:* video, col.; *length:* 67'.
Digital copy from production.

LUCE VIGO

Born on June 30th, 1931, Luce Vigo is left orphan of her father Jean at the tender age of three years, in 1934, also losing her mother five years later. In 1951, on the occasion of the birth of the Jean Vigo award, Luce starts approaching the figure and the work of her father, participating, at a later time, to the organization of film clubs and collaborating to publications such as «Jeune Cinéma», «Regards» and «L'Humanité». In 2002, she writes a biography of her father, *Jean Vigo, une vie engagée dans le cinéma*, published by the Cahiers du Cinema. In the same year, she is host in Trieste for the Mille Occhi Festival. She dies in Paris on February 12th, 2017.

Today, the viewing of the last full-length film directed by Dimos Theos is, along with all the emotion it conveys, along with the extremely personal beauty through which it inherits the entirety of the Greek cultural universe (and, therefore, that of the West), also a merciless indictment towards the mechanism of the film industry, its decrepit hierarchies (let aside the so called regulations). Because *Eleatis xenos* is an absolute masterpiece, that I mille occhi were lucky enough to come across during their roaming around the world of cinema, which often acquires a dowsing nature, albeit more because of other people's demerits than due to our own merits. An Anno uno Award consequent to our capability to welcome Werner Schroeter, Paulo Rocha, Thomas Harlan, Klaus Wildenhahn, Marc Scialom, Vítor Gonçalves, and in general, within the festival, Vittorio De Seta, Nico Papatakis, Jacques Baratier... whom we consider all contemporary film-makers on par with the young ones we admire. We would want that this first screening outside Greece, anything but situational, of a film that combines profound Hellenic roots and a pronounced stateless nature, appropriately pointed out by the Turk (!!!), Hungarian and Belgan co-productions, could open at least one thousand eyes for the world. A heartbreaking film, a search for the father, the eternal defeat of love, a film that turns out to be stranger in its own homeland, as hinted by its title later echoed by Hölderlin (the one who best understood Greece, along with Nietzsche and Giorgio Colli), with a debuting Brazilian as protagonist, dubbed by a German voice... and, beside her, Eleni Maniati, who links it to all the greatness of Stavros Tornos, whose last full-length film, *Enas erodbios gbia ti Gbermania*, perfect twin of Theos' film, had had as protagonist, nine years before, the dazzling "German ornithologist" Anna Wich, here filmed in a lesser, unrecognized role. Because the isolated, estranged attitude of Theos towards the Greek cinema merges into his other peaks: *Kierion*, his first full-length (screened in Venice and in Langlois in 1968, but released in Greece only at the end of the dictatorship) had as actors Kostas Sfikas (twin of Theos' anarcho-Trotskyism), Stavros Tornos, Tonia Marketaki – namely the greatest – along with a significant part of the relevant Greek film-makers. The almost complete solo show we realized (next year with footnotes) is a deserved tribute to a film-maker just like us, Greek and foreign at the same time.

Associazione Anno uno
September, 2017

Dimos Theos, Stranger of Greece, I



THE STRANGER OF GREECE
by Cecilia Ermini

It may happen, sometimes, that a single film conveys the fundamental idea behind a whole philosophy of cinema and, at the same time, it ends up containing the “tragic” fate of its own maker, although unintentionally.

This is the case of Dimos Theos, film-maker as well as open minded thinker. By the mid-'60s, thanks to the heritage of noir fiction, Italian neorealism, *nouvelle vague* and documentary cinema, he came up with a sort of “assimilative” renewal of Greek cinematography by making the first openly political film, *Kierion* (1968-1974), in contrast with the previously predominant local cinema. By setting *Kierion* in modern times, even though the film revolves around the famous “Polk case” of 1948, Theos collocates the action into a timeless limbo fit for highlining and denouncing the atemporality of the social structures. This new time of connection in *Diadikasia* (1976) becomes not only the emblem, but the actual epiphany of a whole new existence. The Myth of Antigone does no longer fulfill a mere artistic or cultural role, but becomes an instrument to analyze the inner workings of the constitutional order, which Theos sees as a real foundation for tragedy, particularly with regard to the modern age. The core of the Sophocles play consists in the conflict between two different worldviews. On one side we have Antigone, fragile, yet morally unshakeable, willing to respect the unwritten laws of nature (*physis*). On the other hand, Creon,

aiming to impose the authority of the State and the strength of law (*nomos*). Hence the Myth itself becomes a timeless dimension directly connected to the modern age, while Antigone takes the form of a veiled mirror in which the film-maker and his future characters will later identify. In fact, all of Theos' heroes will intuitively, rather than in a programmatic way, walk along Antigone's deadly path: Grigoris Lambrakis in *Ekato ores tou mai*, Zadik the student in *Kierion*, Meitanos in *Kapetan Meitanos, i eikona enos mythikou prosopou* and lastly, Hannah in *Eleatis xenos*. These (anti)heroes are all variations of Antigone's tragedy, as they fight to express the same request, a plea for freedom and self-knowledge, and they keep struggling until an overwhelming force ultimately extinguishes their *élan vital* (with reference to Posidonius, rather than Bergson). Lastly, the “myth” of Antigone sadly expresses the comparable fate that the film-maker has reserved for himself and his own work: Very limited circulation (in Italy, only a couple showings of *Kierion* and the presence of *Diadikasia* at Pesaro Film Festival), censorship (*Kierion* was not circulated during the Regime of the Colonels), countless filmmaking issues in Greece (four full-length films in almost thirty years, not to mention the time gaps between one film and another), so much that Theos himself takes the place of Antigone and, finally, he turns into the *Eleatis xenos*, the Stranger of Greece.

EKATO ORES TOU MAI

Director: Dimos Theos, Fotos Lambri-
nos; *cinematography:* Takis Kalatzis,
Yannis Kalovyrrnas; *production:* D.
Theos; *origin:* Greece, 1963; *format:*
35mm, b/w; *length:* 19'
Digital copy (from 35mm) from author.

The last hours of Grigoris Lambrakis, killed by the members of an extreme right-wing political organization with the complicity of local police, during a political rally in May, 1963. The document features materials about the social origin of parastatal organizations and their connections with the mechanisms of power. The events leading up to the murder are alternate with scenes of the crowd crying for the pacifist hero. The same incident has subsequently inspired Costa-Gavras to his film *Z* (1969).

KIERION

Director: Dimos Theos; *screenplay:* D.
Theos, Costas Sfikas; *cinematography:*
George Panoussopoulos; *editing:* Van-
gelis Serdaris; *cast:* Dimos Starenios,
Elly Xanthaki, Stavros Tornes, C. Sfikas,
Theo Angelopoulos, Anestis Vlachos,
Tonia Marketaki; *production:* Giorgos
Papalios, D. Theos; *origin:* Greece,
1968-1974; *format:* 35mm, b/w; *length:*
90'.
35mm from Elleniko Kentro Kinimato-
ghrafou.

A journalist is accused of murdering an American colleague who went to Greece to investigate some issues concerning the



Stavros Tornes in *Kierion*

local politics and the oil companies. The police ends up arresting a Jewish colleague, who will later be killed. The journalist realizes that the local authorities are trying to conceal the truth to manipulate the public opinion, therefore he decides to keep investigating on his own... The film is inspired by the “Polk case”, the murder of George Polk in 1948, an American journalist who went to Greece to interview Markos Vafeiadis, member of the Communist Party of Greece. The film was not circulated during the Regime of the Colonels, whereas it was shown at the Venice Film Festival in 1968 and broadcast by German TV at a later time. It was released in Greece only in 1974, featuring new scenes and a brand new editing.

THE ORIGIN

(SOME NOTES ABOUT *KIERION* BY DIMOS THEOS)
by Thanos Anastopoulos

Kierion: Ancient city of Thessaly near Karditsa, Dimos Theos' hometown. It was at first inhabited by Pelasgians; then Aeolians came, Thessalians, and many other conquerors, through a consummate history of domination, submission, humiliation ... until recently.

Fifty years after its making, Theos' film has been classified a documentary evidence of a whole age, a prophecy and an inauspicious legacy.

The film starts with a sequence of images of ordinary life. People walk down the streets, while the names who collaborated to the film scroll above them.

Those names share a common objective. Probably a group of friends. But it is deeply touching for us to read those names today. In fact, at no point in Greek cinema history we can find so many future directors participating in the making of a single film. Here they are, just like they are shown along with the people leisurely walking through the streets of the unidentified town.

Anestis Vlachos
Kyriakos Katzourakis *
Eleni Theofilou

Dimos Starenios
Elli Xanthaki
Stavros Tornès *
Kostas Sfikas *
Grigoris Massalas
Gianni Detone
Theodoros Angelopoulos *

Titika Vlachopoulou
Ritsa Barka
Stavros Kostantarakos *
Jason Giannoulakis
Yorgos Katakouzinos *

Costas Ferris *
Tonia Marketaki *
Pantelis Voulgaris *
Soulis Spanos
Giannis Fafoutis

Assistant directors:

Pantelis Voulgaris *
Sakis Maniatis
Vangelis Maniatis
Christos Paligiannopoulos *
Takis Hatzopoulos *
Kostas Koutsomytis *
Alida Dimitriou *

Additional production:

Theodoros Angelopoulos *
Stavros Tsiolis *
Diamantis Leventakos
Iannis Fafoutis

Screenplay
Dimos Theos * - Kostas Sfikas *

Cinematography
Yorgos Panoussopoulos *

Editing
Vangelis Serdaris *

Production
Giorgos Papaliòs - Dimos Theos

Director
Dimos Theos

Then a black sign with white letters appears:
(an extract of Strabo's *Geography*)

"... Aeolians entered first, then generations of resolute landowners arrived to lay the foundations for a new civilization, although maintaining some elements of the previous culture. After that, Thessalians came, sending the locals away and changing the city name to Kierion. And then..."

There's no other sign.
There's no other title.

We only hear someone talking about the wonderful opportunities offered by the society of wealth and consumism.

We are sitting in an amphitheatre, listening to an American technocrat's speech. A Greek journalist stands up. His off-scene voice serves as guidance for the cinematic storytelling:

The never ending story.
Americans have shown up here, one by one.
Architects of geopolitics, geologists ... managers ...

Greek journalist:

-Please, Sir, do you believe the theory of consumism is ideal for our country?

American technocrat:

-I speak from the point of view of a technocrat.

Your question is of a speculative nature. Therefore I'd suggest you ask a prophet.

An attendant approaches the Greek reporter.

Attendant:

-Mr. Vagenàs, there is a phone call for you.

Aimos Vagenàs answers the call. He is told about the arrival of his American colleague George Morgan (just like George Polk).*

* *George Polk was an American journalist for CBS who was murdered during the Greek Civil War, in 1948. Within months of his death, a group of American journalists created the George Polk Award for outstanding radio or television journalism.*

We assist to the arrival of George Morgan at the airport. The following scenes take us down the road, which winds along the cemetery of the fallen allies of World War II.

We are back to the newspaper office where Vagenàs works. The director is reading the front page aloud, looking for the headline.

Director:

-And the headline? What about the headline?

"Thoughts about a historical coup d'état!"

In another office, the editor in chief asks Vagenàs about the headline for the report on the American technocrat's speech.

Editor in chief:

-What's the headline?

Vagenàs:

-Consumism = Plenty for all.

Vagenàs flips through the day old newspaper.

He browses over a reportage about demonstrations.

On the opposite page, a shot of Brigitte Bardot in a bikini.

Editor in chief:

-Would you be able to prove that Cleopatra used to smoke Marijuana? That would immediately interest half a million readers.

And the headline?

What about the headline?

Another excerpt of Vagenàs' voiceover:

"A journalist should always militate in favor of social truth. At that time I had no doubts about using big words. They intrigued me ... Later on, I figured out that those words were militating as well, inextricably linked to something else. Thus, ideologically entrapped, I realized that I was alone. Without any social protection ... And the fault was my own ... I thought about dropping everything while I still could, while I wasn't yet guilty ..."

At this point we realize this is a deliberately fragmentary film, a formalist, iconoclastic, and therefore deeply political film, totally in contrast with the Greek cinema of that period.

And the headline?

What about the headline?

[t/n: In the original article, both "Headline" and "Title" are referred to by the same term. Therefore: "And the title? What about the title?"]

The title of the film is not mentioned.

The location is not specified.

Just like the time is never clearly defined.

Vagenàs' voice seems to suggest that all of this has happened in the past, but nothing else. His storytelling does not take the form of a journalistic report. It rather resembles a bunch of scattered notes. Nonetheless, the style is contemplative and detached, devoid of emotional investment. The tone of his voice is bitter and resentful.

So what is *Kierion*?

It's a detective film.

A Greek noir fiction.

A political fiction.

The first explicitly political film in Greece.

Z by Vassilis Vassilikòs was published in 1963. In the same year, Dimos Theos and Fotos Lambrinòs co-directed *Ekato ores tou Mai* (100 Hours in May), which Costa-Gavras watched countless times before making his own *Z* (1969), just like Dimos Theos had watched *Salvatore Giuliano* (1962), by Francesco Rosi, before making *Kierion*. Cross-fertilization is common in the arts, especially during fruitful periods.

A siren sounds ...

In his hotel, George Morgan looks out of his balcony. He stares with excitement at the ongoing demonstration down in the street.

His look communicates a sense of urgency.

Today, fifty years later, a strange feeling of familiarity sneaks up on us.

Shortly after that scene, we discover that George Morgan has been murdered.

Aimos Vagenàs (etimologically, his name derives from "aima = blood" and "vageni = barrel") is arrested, accused of being involved in the murder of the American journalist. Vagenàs cannot be proven guilty and he is released. He starts to investigate the case for which he has been arrested, whilst the police "assemble" another culprit, the anarchist Jewish student Leonidas Zadik (which comes from "zadik = righteous"), who will commit suicide in his jail.

Vagenàs tries to convince some witnesses to speak to the detective, but the main witness, a maid forced into prostitution, gets killed, whereas the official line argues it is a case of suicide. The lingering questions about the crime continue to multiply and, at the same time, they remain unanswered.

The crime reconstruction cannot be completed because of insufficient evidence.

The Public Prosecutor's Office blackmails him into finding a scapegoat.

He is ordered to accomplish his duty.

Vagenàs attempts to solve the mystery.

He, too, is trying to fulfill his duty.

To unveil the truth.

To make his contribution to justice, yet unsuccessfully.

And, before the concealment of the truth, he finds himself a helpless accomplice.

The mood remains chill and gruesome.

A threatening, frightful atmosphere permeates the city.

What we are looking at is a nightmare from which we cannot awake.

The search for truth, both through the subject and the form, represents a continuous challenge for Dimos Theos' work. His cine-

ma systematically explores the paths and the ramifications of the original point. It follows the social mechanisms at the base of history and myth.

And the headline?

What about the headline?

The film ends the same way it started. People leisurely walking (unaware? uncaring?) around the nameless town.

There are no closing credits.

The film ends the same way it started.

Just like a nightmare we cannot wake up from.

The film ends without even making mention of its title.

The story itself is in a constant search for its title.

Kierion is not the title of the film.

Kierion is not the location of the film (neither literally, nor metaphorically speaking). Kierion is the name of those who have lost their identity.

Kierion is the story of a failure.

A story about the inability to break the scapegoating system.

A story about the frustration of such a prolonged effort to find the truth.

A story about the unshakable feeling of connivance of a town dweller who cannot prevent this concealment.

Kierion was shot between 1966 and 1967 with a sense of urgency resulting from the political upheaval of the time, giving many artists a common starting point. The advent of the dictatorship forced Dimos Theos to move to England, where he addressed the editing. Banned by the Colonels, *Kierion* was presented at Venice Film Festival in 1968, winning the special mention. Featuring a new mixing, it was first introduced to Greece after the fall of regime and awarded at the Thessaloniki International Film Festival in 1974.

In this respect, the film has had a double birth, concealed by seven years of silence. A double birth and several different readings.

When it is finally presented in Greece in 1974, the film is a confirmation of everything that has already happened, but the same film in 1967 literally foretells the dictatorship that is yet to come.

A prophecy and, at the same time, a confirmation.

A nightmare, and a paradoxical legacy.

A film ahead of time, yet intimately tied to its origins.

During the film, the judges cannot gather evidence to request a crime reconstruction, therefore said reconstruction remains incomplete.

Once again, watching the film evokes the same feeling.

Its virtue is lost in a sense of incompleteness.

Its heritage is the search of the ongoing truth.

The same applies to society and the generations of artists.

A few years after *Kierion*, Theo Angelopoulos (who, in the film, plays the role of a journalist colleague) his "*reconstruction of the crime*" [*Reconstitution*, 1970], which will emerge as an emblematic film of a whole age.

After which ...

After which many film directors have followed, creating what will be later referred to as the New cinema of Greece.

It is certainly worth it to read the names listed in the film once again.

They have all been trying, with varying degrees of success, to unveil the truth.

They have witnessed this turbulent period firsthand.

Today, many of them have passed away, but their works endure.

Kierion exhorts us to recognize our origins.

In this regard, the current generation of Greek film-makers is, either knowingly or unconsciously, heir to this age.

But it is a legacy full of debts.

As a result of history's ramifications, we're all in debt, somehow.

And possibly the only way to return it is to get back on track, to swim upstream, to leave our murky and rusty waters.

Anyway, as we have learnt from Pre-Socratic philosophers, it is never the same river. It is never the same water.

You have to keep heading upriver, where the springs are.

And the closer you get, the more hidden underground the water will be.

So, as the idea for a film is born (as Theo Angelopoulos once said), we will grope our way through the grass, feeling for the moisture in the ground, in search of the water from which everything flows.

In the distance, we hear the sound of a siren approaching ...

These are the last words from Vagenàs' narration:

"My right to back out is forever lost. I should keep searching in the dark, among the uncaring crowd, just like an accomplice. I should keep looking for accomplices. And, just like an accomplice, I'll always keep searching".

Dimos Theos trusts the audience.

He has faith in their sensitivity, their culture, their education.

The experience of immersion in his film does not require any mediation.

There is only a need for disobedience (in

the sense of ancient tragedy)

The need to support (even against the power) what is right and true.

The film encourages us to reflect, to reorganise. It calls us to action.

It provokes us to explore the paths of truth.

The responsibility is ours,

just like the connivance.

DIADIKASIA

Director, screenplay: Dimos Theos; *cinematography:* Giorgos Arvanitis, Aris Stavrou; *editing:* Andreas Andreakis; *cast:* Eleni Maniati, Kostas Sfikas, Angelos Sfakianakis, Nikos Kourou, Yorgos Balis; *production:* Cosmovisions; *origin:* Greece, 1976; *format:* 35mm, col.; *length:* 110'.

Digital copy (from 16mm) from author.

1400 b.C. On an island in the Aegean Sea, two brothers, Polynices and Eteocles, meet death fighting against each other: Eteocles is a hero to his city, Polynices dies as enemy of his brother and the city itself. While funerals are held for Eteocles, Creon (who holds power) forbids any celebration in the name of Polynices. Their sister Antigone confides to her own sister Ismene her will to contravene Creon's decree: According to the young lady, it is right to follow the tradition established by religion. Caught in the act of burying her brother's body, Antigone is arrested by Creon's guards, and then prosecuted. Haemon, Creon's son and Antigone's betrothed, respectfully asks his father to reflect on the injustice of his law, which opposes humanity and

religion. Creon does not listen to him and commands to confine Antigone into a cave, where she will be buried alive.

KAPETAN MEITANOS, I EIKONA ENOS MYTHIKOU PROSOPOU

Director, screenplay, editing: Dimos Theos; *cinematography:* Yannis Varvarigos; *cast:* Giulio Brogi, Giorgos Michalakopoulos, Eleni Maniati, Alexandros Veronis, Panayotis Botinis, Menelaos Daflos; *production:* Dimos Theos/Greek Film Centre/TSA Hellenic Broadcasting; *origin:* Greece, 1987; *format:* 35mm, colore; *length:* 120'. 35mm from Elleniko Kentro Kinimatografou.

A retired diplomat is in search of material for his book about captain Meitanos, an ambiguous and mysterious man lived in 17th century who spent his life leading bands of rebels under Turkish rule, eventually dying during an uprising attempt.

The hero's adventures unfold around the mystery of a sacred icon, seen by the diplomat in a monastery, that represents the key of the whole story, while Captain Meitanos' personality, his actions and his life are handed down by some monks lived many years later.

[TECHNE KAI POLITISMOS] STAVROS TORNES, O PHOTOGRAPHOS TIS DIASPORAS KAI TOU EPHIMEROU

Director: Dimos Theos; *cinematography:* Sotiris Pifeas; *production:* Greek



Diadikasia

Radio/TV; *origin:* Greece, 1989; *format:* 16mm, col.; *length:* 37'.

Digital copy from ERT.

The extraordinary and complex figure of the film-maker Stavros Tornes, Dimos Theos' associate and friend since the 1960s, is outlined a few years after his death, thanks to Theos himself. Theos makes use of various materials and clips from Tornes' repertoire, interspersed with a debate with the poet Dimos Agrafiotis, the film-maker Dimos Adveliotis and the scholar Nikos Alexandropoulos.

ELEATIS XENOS

Director, screenplay, editing: Dimos Theos; *cinematography:* Costis Gikas,



Regina Remencius in *Eleatis xenos*

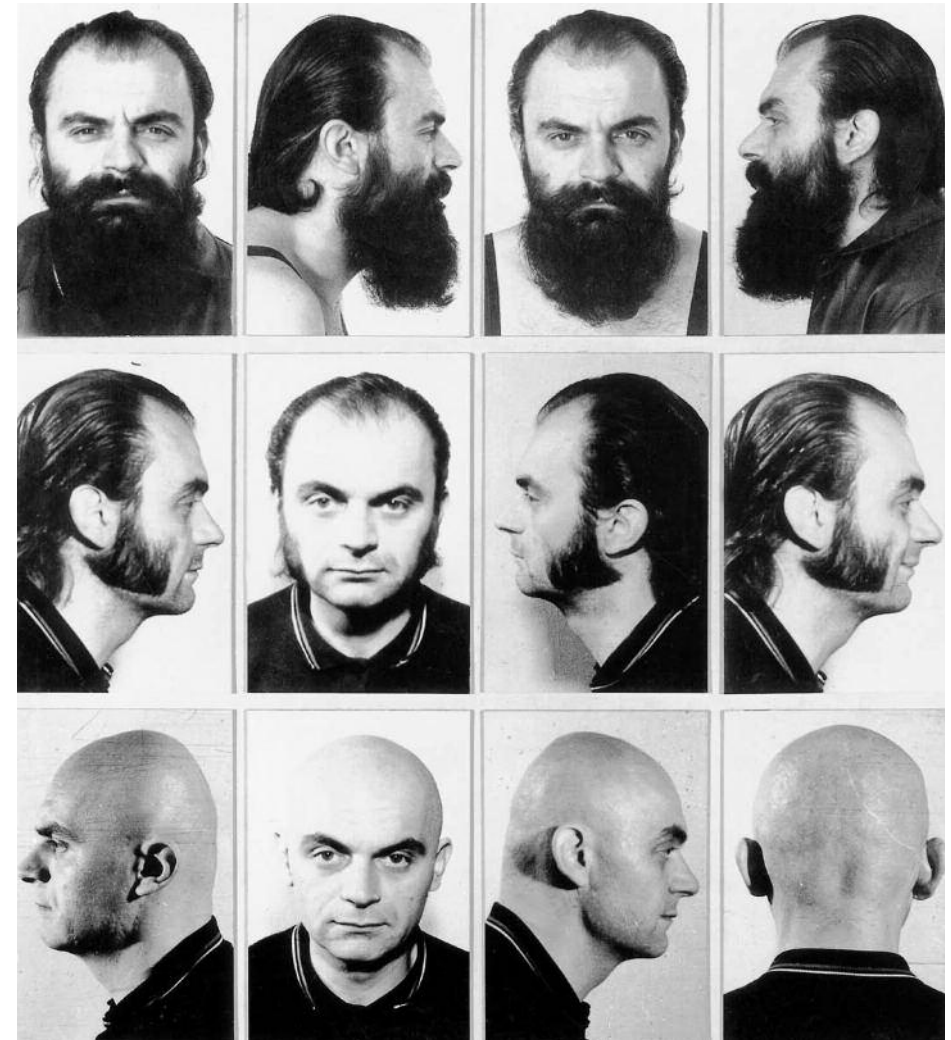
Hanna begins investigating the cause of his death and, despite contradictory informations, she manages to outline the figure of a poet who strikingly resembles her father. Driven by a primal need of identity, Hanna pretends to be the murdered poet's daughter, failing to foresee the tragic consequences of her choice.

Costis Papanastasatos, Akis Kersanidis; *music*: Kostis Theos; *cast*: Regina Remencius, Telemachos Krevaiakas, Tage Larsen, Yannis Nezis, Renos Mantis, Tonia Botanaki, Angeliki Girginoudi, Eleni Maniati, Katerina Razelou, Anna Wich; *production*: Greek Film Center/Studio 1/Asya Film/Focus Film; *origin*: Greece/Belgium/Turkey/Hungary, 1996; *format*: 35mm, col.; *length*: 130'. 35mm from Elleniko Kentro Kinimatoghrafou.

Hanna Bluemart, 24 years old scholar, travels to Athens to find her father. Shortly after her arrival, she discovers that the man who is likely to be her father has just died under mysterious circumstances.

Castles of Sand.

The Croatian Avantgarde and the Bridges with the Serbian Avantgarde, I



EXPERIMENTAL CINEMA IN CROATIA

From the end of '50s and throughout the '60s there was a surge of modernism in Croatian art which was encouraged by the loosening ideological "hug" of socialist-realism and the gradual, more general liberalisation of the socialist system in Yugoslavia after the break with Stalin in late '40s. Some robust "avant-garde" tendencies sprang up in the various artistic fields, among them the cinema, specially in the cinema-clubs.

All modernist phenomena, and notably those of the avant-garde, were organisationally marginal within global culture, though they possessed high "excitement value" as well as cultural attractiveness. The extremely marginal position of modernist manifestations was quite important - it made modernism possible within the still restrictive and biased ideological surveillance of a communist regime. The position of amateur film-making, sustained by widespread cinema-clubs (with rudimentary 8mm and 16mm equipment, stock, and laboratory services available free of charge which were part of "people's education" socialist programme), made it possible for modernism to make its appearance quite early. In the mid- and late '50s a few stimulating individuals (e.g. Mihovil Pansini, a student of medicine, in Zagreb, and Ivan Martinac, a student of architecture, in Split and Belgrade) shot some ambitious "poetic", "atmospheric" - "state of mind" - films, that later on stylistically marked the "Split Circle". At the beginning of '60s, Pansini, joined by other

young prospective film-makers, initiated energetic discussions concerned with the idea of "anti-film". They initiated a discussion comparing all known contemporary (and historical) modernist tendencies, with special emphasis on the cultural environment around them ("anti-theatre" shows in Zagreb, new music at Zagreb International Music Biennial founded in 1962; home movement and the international exhibitions of modern art, and the "new tendencies" in Gallery of Modern Art in Zagreb, from 1961 on; French "nouvelle vague" films, and new Italian films, "Zagreb animation school" films etc.). The discussions were accompanied by a surge of more "procedural" avant-garde film-making, some of it anticipating a later trend to structural film. Examples are to be found in the powerful personality of Tomislav Gotovac, the eclectic experimenter Vladimir Petek and the later, radical "anti-film" -work of M. Pansini). Analogous to the Zagreb Music Biennial, Pansini established in 1963 the bi-annual avant-garde film festival, named GEF (Genre Film Festival). "Genre" here stood for experimental film-making according to the UNICA classification. The festival brought together everything with a hint of modernism and the avant-garde and all cinematographic disciplines in existence in Croatia (amateur films, professional feature "author films", documentaries, animated films etc.). Programmes of the European 'first avant-garde' and contemporary samples of the 'second avant-garde' were also shown. There were four GEFs in 1963, 1965, 1967 and 1970. At the 1967

GEFF a 10 hour selection of American avant-garde was presented by P.A. Sitney.

The festivals were quite exciting events, with large audiences, and organised discussions which were frequented not only by filmmakers (from all parts of Croatia, and Yugoslavia), but also by film critics, film theoreticians, philosophers, artists, musicians and literary figures. Stimulated by the festival and the general atmosphere, even non-avant-garde filmmakers made some remarkable playful, often ironically conceived, avant-garde contributions. The two main centres of avant-garde film-making were cinema clubs in Split and Zagreb, but there were frequent festival and personal contacts with the filmmakers of similar orientation in other cinema clubs in Yugoslavia (in Ljubljana, Slovenia; in Belgrade, Serbia; and Sarajevo, Bosnia and Herzegovina). The more prominent artists in Split during '60s and '70s were, besides Ivan Martinac who was the most influential personality, also Ranko Kursar, Vjekoslav Nakić, Andrija Pivčević, Ante Verzotti, Lordan Zafranović as well as others. In Zagreb, besides Pansini, Gotovac and Petek, Tomislav Kobija, Ivo Lukas, Anđelko Habazin, Goran Švob and others were active.

In spite of the GEF-induced impression of avant-garde vigour, amateur conditions were highly inadequate, poverty-stricken technically and financially, and, outside of GEF and amateur film festivals, almost neglected. No long-term subcultural ambience arose to sustain filmmakers, and no systematic support was ensured. When the state

subsidy system was re-oriented (subsidies being granted to persons and their projects and no longer to the state studios), and the new system of "author-cinema" became dominant and relatively open to new-comers and to (milder) modernist tendencies, many of the avant-garde artists were assimilated to the mainstream cinema. Consequently, the late sixties and the seventies witnessed a dispersion of the avant-garde film movement in Croatia, leaving only few pioneering filmmakers irregularly producing new avant-garde work (Gotovac, Martinac, Petek, e.g.). Ironically: the success of modernism in mainstream cinema, and the predominance of "author cinema", entailed the waning of the avant-garde film movement.

The second half of the '70s, however, witnessed a slow recovery of avant-garde activity, and a widening of the field. Cinema-clubs and amateur film festivals were still available to host anyone who wanted to create avant-garde works. But the conceptualist, "new art" environment (museums of contemporary art, art galleries) became an important source of experimental film "new-comers": e.g. Mladen Stinilović, Ivan Ladislav Galeta (Zagreb), Ivan Faktor (Osijek), Želimir Kipke (Zagreb).

Moreover, the introduction of video at the beginning of '70s attracted some of the artists and they eventually became important video-artists - Sanja Iveković, Dalibor Martinis, Goran Trbuljak, and later on the late Hrvoje Horvatić e Breda Beban.

Hrvoje Turković, in *Croazia. Onde dell'altra riva*, cat. Alpe Adria Cinema 1998-99

IVAN MARTINAC
(1938-2005)

*Well when I'm dead and in my coffin
With my feet turned toward the sun
Come and sit beside me darling
Come and think on the way you done.*
(House of the Rising Sun)

Artist and intellectual, film-maker, screenwriter, editor, cameraman, master of amateur cinema, poet, journalist, architect, designer, painter, astrologer, chess player, debater... he believed that an artist should never be limited to a single means. He claimed that he had worked as architect just because, as such, he could have worked at his own conditions, without interference, realizing films that would meet his own criteria. He realized seventy-one short films, one full length film, dozens of film-related books and nine collections of poems.

THE NEED FOR CINEMA

Authors of films and other works of art, but most notably those who belong to the world of cinema, have often spoken nonsense about the public/audience phenomenon. I don't know whether it is due to circumstances or habits, or perhaps to something different – I watched and listened to what people say, in the newspapers, on television, and the most interesting fact is that, intentionally, they are the ones activating such relationship between the author and their public. It is promoted by the author or the interviewer them-

selves, but all of them agree to some extent: they make their films for the audience and they are glad if one or two millions people get to see them. But if one delves into this so called *phenomenon* of the audience, they realize that it is not possible to make a work for the public *en gros*. I do not see myself as smarter than the others, they may very well be intelligent, but then, why do they claim otherwise? It is clearly senseless to make a film for yourself – in which case you do not even need to make it, you can create it inside your mind, shoot it with your invisible camera. But, on the other hand, the author does not make the film for the public with the capital P, the cinematic artwork is something different.

I compared the cinematic work, or any other work of art, to a specific antibiotic. For example, if you catch a cold, no one is going to give you Ceporex, as Ceporex is an expensive antibiotic. If you have a cold, they will give you aspirin. They will give you Ceporex only if you actually need Ceporex. If you need films, you should be given films, if you don't need films, you should be prohibited from watching films. For people who need films, those who find films therapeutic, those who are kept alive by them: it is for these people that films are made. In 1955 or 1956, we three or four of the architecture university realized a photography group show. I exhibited some weird photos of strange interiors, the other colleague exhibited some nudes and the last one different kinds of photos, more generic. I remember that the students marched through the exhibition spaces

and they stayed longer in front of the nudes and then in front of the generic photos, whereas no one was stopping by my photos. So they told me: «Oh, man, you take photos nobody is interested in, that means they have no sense at all». And then, one morning, and I'm not making anything up, it actually happened, a gentleman came; he quickly passed next to the other photos, he took the chair and sit in front of my photos. He stayed the whole morning. He came back the following day and, once again, he stayed the entire morning. That was enough for me.

Author's declarations,
Split, 1980, in Ranko Munitić,
Martinac, Hrvatski filmski savez, 2011

MARTINAC (ČISTI FILM)

Director, screenplay: Zdravko Mustać; *cinematography:* Boris Poljak; *editing:* Damir Čučić; *contributions:* Ivan Ladislav Galeta, Ješa Denegri, Joca Jovanović, Sava Trifković, Marko Babac, Predrag Popović, Želimir Žilnik, Dragoslav Lazić, Andrija Pivčević, Ante Verzotti, Lordan Zafranović, Dunja Ivanišević, Hrvoje Turković, Diana Nenadić, Ivan Obrenov, Ivica Bošnjak, Mirko Krstičević, Mirko Petrić, Drago Šimundža, Petar Opačić, Marin Barišić, Tonko Maroević, Vjekoslav Nakić; *production:* Hrvatski filmski savez; *origin:* Croatia, 2016; *format:* HD, col.; *length:* 62'.
Digital copy from Hrvatski filmski savez.

«Martinac used to be very important... It would be better to start chronologically from his work in Belgrade. For exam-

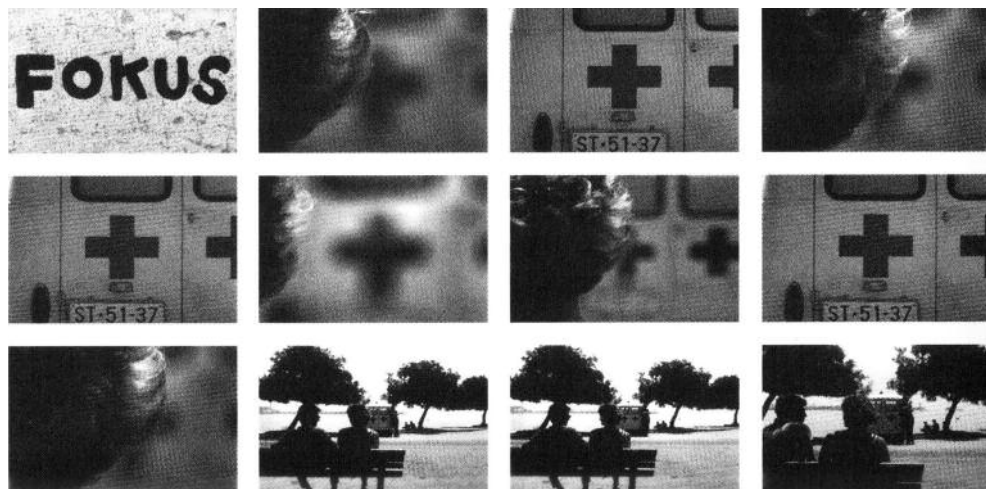
ple, in Belgrade, those who witnessed that period of time are still impressed by his cinematographic personality and by the influence he had over the Serbian film-makers. They went so far with their statements to claim that Martinac somehow enhanced the famous Serbian *Black wave*, influencing its most notable exponents, such as Žika Pavlović, Dušan Makavejev and Želimir Žilnik. Later on, because of private reasons, Martinac comes back to Split, although he intended to complete his studies at the school of cinema in Belgrade and to shoot some films there. When he returned to Split, he found the Kino Klub very neglected. He quickly took its reins and he started with cinema lessons, he founded the film library... He created the whole atmosphere around cinema and he is considered the founder of the School of Alternative Film in Split. He is one of the most prominent chroniclers of Split and Croatian cinematography».

Zdravko Mustać's declarations,
Dokumentarni, 25th April, 2016

MONOLOG O SPLITU

Director, screenplay, cinematography, editing: Ivan Martinac; *music:* Bolero di Ravel; *production:* Kino klub Split; *origin:* Yugoslavia (Croatia), 1962; *format:* 16mm, b/w; *length:* 7'21" 2 frames.
16mm from Hrvatski filmski savez.

Personal and subjective document about Split, made of 169 shots, it is a mosaic film, an interweaving of simple, common moments of everyday life, realized



Frames from *Fokus*

through a contrived editing. Three parallel locations (beach, square and graveyard) represent three fundamental segments of the colorful and multidirectional human existence; and, thanks to the scissors, they all share the same common denominator. Martinac compares the film to a vitrage of the grey cathedral. The multicolored vitrage is part of the architectural behind which there is always one idea, the idea of modesty. Quoting the Croatian poet A.B. Šimi: «Tiny, we walk under the sun».

FOKUS

Director, screenplay, cinematography, editing: Ivan Martinac; *music:* Joan Baez (*House of The Rising Sun*); *cast:* Tatjana Martinac, Lordan Zafranović; *origin:* Yugoslavia (Croatia), 1967; *format:* 35mm, b/w; *length:* 7'26" 3 frames. 35mm from Hrvatski filmski savez.

«*Fokus* is a film about the mere Mediterranean death in the sun. *Fokus* is a purist film. *Fokus* is a film about fixation. When I pressed the shutter button of the Cameraflex starting with *Fokus*, my intention had a name: death. Death walks around the world, from south to north, along all the meridians and the parallels, yet, to me, no death seems closer to the man than the daily, normal Mediterranean death in the sun. Question n. 1: Which Death? Answer n. 1: The death in the sun. Question n. 2: When Death? Answer n. 2: When the man and the woman are so intimate that they do not seem too close. The man and the woman are casual observers of death. Question n. 3: Which man and which woman? Answer n.3: Beautiful man and beautiful woman, because only beautiful people have intimate knowledge of death; ugly people hate death and



Ivan Martinac and Snežana Lukić on the set of *Lavirint*

death hates them. Ugly people die of old age. Question n. 4: How do they see death? Answer n. 4: Their faces are pointed towards death, the back of their heads towards the spectator. The intention is to fix their attention on death. *Fokus* is all about fixing. The net of the film, which we call fragments of the film, is used to catch fishes - framings».

Analiza vlastitog filma. Fokus kada i kako, Vidik, Split, 1968

LAVIRINT

Director, screenplay: Živojin Pavlović; *cinematography:* Aleksandar Petković; *editing:* Ivan Martinac; *music:* Zoran Simjanović; *cast:* Snežana Lukić, Ivan Martinac, Mile Ćorović; *production:* Kino klub Beograd; *origin:* Yugoslavia (Serbia), 1961; *format:* 16mm, b/w; *length:* 3'.

Digital copy (from 16mm) from Jugoslovenska kinoteka.

«In *Lavirint*, the boy and the girl want to come closer to each other, but a third mysterious man shows up at each of their attempts, keeping them from realizing their wishes. Constantly disturbed, they eventually separate. Such is the subject of this little symbolic story. We made it during the gray days of 1960. [...] For the role of the young man I chose Ivo Martinac, handsome boy of manly appearance from Split, member of KinoKlub Beograd, amateur film-maker whose theoretical reasonings were more convincing than the films he had made».

Živojin Pavlović, *Planeta filma*, Zepter Book World, Belgrade, 2002

LAZAR STOJANOVIĆ
(1944-2017)

ONA VOLI

Director, screenplay, editing: Lazar Stojanović; *cinematography:* Velibor Andrejević; *cast:* Dragomir Ćumić, Branka Petrić; *production:* Akademija za pozorište, film, radio i televiziju; *origin:* Yugoslavia (Serbia), 1968; *format:* 35mm, b/w; *length:* 11'. 35mm from Jugoslovenska kinoteka.

Ona voli is the first film made by the student Lazar Stojanović, enrolled for the direction at the Academy of film, theatre, radio and tv in Belgrade, in the class held by Aleksandar Saša Petrović.

It is the portrait of a young woman into fashion, beat music and Julie Christie.

PLASTIČNI ISUS

Director, screenplay: Lazar Stojanović; *editing:* Lazar Stojanović; *cast:* Tomislav Gotovac, Svetlana Gligorijević, Vukica Djilas, Kristina Pribičević, Živojin Gligorjević, Malanija Bugainović, Mida Stefanović; *production:* Akademija za pozorište, film, radio i televiziju; *origin:* Yugoslavia (Serbia), 1971; *format:* 35mm, col.-b/w; *length:* 73'. 35mm from Jugoslovenska kinoteka (by Centar film's permission)

With *Plastični Isus* Lazar Stojanović, in 1971, completes his studies of film direction at the Academy of Belgrade with highest honours. It is the first collaboration between the Academy and Centar filmskih radnih zajednica, which used to award each year its best student by financing their first full-length film. The provisional title for the film was *Putovanje u mestu* [Journey on the Spot], become *Plastični Isus* in the final version. Shortly after the exam, the film is confiscated, the author prosecuted and, in 1973, sentenced to three years of detention. Many of the professors who constituted the selection board went back on their previous decision, claiming that the version they had assessed and approved was different, unfinished. Indeed, the version was not complete in its post-production, yet it does not lack the contents which, by combining the material from the archive (student demonstrations in



From the film *Plastični Isus*, scandal film also referred to as "the plastic bomb". In these frames: Tomislav Gotovac, Vukica Djilas and Ljubiša Ristić.

1968, the brutality of police, Tito's speeches, the period of fascism, of the Ustaše and the Chetniks, etc.) with Tom's moments of everyday life (a Zagreb man in Belgrade, film enthusiast, broke, taken care of by women, distrustful, with little respect towards regime, power and leader of the state), undoubtedly expressed the troupe's and the director's point of view. Furthermore, *Plastični Isus* introduced, for the first time in the Yugoslavian cinema, taboo subjects such as homosexuality and promiscuity, presenting a male nude for the first time. After the fall of communism, in 1990, the film is rehabilitated, and in 1991 it wins the FIPRESCI award at the Festival des films du monde de Montréal.

Lazar Stojanović's fate cannot but touch Tomislav Gotovac, his friend and colleague, creative partner with whom in 1969 he had realized the film *Zdrav podmladak* (Healthy Youth), confiscated afterwards. Until then, Gotovac, as he himself declared in several occasions, spent the best years of his life in Belgrade. For him, Belgrade was the symbol of friendship and freedom, and the political events only contributed to such effervescent wellness. After the subpoena, Gotovac is frightened, booked by police, expelled from Student-servis, he can't find employment and he feels like having been manipulated by his friend... Lazar Stojanović, by now, is "the star of the dissidents", whereas Gotovac is "the victim". Stojanović exploited the story of his life to create a character with his same name, but who is not truly him. For political reasons, Gotovac will be prevented

from graduating (he will make it only in 1976, with the film *Presuda*).

TOMISLAV GOTOVAC
(1937-2010)

EVERYTHING IS *MOVIE*
by Tomislav Gotovac

At the Architecture Faculty I met a person who meant so much to me, and for whom I meant as much. It was Ivan Martinac, in 1955. That year, we started a conversation about cinema on our own terms, we started to create our cinematographic world, therefore the world in general. We talked about films in a way that was not officially recognized. During that period, those in the business of writing about films were: Rudolf Sremac for «Narodni list», if I remember correctly, for «Vjesnik», instead, it was Mira Boglić, Ive Mihovilović for «Ilustrirani vjesnik», Vicko Raspor, Vlada Petrić, Vladimir Pogačić for several Bangladeshi newspapers and periodicals. They used to talk mostly about sociology, psychology and message, whereas we discussed almost exclusively of *how* (the film was made). It seemed like we only debated over technique. For example, the film we loved so much in that period was *Rear Window* by Hitch, which we watched several times. We discussed about structure. Jimmy Stewart is often filmed through close ups or choker shots, whereas, for the other visible elements, wide or various mid shots are used. There is one thing that is not easy to explain or, perhaps, that I find difficult

to describe. It is how we started giving importance not to the content of the film, nor its genre, but to the rhythm that a given character brings into each film, their blood circulation, their breathing. We perceived how behind every film, provided the film is worthy, there is a character who might be, for example, nervous, and therefore this peculiarity inspires the movements of the camera, of the dolly, of the close ups; in other words, they define the rhythm and the angle... this is what we were talking about. The actual content interested us only in relation to some action. George Stevens is at the core of all my thoughts about cinema. I feel like thanks to him (and to his example) I would be able to explain everything about a film, about any film. I started watching *A Place in the Sun* in 1952, and I could watch it everyday. There is everything in that film...

Sve je to movie, «Film», 1978

BEOGRADSKA TRILOGIJA (Belgrade Trilogy)



[BEOGRADSKA TRILOGIJA] PRAVAC (STEVENS - DUKE)

Director, screenplay: Tomislav Gotovac; *cinematography, editing:* Petar Blagojević; *music:* *The Creole Love Call* by Duke Ellington, Kay Davis; *production:*

Akademski kino klub; *origin:* Yugoslavia (Serbia), 1964; *format:* 16mm, b/w; *length:* 8' 18".
16mm from Hrvatski filmski savez.

[BEOGRADSKA TRILOGIJA] PLAVI Jahač (GODARD - ART)

Director, screenplay: Tomislav Gotovac; *cinematography, editing:* Petar Blagojević; *music:* *The African Beat* di Art Blakey; *production:* Akademski kino klub; *origin:* Yugoslavia (Serbia), 1964; *format:* 16mm, b/w; *length:* 14' 24".
16mm from Hrvatski filmski savez.

[BEOGRADSKA TRILOGIJA] KRUŽNICA (JUTKEVIĆ - COUNT)

Director, screenplay: Tomislav Gotovac; *cinematography, editing:* Petar Blagojević; *music:* *Sent for You Yesterday (and Here You Come Today)*, Big Orchestra Count Basie, Jimmy Rushing; *produ-zione:* Akademski kino klub; *origin:* Yugoslavia (Serbia), 1964; *format:* 16mm, b/w; *length:* 10' 2".
16mm from Hrvatski filmski savez.

«But when God shuts all the doors, he still leaves a small window for you, and the film-maker Petar Aranđelović from Belgrade, for me, respresented that window. When I complained with him about what had happened, he told me to go to Belgrade. So all the films I intended to make in Zagreb – *Kružnica* should have been shot from the top of the Neboder (Skyscraper) in Zagreb, *Pravac* on the Maksimir-Dubrava tramway and *Plavi jahač* (which inspired Jordan Zafranović for his renowned *Ljudi u prolazu II* – People passing



Tomislav Gotovac on the set of *Pravac*, the first film of the Beogradska trilogija

At p. 38, three sketches by Gotovac representing the camera's movements in the three films.

through II) in the Mosor restaurant – were made in Belgrade from the Albanija palace, on the Boulevard revolucije and in the city taverns. Petar Aranđelović practically prevented me from becoming an assassin, *Kružnica* and *Plavi jahač* became my first proper films, as well as cult films. They are the first truly structuralist films, as only in 1967 Micheal Snow will shoot *Wavelength*, which granted him worldwide fame and glory. Makavejev, for example, after watching Snow's films, commented: "But this has already been made out here, in 1964." When he told me about this episode, I said to myself: "It is nice that you told them so, but you could have shown my films, at least."

«Film», n. 10-11, 1977

PRIJEPodne JEDNOG FAUNA

Director, screenplay, editing: Tomislav Gotovac; *cinematography:* Vladimir Petek, T. Gotovac; *production:* Kinoklub Zagreb; *origin:* Yugoslavia (Croatia), 1963; *format:* 16mm, b/w; *length:* 9' 23".
16mm copy from Hrvatski filmski savez.

Undisputed winner of the GEF award (1963) under all the categories.

«The structure, in *Faun*, was programmatic, It was like Jonas Mekas' manifesto for *underground*, like *dada's* manifesto. I wanted to create something that would eventually become a flag. I entitled it *Prije podne jednog fauna* [Antimeridian hours of a faun], as a tribute to Mallarmé and Debussy,

who I was really fond of. And to demonstrate that this is nothing but *movie* that we usually can find in a cinema, I included Godard's soundtrack in the first part and George Pal's soundtrack in the second one. And, for me, the "antimeridian hours" represented desire, nostalgia, because in that period I had no chance to go out, I used to work everyday from 7 a.m. to 2 p.m. Practically, I didn't know anything of Zagreb in those hours. The city was mine during the afternoon, evening and night».

«Film», n. 10-11, 1977

HOT KLAB OF FRANS ILI SALT PEANUTS

Director: Antonio G. Lauer [Tomislav Gotovac]; *cinematography:* Juan Carlos Ferro Duque, T. Gotovac, Slobodan Šijan; *editing:* Boško Prostran; *cast:* Juan Carlos Ferro Duque, Zlata Bilić, Larry Johnson [Lazar Stojanović], Leposava Kangrga, T. Gotovac, Rajko Škarica Rezon [Gojko Škarić], Sofoklo Rusovski [Rusomir Bogdanovski], Vanda Ericsson [Danica Mirković], Anna Karina; *production:* Akademski kino klub/Dom kulture Studentski grad Beograd; *origin:* Serbia 2007; *format:* video, b/w-col.; *length:* 59'. Digital copy (from 16mm material) from Institut Tomislav Gotovac and Hrvatski filmski savez.

The film *Hot Klab of Frans o Salt Peanuts* is the last work by Gotovac, who in 2003 has officially changed his name and, from now on, signs himself Antonio (his first name) Lauer (his

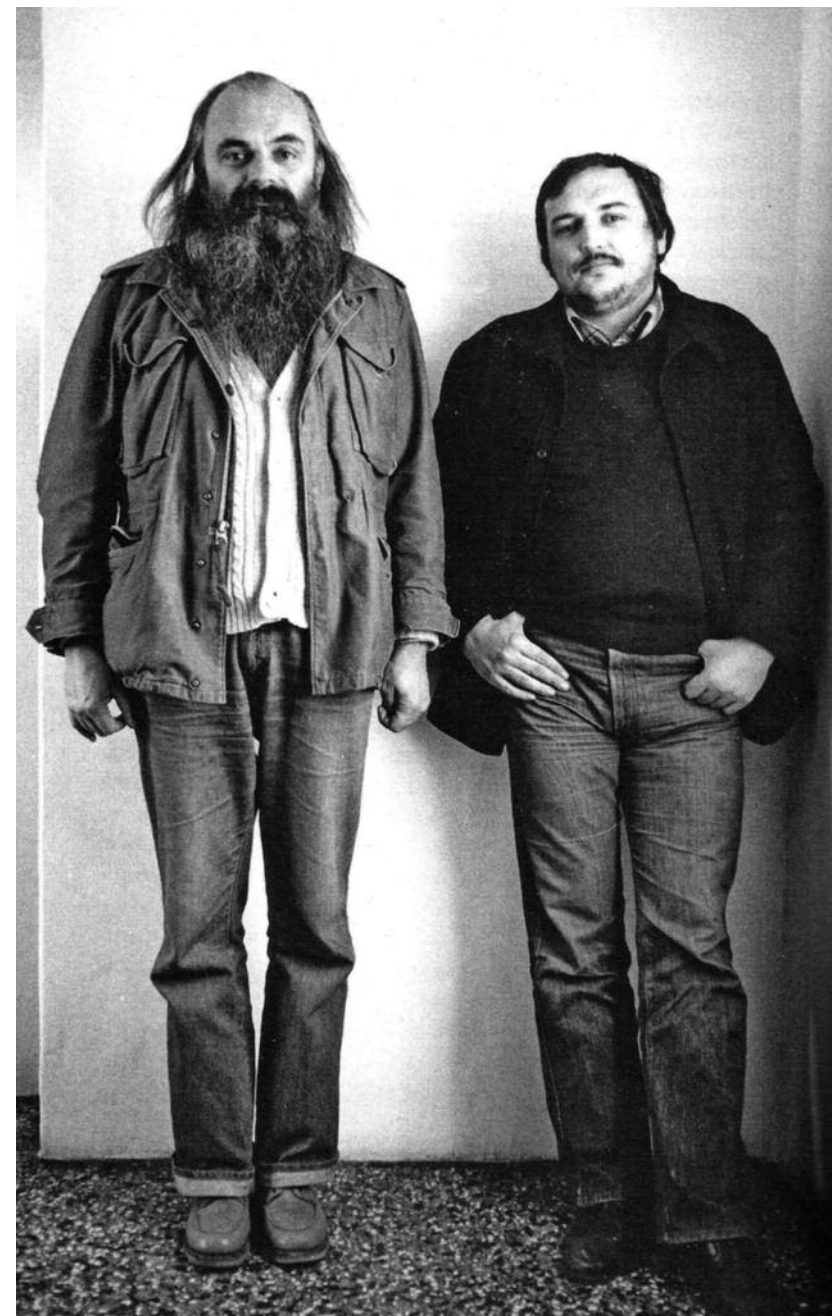
mother's last name). It is a compilation of four student films (*Peeping Tom*, *Willem II, No. 187* and *Slani kikiriki*), from the inserts of his *Obiteljski film I* and *Obiteljski film II*, inserts of *Tom* by Tanja Živanović Ferro, edited with archive material about Belgrade of the 1930s, parts of Diango Reinhart's concerts and scenes from *Vivre sa vie*, *Bande à part* and *Les carabiniers* by Godard. The film's title, made of two parts (the first in phonetic transcription) is drawn from the history of jazz (which was one of Gotovac's obsessions/passions): from *Quintette du Hot Club de France*, the quintet Diango Reinhart performed with from 1934 to 1939, as well as from *The Salt Peanuts*, one of Dizzy Gillespie's greatest successes.

MIHOVIL PANSINI
(1926-2015)

MIHOVIL PANSINI - BRODOVI NE PRISTAJU

Director, screenplay, editing: Milan Bukovac; *cinematography:* Boris Zegnal, Dušan Vugrinec-Vugi; *production:* Hrvatski filmski savez/utorski studio ffv (Zoran Tadić); *origin:* Croatia, 2008; *format:* video, b/w-col.; *length:* 49'. Digital copy (by Beta SP) from Hrvatski filmski savez.

Mihovil Pansini, master of amateur cinema, otorhinolaryngologist, scientist and innovator, recalls during a long interview his childhood in Korčula, the arrival of the Italians to the island, the period of his studies in Zagreb, his pas-



Tomislav Gotovac and Slobodan Šijan

sion for films, the birth of Genre Film Festival (GFF), the gathering of the authors of Sperimental Cinema.

ZAHOD

Director, screenplay, cinematography, editing: Mihovil Pansini; *music:* Billy Holliday (song *Gloomy Sunday*); *production:* Kino klub Zagreb; *origin:* Yugoslavia (Croatia), 1963; *format:* 16mm, b/w; *length:* 16' 57". Digital copy (by 16mm) from Hrvatski filmski savez.

Dedicatd to Dušan Makavejev as a token of appreciation for donating the film. *Zahod* is shot in Korčula, Pansini's native island, on the 26th of July, 1963. The protagonist is an elderly man who tirelessly brings water from the shore to the public toilet, continuously washes it and keeps doing so even after the word *kraj* (the end) shows up, four minutes before the actual end of the film. Tomislav Gotovac, huge jazz enthusiast, has never forgiven Pansini for having been the first to use Billy Holiday's music (the song *Gloomy Sunday*). At the KinoKlub Zagreb, just like in comparable locations of the avantgarde scene in Europe and in America, disagreements among authors were by no means uncommon (for instance, the conflict between Gotovac and Petek led the former to Belgrade in order to make his famous trilogy), although Pansini has always considered the ambience of the KinoKlub friendly and stimulating.

SCUSA SIGNORINA (ANTIFILM)

Director, screenplay, cinematography, editing, music: Mihovil Pansini; *produzione:* Kino klub Zagreb; *origin:* Yugoslavia (Croatia), 1963; *format:* 16mm, b/w; *length:* 13'. 16mm from Hrvatski filmski savez.

Scusa signorina was originally intended to be entitled *S guza signorina* (Young Lady with Butt) but, later on, the author considered it too vulgar. Mihovil Pansini always believed that human beings, as part of the environment, possess the ability to express themselves in a wide array of manners and that, being supported but the environment, they are able to resist. Technology is another independent tool through which humankind communicates. With his camera that freely hangs on his back, filming moments of everyday life in Zagreb, without any interference from the author, Pansini makes his experiment in line with the "antifilm" spirit. The camera is left "autonomous", free to choose what to focus on, during the entire filming process.

BRODOVI I DALJE NE PRISTAJU

Director, screenplay: Ivan Ramljak; *cinematography:* Smiljka Guštak; *editing:* Ivor Šonje; *suono:* Hrvoje Radnić; *production:* Restart; *origin:* Croatia, 2017; *format:* 16mm, col.; *length:* 2'45". 16mm digital copy from author.

A heartfelt tribute of the great-nephew Ivan Ramljak to the great-uncle Mihovil Pansini.

Jackie Raynal, from Zanzibar to Trieste



photo © Victoria Cohen

UN FILM 1988/2018 - JOURNAL DE JACKIE

Director: Jackie Raynal; *origin:* France 2017; *format:* video, b/w and col.; *length:* 26'.

Digital copy from director.

It's a journal of my rather adventurous life, which includes my travelling to New York, Trieste, Zanzibar, Paris, New Orleans and to the Stromboli island along with Nigel, my French bulldog. The film mainly focuses on what Nigel sees during my many meetings with my friends, family, colleagues and business partners! The "cast" includes: André S. Labarthe, László Szabó, Bulle Ogier, Elliot Stein, Ann Rice, Jonas Mekas, Robert de Niro, David Bowie, Julian Schnabel, Daniel Pommereulle, Joe Saleh and many others. (Jackie Raynal)

JACKIE RAYNAL

Born in Poilhes in 1940, Jacqueline Raynal was as an actress, and especially as a film editor, a presence that connects some of the most intense figures of the Nouvelle Vague: Jean-Daniel Pollet, Eric Rohmer, Philippe Garrel, but also the heretic José Bénazéraf. She created and performed in several films that, as those still currently under way, are multi-year works in progress.

Among others, she collaborated to the editing and directing of *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).

Seth Holt, the Wandering Gothic, I



I DO NOT REGRET THIS JOURNEY...
by Olaf Möller

During his lifetime, Seth Holt (1923-71) was the perennially unrealized hope of British film, the epitome of a cinema never to be in a culture where, as Christopher Wicking had it, singularity counted for more than originality – the genius *Movies* writers dreamt of; in death Holt became nothing short of a legend, the idea of *auteur maudit* made British flesh – a Tarkovskij of genre, lurid and wise where the venerated Soviet director was grandiose and religious (did anybody ever discuss Tarkovskij along *auteur maudit*-lines; or is that a concept reserved for the low budget entertainment sphere?). Holt's was not a lonely case: Let's mention (in honor of Wicking's splendid *The American Vein*, 1979) unheralded minor masters like Gordon Hessler and David Greene, Robert Day and John Llewellyn Moxey, genre specialists all with prolific careers between cinema and television, GB and the US, who were yet unable to find their proper places in Borehamwood or Bray. Holt, in contrast, had always trouble just staying afloat; carving out a niche recognizably his very own; getting personal projects - ao. a Bakunin biopic and a modern(ized) take on Thomas Middleton's *Women Beware Women* (1657) - funded; escaping the shadow of having been an editor of almost inhuman abilities who single-handedly whipped several pictures now deemed classics into shape (most famously Karel Reiz's *Saturday Night and Sunday Morning*, 1961, but also, uncredited, Tony Richardson's *The Entertainer*, 1960), making him the studio-trained old school craftsman who saved the Free Cinema hotshots whose reputation was based on a disdain for exactly these abilities and the poetry they could bring forth. But before we get into a martylogue that sounds like the jeremiads too often heard from Tarkovskij's acolytes

and sycophants, let's be realistic: If Holt faced a lot of difficulties along the way then this was partly due to a lack of reasonable commercial success (especially after *Danger Route*, 1967), partly to his infamous temper, and partly to his drinking; Holt was not an easy man to deal with – and with the title credit motive of *Danger Route*, he rue-while sardonically admitted as much: Snakes and Ladders; in all that, he resembled an earlier master *maudit* whom Holt not only worked with (as editor on *The Spider and the Fly*, 1949) but was in fact related to: Robert Hamer. Also, while his career as a director was short, he did get to work with some consistency: only between *Nowhere to Go* (1958), his feature debut, and *Scream of Fear* (1961), the sophomore effort that made his name, ditto between *Danger Route* (1967), the last production Holt completed on his own, and the Michael Carreras-finished *Blood from the Mummy's Tomb* (1971), did several years pass by without the release or airing of a piece saying “Directed by Seth Holt”; otherwise, which is to say between 1961 and '67, he was constantly on the job, if not for the movies then in television where he used his impeccable skills to good anonymous avail on episodes for *Danger Man*, *Espionage* and *Court Martial* (self-effacing efficiency being a virtue only too rarely appreciated in filmmakers, too often derided as mere technique, impersonal and boring; while Andrew Sarris in *The American Cinema*, 1968, judged Holt justly enough Expressive Esoterica, he describes him in terms that stresses his extraordinary craftsmanship in a way that makes his artistry feel almost accidental – somewhat similar, in fact, to the way Bertrand Tavernier & Jean-Pierre Coursodon deal with the great Peter Yates in their *50 ans du cinéma américain*, 1991...; in the end, they all fall for one of the oldest clichés of 19th century bourgeois realist literature and theatre: that imperfection is

human; Socialist Realism!, MacMahonism!, where are you when we need you the most?).

Then again: It's only in television that Holt held back, focused on getting the job at hand done – while in cinema, he unleashed furies of style and substance each and every time. If we leave his splendidly morbid cum unrepentantly brash Bram Stoker-adaptation *Blood from the Mummy's Tomb* aside, fate lend Holt's movie oeuvre a curious symmetry: *Nowhere to Go* and *Danger Route* are icy essays in *noir* existentialist loneliness, the former in a more quietist *gris* key, the latter disguised as an exercise in brooding while nasty espionage thrills; *Scream of Fear* and *The Nanny* (1965) both belong to that *tres* 60s trend of vulgar Sade'an family auto-annihilation Euro Gothic rooted in Henri-George Clouzot's *Les Diaboliques* (1954), escalated in the States by Robert Aldrich with *Whatever Happened to Baby Jane?* (1962), and turned into a *filonésque* subgenre back again in the Old World by the likes of Jimmy Sangster (with his Hammer works) or Alfred Vohrer (with his Edgar Wallace-variations); in the middle, there's a lone obelisk of adventure, exotica, delirium with *Station Six - Sabara* (1963), a *huit clos* in violent sunshine, rude and lewd in spirit while of an almost brutal coldness in execution.

Holt's art is angular, determined, unrelenting, tightly wrought and paced with a clockwork-like precision. Actors are arranged, positioned, fixed in rooms and landscapes, like sculptures, in *Scream of Fear* and *Station Six - Sabara* to especially disturbing effect. Of and on, objects resembling primitive fetishes more than anything practical and useful get the kind of screen time commonly reserved for stars (just check out the fur coat in *Station Six - Sabara*). At the edges of Holt's aesthetics, Surrealism in all its satirical splendor lurks. Like John Guillermin, the most horribly

underrated British auteur post WWII, Holt sees society in essentially nihilist terms; still, both cared enough about life to wage war with their works at a bourgeois world whose pettiness and passion for backstabbing they despised. Both, curiously enough, were born abroad – Holt in Mandatory Palestine, Guillermin in France; for neither, Britain ever became home.

Let's take it as a premonition, an apt symbol for Holt and his cinema, that early in his apprenticeship at Ealing, working on Charles Frennd's *Scott of the Antarctic* (1948), he became the voice of a mortal storm – the blizzard that finished of this vainglorious endeavor in Empire.

NOWHERE TO GO

Director: Seth Holt; *story:* from the novel by Donald MacKenzie; *screenplay:* S. Holt, Kenneth Tynan; *cinematography:* Paul Beeson; *editing:* Harry Aldous; *music:* Dizzy Reece; *cast:* George Nader, Maggie Smith, Bernard Lee, Geoffrey Keen, Bessie Love; *production:* Michael Balcon for Ealing; *origin:* UK, 1958; *format:* 35mm, b/w; *length:* 89'.
35mm from Werkstattkino.

«Seth Holt, Hamer's brother in law, [...] makes his debut, after an apprenticeship as editor lasted almost 15 years, with *Nowhere to Go*, according to the author's definition, the “less Ealing film ever done”, [...] as it repudiates the idea of community and solidarity (even among criminals) as a consequence of a story of desperate solitude and it erases any impression of reassuring familiarity from the typical characters and settings. London neighborhoods

and Wales countryside are pieces of an atrocious trap set for the protagonist, a robber escaped from prison, hunted by police and abandoned by the underworld, both trying in vain to recover the robbery proceeds locked in a safety deposit box. The rhythm of the story becomes “metropolitan”, fragmentary, alienated; the sequences are not explained, but they acquire meaning as the narration continues; the camera does not hold back in front of the antinaturalism, but rather it actively searches for disturbing perspectives. Seth Holt, who has always maximized the creative relevance of editing, owes much to Hamer and his ability to read the ambiguity showing through the surface of stories and objects; however, he replaced Hamer’s humanism (author of refined literary culture) with a more visually immediate impact, tense, indecipherable in the terms of traditional narrative. In short, he is a modern filmmaker, a creation of the linguistic reassessments established by the late 1950s, influenced by his own admission by Lang’s crime films and Warner’s old gangster B movies, comparable to the French Melville for his stylization of the characters and his overexcited narration».

Emanuela Martini, *Storia del cinema inglese. 1930-1990*, Marsilio, Venice, 1991

TASTE OF FEAR

Director: Seth Holt; *screenplay:* Jimmy Sangster; *cinematography:* Douglas Slocombe; *editing:* Eric Boyd-Perkins;

music: Clifton Parker; *cast:* Susan Strasberg, Ronald Lewis, Ann Todd, Christopher Lee; *production:* J. Sangster for Hammer; *origin:* UK, 1961; *format:* 35mm, b/w; *length:* 81’. 35mm from Werkstattkino.

«During the great excitement associated with the British new wave, from *Room at the Top* to *A Kind of Loving*, back when every six months there used to be some new “revelation” to discuss, *Taste of Fear* by Seth Holt slipped away completely unnoticed. It was a horror/mystery with some unsightly content such as decomposing corpses. And, in respect of the most rigorous standards, perhaps it was not a particularly good film. Nonetheless, we are convinced that, if some visible hope for the English cinema does actually exist, it resides in Holt’s film rather than in that of a rival such as Reisz. To put it in simple terms, *Saturday Night and Sunday Morning* was a good film, yet, on the basis of this proof, we cannot imagine Karel Reisz making something significantly better in the future. *Taste of Fear*, instead, is a film went wrong, but it suggests us that Holt possesses the talent needed to make a true masterpiece. [...] The story designed by Jimmy Sangster, as in *The Criminal*, is a specious amalgam of various already seen thrillers. In this case, the most relevant influences are found in the script of *Les diaboliques*, although the screenplay results notably inferior because of several plot holes. Yet it is certainly plausible to prefer Holt’s film to Clouzot’s. Which is the main difference in comparison to the other English films? Merely the fact that the staging



Susan Strasberg in *Taste of Fear*

reveals, in several occasions, a director capable of cinematographic creations, whereas the others settle for illustrating their script».

V.F. Perkins, *The British Cinema*, «Movie», n. 1, June, 1962

STATION SIX-SAHARA

Director: Seth Holt; *story:* from the drama by Jean Martet; *screenplay:* Brian Clemens, Bryan Forbes; *cinematography:* Gerald Gibbs; *editing:* Alastair McIntyre; *music:* Ron Grainer; *cast:* Carroll Baker, Peter van Eyck, Ian Bannen, Denholm Felmy, Mario Adorf; *production:* Victor Lyndon for CCC Films; *origin:* UK/RFT, 1963; *format:* 35mm, b/w; *length:* 101’. 35mm from Werkstattkino.

«A group of men lives alone in an oil station in the middle of the desert. There is an intense homosexual suggestion between the characters until, during an extraordinary sequence, a siren shows up (Carroll Baker) accompanied by her husband, whereupon all

the men suddenly try to kill each other. A feeling of desolation and filth impregnates the film, making it more incisive than any piece you may read in the “National Enquirer”. The editing and the use of layered sounds are truly wonderful, also due to the fact that Holt had started his career as editor. You immediately grasp the tangible sense of what it means to be in such place or, rather, to be trapped in such place. And you learn about the significance of living among a group of people away from civilization. Far away».

Martin Scorsese, *Martin Scorsese’s Guilty Pleasures*, «Film Comment», September-October, 1978

THE NANNY

Director: Seth Holt; *story:* from the novel by Marryam Modell; *screenplay:* Jimmy Sangster; *cinematography:* Harry Waxman; *editing:* Tom Simpson; *music:* Richard Rodney Bennett; *cast:* Bette Davis, Wendy Craig, Jill Bennett, James Villiers, William Dix, Pamela Franklin; *production:* J. Sangster per Hammer; *origin:* UK, 1965; *format:* 35mm, b/w; *length:* 91’. 35mm from Werkstattkino.

«*The Nanny* is, first and foremost, a film about the incommunicability that grows between a temperamental kid and the adults around him: his father, a businessman overwhelmed by his work, his mother, affected by a nervous system disease and, most notably, the “Old Nanny”, accused by the boy of wanting to kill him. The eventual surfacing of a

long hidden traumatic memory can only remind us of the cathartic violence in *Marnie* (1964). But Seth Holt and Jimmy Sangster get credit for not mistaking themselves for some new Hitchcock. They are concerned with the psychological motivations of their characters rather than the distressing effects, avoiding an excessive simplification of the narrative mechanisms and maintaining a background ambiguity during the entire story. In the first part of the film, in fact, no element is sufficiently emphasized to let us distinguish between Normality and Abnormality. The madness originates from a perfectly respectable daily life, guarded as much as ossified. When the kid, in terror, starts to organize his life to defend himself from the Nanny's "attentions", his parents, accustomed to being served, prove to be incapable of reacting. The characters still belong to that aristocratic Victorian England of which Joseph Losey and Harold Pinter perfectly described the slow decadence in *The Servant*.

Gilles Gressard, *Confession à un cadavre*, «Positif», n. 187, November, 1976

DANGER ROUTE

Director: Seth Holt; *story:* from the Andrew York's novel; *screenplay:* Robert Banks Stewart, Meade Roberts; *cinematography:* Harry Waxman; *editing:* Oswald Hafenrichter; *music:* John Mayer; *cast:* Richard Johnson, Carol Lynley, Barbara Bouchet, Sylvia Sims, Gordon Jackson, Diana Dors; *produc-*

tion: Max Rosenberg and Milton Subotsky for Amicus; *origin:* UK, 1967; *format:* 35mm, col.; *length:* 92'. 35mm from Werkstattkino.

«A way too intricate tangle to be developed into a good film without a relevant personality behind the camera. An English agent specialized in taking out his enemies by breaking their neck with one slap, who becomes involuntary accomplice of a group of traitors nestled in the secret service. These people entrust him with some apparently "clean" tasks (such as the elimination of a Russian Scientist escaped from his country and ended up into the hands of the Americans who, however, seems to be playing a double game in favor of Moscow) but, in reality, helpful for the Soviet espionage. [...] We find ourself in the "dejected espionage", but far away from the models adopted by Le Carré, also because Richard Johnson behaves in an unbearably childish way. The film, however, does not lack some moments of tension, which make up for its overall banality. Here we have a wonderful Diana Dors, definitely fat and exhausted, and the character actress Shelley Winters with plenty of lead in her pencil».

«Film Mese», n. 18, June-July, 1968

The Cinema of all the Deceived.

For a Retrospective of Tewfik Saleh, I



AL-MAKHDU'UN
Les Dupes

Director, screenplay: Tewfik Saleh; *story:* from the novel by Ghassan Kanafani; *cinematography:* Bahgat Heidar; *editing:* Farin Dib, Saheb Haddad; *music:* Solhi El-Wadi; *cast:* Mohamed Kheir-Halouani, Abderrahman Alrahy, Bassan Lofti Abou-Ghazala, Saleh Kholoki, Thanaa Debsi; *production:* National Film Organization; *origin:* Syria, 1972; *format:* 35mm, b/w; *length:* 107'.
35mm from Challouf archive in Cineteca Italiana.

«Yesterday, a living legend of world culture passed away at the age of 87. Tawfiq Saleh, Alexandrine and cosmopolitan, illustrious Egyptian film-maker of the marxist (anti)nasserian left wing. He wrote and directed beautiful films of profound and educated realism, always devoid of shouted slogans, wonderfully narrated, revolutionary in their historical and social foregrounds and backgrounds, text and context and... by now, nowhere to be found. The strong, extreme subjects covered in his seven works surprisingly resulted to be more exciting and seducing than the stars of the "Hollywood on the Nile" themselves. [...] If Europe has *Le salaire de la peur* and America has *Convoy* and *Duel*, Africa has got its thriller as well, an almost political horror of astounding emotional power, which travels through History chasing a big and dangerous truck... And without watching this film, the road-drama *Les Dupes (Gli ingannati)*, Tawfiq Saleh's masterpiece in 1973, among the ten

best Arab films of all times as established by a critical survey achieved thanks to the financial and political support from Assad's Syria, you lose the opportunity to get to know, in less than two hours, the class conflict between the Arab proletariat – and Palestinian, in particular – and the Saudi and Wahabi aristocracy, merciless cultural and religious guardian of the Maghreb and Marshreq areas – which population is not exclusively Arab – since the post-World War II. As you can see by analyzing today's clashes around Tahrir Square, the rich Qatar and Saudi Arabia (plus Kuwait and the United Arab Emirates) are always the ones moving the military, whether it is due to an order from above or not, in the 20th century as much as in the 21st century. Three Palestinian workers of the diaspora, expelled from their homeland by the Israeli and representative of three different generations, are looking for El Dorado or "the promised land" in Kuwait. Humiliated, offended, deceived by all their Arab friends, either rich or poor, of the Palestinian community, they undertake a dangerous journey as illegal immigrants, inside the empty tank of a truck; and they will find an atrocious death. A film, according to the author, "against despair and against shrinking from responsibility", drawn from the novel by the Palestinian writer Ghassan Kanafani, murdered in Beirut in 1972».

Roberto Silvestri, *il Ciotta Silvestri*,
18th August, 2013

Germination. Correspondence between Italian Film-Makers, I



NOUS NE SOMMES PLUS DES ENFANTS

Director: Augusto Genina; *story:* from Léopold Marchand's comedy; *screenplay:* L. Marchand; *cinematography:* Harry Stradling, Robert Le Febvre, Paul Mercanton; *editing:* Léonide Moguy; *music:* Marcel Lattès; *cast:* Gaby Morlay, Claude Dauphin, Jean Wall, Pierre Larquey, Marcelle Monthil, Pauline Carton; *production:* Pierre Geoffroy; *origin:* France, 1935; *format:* 35mm, b/w; *length:* 80'.
35mm from Cineteca Nazionale.

«This film, similarly to *Anna Karenina*, ends with a departing train: and if we observe that, whereas the protagonist of this film ended up run over by such train, Gaby Morlay disappears in a second-class compartment, we find that such is the point of divergence between the two films; one of which is tragic, the other one merely distressed. The analogy between them, most evident in their second parts, occurs several times in the drama of the woman who feels like the love of the man to whom she sacrificed her peace and honor is fading away, most notably in some scenes, such as the tiresome leisure trip to Italy, in the tragic, emaciated interpretation of the protagonist. The plot – drawn from a comedy by Marchand – narrates the love story of two unsettled and passionate young people, mercilessly separated by life, which, even more mercilessly, makes them rejoin each other when they are no longer young. Love, so far sustained by hope and faith, fades away without any resistance from them, since the

force that drains it is time, the enemy which cannot be opposed. This position, deep down quite conventional, is confronted with honesty and revived by Gaby Morlay, who was able to convey, through her expressiveness and her features, so intense and Latin, the most spontaneous – let's say the newest as well – spirituality of this old drama».

Vice, «Il Piccolo», 30th June, 1936

ADDIO GIOVINEZZA!

Director, editing: Ferdinando Maria Poggioli; *story:* from Sandro Camasio's and Nino Oxilia's comedy; *screenplay:* Salvator Gotta, F.M. Poggioli; *cinematography:* Carlo Montuori; *music:* Giuseppe Blanc, Salvatore Allegra; *cast:* Maria Denis, Adriano Rimoldi, Clara Calamai, Carlo Campanini, Bella Starace Sainati; *production:* ICI/SAFIC; *origin:* Italy, 1940; *format:* 35mm, b/w; *length:* 94'.
35mm from Cineteca Nazionale.

«For his first ambitious work, Poggioli had, in fact, put his hands on the most known and sweetly dramatic of all the scripts. A lot of nerve, in a sense. Trying to give relevance to characters such as Mario, Dorina, Leone, the after-work Sunday good times [...]. It was some kind of gamble, and Poggioli won it. He was able to evoke, through appropriate means, a time, a climate, an aura. Turin of the students and the steamstresses, with its freshman parties, its exuberances, its short loves, its melancholy strolls along the lazily sil-

very Po, under the trees, in placid complicity with the Valentino Park. In Poggioli's film there was, specifically, an atmosphere, an ambience, a suggestion inciting the spectator to guess, not without goodwill, by listening through the echo of a carefree song of revelry. And, lastly, there are some characters, figures outlined through affectionate warmth as well as biting credibility, Maria Denis' Dorina and, particularly, Adriano Rimoldi's Alfonso, who, perhaps, remain the most inspired among these actors' interpretations».

Giulio Cesare Castello, *Retrospective*, «Cinema», n. 39, 30th May, 1950

VIA MARGUTTA

Director: Mario Camerini; *story:* from Ugo Moretti's novel; *screenplay:* Franco Brusati, M. Camerini, Ugo Guerra, Ennio De Concini; *cinematography:* Leonida Barboni; *editing:* Giuliana Atteni; *music:* Piero Piccioni; *cast:* Gérard Blain, Antonella Lualdi, Claudio Gora, Yvonne Furneaux, Cristina Gajoni, Spiros Focas; *production:* Documento/Le Louvre; *origin:* Italy/France, 1960; *format:* 35mm, b/w; *length:* 105'.
35mm from Cineteca Nazionale.

«In the years of *La dolce vita*, Camerini stages another part of Rome in *Via Margutta*, where the French co-production and the artistic setting reveal the Documento Film. The film widely covers and bears testament to the symptoms of degradation, which Camerini, passionate about figurative art and brother of one of the late leading

lights of the movement, probably links to the newer developments, to him unintelligible, of art. Among these cases of young painters in search of affirmation, or in any case young people craving for success, there are some revealing episodes: the young man who shows the beach home movie sped up; the failed American choreographer who, disenchanted, observe the young people dance; the wedding banquet played out as a joke; the newspaper that launches Gajoni as “primitive” painter, whilst she has someone paint even her own self-portrait; Ms. Lualdi who works as dubber in spite of the fact she wanted to be an actress or a fashion model; the girl who tells Blain he looks like James Dean in order to seduce him... This is the Rome that awaits the Minnelli of *Two Weeks in Another Town*».

Sergio Grmek Germani,
Mario Camerini, La Nuova Italia,
Florence, 1980

SISSIGNORA

Director: Ferdinando Maria Poggioli; *story:* Anna Banti, Emilio Cecchi, Alberto Lattuada, F.M. Poggioli, from the novel *Sissignora* by Flavia Steno; *screenplay:* E. Cecchi, A. Lattuada; *cinematography:* Carlo Montuori; *music:* Felice Lattuada; *set design:* Fulvio Paoli [Fulvio Jacchia]; *cast:* Emma Gramatica, Irma Gramatica, Maria Denis, Evi Maltagliati, Rina Morelli, Leonardo Cortese, Dhia Cristiani, Jone Salinas, Dora Bini, Anna Carena, Elio Marcuzzo, Roldano Lupi, Giovanni Grasso; *production:* Libero Solaroli for ATA; *origin:* Italy,

1942; *format*: 35mm, b/w; *length*: 86'.
35mm from Cineteca Nazionale.

«*Sissignora* by Poggioli adapts Flavia Steno's novel, at first published in episodes, under the name of Vittoria Greco and the title *La servetta di Massone*, in the Genoese newspaper "Il Lavoro", in 1940, and then as volume under her true name as well as its definitive title, in 1942. Here, too, similarly to in *La maestrina* and *T'amerò sempre*, the plot revolves around a single mother, Cristina (Denis), and the three stages – actual "stations" – of her progressive "sacrifice" (as the hypocritical Sister Valeria tells her, Rina Morelli). At the service of three families that, likewise, represent accurate pictures of the middle class of that time, Cristina is an "innocent woman" who falls in love with Vittorio (Cortese), the handsome sailor nephew of the Robbiano sisters (Emma and Irma Gramatica), without realizing that who is truly capable of sharing her fate and "save" her is her fellow countryman Emilio (Elio Marcuzzo). Through Emilio and through her friends, housekeepers just like her, Poggioli gives us a glimpse of popular, if not proletarian, life, also thanks to a masterly use of the Genoese setting (the markets, the provincial dance halls).

Adriano Aprà, *Il formalismo e il suo oltre*
in Scuola Nazionale di Cinema, *Storia
del cinema italiano, 1940/1944*,
by Ernesto G. Laura,
Marsilio/Bianco & Nero,
Venice/Rome, 2010

[FINCHÉ DURA LA MEMORIA] PIAZZALE LORETO

Director: Damiano Damiani; *collaboration*: Enrique Bergier; *cinematography*: Nino Celeste; *editing*: Enzo Meniconi; *prodizione*: RAI; *origin*: Italy, 1980; *format*: 35mm, col.; *length*: 65'.
Digital copy (from 16mm) da Anno Uno.

What remains of the events of Piazzale Loreto? And those who were there on that day in 1945, how did they react? I had a chance to scout ahead thanks to the collaboration with some Milanese who used to work at RAI, and we started gathering reports from people who were in Piazzale Loreto. It was the 1970s and there still were some survivors at that time, whereas today there are no more. In the film, we actually left very little of the copious material we had collected, but there are some dreadful testimonies. Oftentimes, people can unconsciously display extreme cruelty, without even realizing it. In this documentary, we see people laid bare as they tell about what they witnessed. It was a particularly harsh as well as touching experience, but also a history lesson. (Enrique Bergier)

[GRANDI FIUMI D'EUROPA] IL TEVERE

Director: Giuliano Tomei; *text*: Carlo Emilio Gadda; *cinematography*: Mario Bonicatti; *editing*: Renato Poccioni; *music*: Italo Fischetti; *production*: RAI; *origin*: Italy, 1958; *format*: 16mm, b/w; *length*: 28'.
Digital copy (from 16mm) da Anno Uno.

«In May 1955, Carlo Emilio Gadda, cultural programs editor at RAI, was tired of the Third Channel, of the reproaches and the witty remarks of his director Cecè. [...] Gadda left his office in June 1955. Right at that time, on a proposal from Alvise Zorzi, I was invited by the RAI TV Program Direction to prepare the text for a documentary about the Tiber to be included in a series of television transmissions *Grandi fiumi d'Europa*, with the collaboration of the various "broadcasting companies of the Western Europe and the Mediterranean Basin". In 1974, Zorzi published an amusing article in "Il Mondo", telling about such events, between Gadda's interest in his payment, his conception of work as pure and simple inconvenience, as well as the "scrupulous diligence in slow motion", dealing with the film-maker Giuliano Tomei».

Giulio Cattaneo, *Il villino del tranviere*,
«La Repubblica», 29th January, 1992

[SULLA SCENA DELLA VITA] CARLO EMILIO GADDA

Director: Ludovica Ripa di Meana, Giancarlo Roscioni; *contributions*: Carlo Emilio Gadda, Eugenio Montale; *production*: RAI; *origin*: Italy, 1972; *format*: 16mm, col.; *length*: 62'.
Digital copy (from 16mm) da Anno Uno.

Broadcast on May 5th, 1972, on the second RAI channel. Featuring pages from *Eros e Priapo* (Enzo Siciliano version), *Giornale di guerra e di prigionia*, *Quer pasticciaccio brutto de via Merulana*,

La cognizione del dolore and *Le meraviglie d'Italia*.

OFF SCREEN

L'AMORE CANTA

Director, editing: Ferdinando Maria Poggioli; *story*: F.M. Poggioli, from the film *Swing it Magistern*; *screenplay*: F.M. Poggioli, Pietro Germi, Salvator Gotta; *cinematography*: Carlo Montuori; *music*: Mario Nascimbene; *cast*: Maria Denis, Massimo Serato, Jone Salinas; *production*: Roberto Dandi for Realcine/ICI; *origin*: Italy, 1941; *format*: 35mm, b/w; *length*: 90'.

IL TESTIMONE

Director, story: Pietro Germi; *supervision*: Alessandro Blasetti; *screenplay*: Diego Fabbri, P. Germi, Cesare Zavattini, Enrico Ribulsi, Ottavio Alessi; *cinematography*: Aldo Tonti; *editing*: Gisa Radicchi Levi; *music*: Enzo Masetti; *cast*: Roldano Lupi, Marina Berti, Ernesto Almirante, Sandro Ruffini, Arnoldo Foà, Vittorio Cottafavi; *production*: Orbis; *origin*: Italy, 1946; *format*: 35mm, b/w; *length*: 98'.
35mm from Cineteca Nazionale.

«Germi's first film, *Il testimone*, opens with a voice over. Certainly it is not "God's voice", nor is it the regime voice, typical of documentary, news-reel or television service speakers. The invisible, nameless narrator speaks informally to the audience with an unexpected "you": "Here, have a look.

This is the man whose life is at stake. Let's have a closer look. If only we could read something on that face, go down to the bottom of his conscience and know... innocent or guilty?" [...] This voice is an odd-sounding one, and strange is the story told by Germi, too. In prison, after being initially convicted, Pietro listens to Andrea's confidences. The reverse shots of the two men through the bars, made even more claustrophobic by the off screen sounds, coming from the outside world, from which they are excluded, seem to suggest more than a mere analogy: an identity, as if the two were observing their own reflections in front of a mirror. For Pietro, closed and laconic, without a past nor a future, it is like he is renouncing his own identity, like Andrea is lending him another one. By fulfilling the meeting with Linda (Marina Berti), the girl Andrea told him about, Pietro literally takes the place of the other man. Such scission of his personality is further complicated by a third presence: the elderly accountant (Ernesto Almirante), the witness on whom Pietro's life depends. [...] The dilemma raised by the voice over, "innocent or guilty", is eventually solved, not in the typical way of a crime story, but in that of a psychological thriller, whose mysteries are not hidden in the plot, but rather in the most subtle details of the dialogues, the framings and the editing, similarly to Hitchcock's or Lang's films».

Adriano Aprà, *Per una revisione di Germi*, in Lino Micciché, *Signore & Signori di Pietro Germi. Uno sguardo ridente sull'ipocrisia morbida*, Lindau, Turin, 1997

IL CAPPELLO DA PRETE

Director: Ferdinando Maria Poggioli; *story:* from Emilio De Marchi's novel; *screenplay:* Sergio Amidei; *cinematography:* Arturo Gallea; *editing:* Mario Serandrei; *music:* Enzo Masetti; *cast:* Roldano Lupi, Lida Baarová (voice Lydia Simoneschi), Luigi Almirante, Carlo Lombardi, Riccardo Billi; *production:* Sandro Ghenzi for Universalcine/Cines; *origin:* Italy, 1944; *format:* 35mm, b/w; *length:* 90'. 35mm from Cineteca Nazionale (Ripley's Film's authorization).

«*Il cappello da prete* (1944) by Poggioli, from the novel *Il cappello del prete* (1888) by De Marchi, is set in the Neapolitan area, but shot, apparently, nearby Rome. Through this, forcedly, last film, the film-maker takes to extreme consequences the tendency to subvert the "calligraphism". An universe of shadows – more than once impressionistically highlighted – pushes from behind the classical composure of the staging and, in the end, it dominates, uncontested. Lupi (the baron of Santafusca, in some sort of way brother of Malombra even in the name) and his devilish alter ego Luigi Almirante (Don Cirillo) sculpt – barely concealed by the "costume" – a rotten, crazed Italy, on the road to ruin. The golden cage of wealth has open wide, and there is no longer any alibi for self-complacency».

Adriano Aprà, *Il formalismo e il suo oltre*, op. cit.

LA GELOSIA

Director, screenplay: Augusto Genina; *cinematography:* Ferdinando Martini; *cast:* Bianca Virginia Camagni, Luigi Serventi, Tranquillo Bianco; *production:* Milano Films; *origin:* Italy, 1915; *format:* 35mm, b/w; *length:* 25'. 35mm from Museo nazionale del cinema

«The young Augusto Genina directs with enthusiasm this marital comedy, guessing the right tone and the right rhythm. The counts of Valmonte are a nice and close couple, but he spends too many nights at the club, in her opinion. Is there something going on? Between scented letters full of suspicions and postprandial arguments, the countess decides to take action and implement a plan to catch her unfaithful husband in the act. The consequences will turn out to be unexpected and difficult to handle. Genina's work confidently relies on his cast, particularly on a Bianca Virginia Camagni in excellent shape».

Stella Dagna in *Il Cinema Ritrovato*, Cineteca di Bologna, Bologna, 2016

GELOSIA

Director: Ferdinando Maria Poggioli; *story:* from Luigi Capuana's novel; *screenplay:* Sergio Amidei, Vitaliano Brancati, Sandro Ghenzi, Angelo Besozzi, Gino Sensani; *cinematography:* Arturo Gallea; *editing:* Mario Serandrei; *music:* Enzo Masetti; *cast:* Luisa Ferida, Roldano Lupi, Ruggero Ruggeri, Elena Zareschi, Bella Starace Sainati; *production:* Sandro Ghenzi for

Universalcine/Cines; *origin:* Italy, 1942; *format:* 35mm, b/w; *length:* 86'. 16mm (from 35mm) from Cineteca Bruno Boschetto.

«After the memorable *La morte civile*, Poggioli elevates the prestige of his own film-maker taste, literary in some kind of way, and turns to the narrative in verse of the late 1800s: *Il marchese di Roccaverdina* by Luigi Capuana is his text of choice. From the adaptation of such material, littered with naturalistic premises, not so far from the Zolian lesson, but still securely anchored to the reality of Sicily, a film was born, *Gelosia* (1942), which, perhaps, remains the most relevant, if not the most accomplished work by Poggioli. Once again, the screenplay was not sufficiently supportive to the director. The character, feudally egoistical, of the marquis, was not analyzed in-depth in his rich, sour and finally upset physiognomy. More defined and persuasive resulted to be, instead, the figure of Agrippina Solmo, the peasant woman who consecrated, without any regret, with the animal loyalty of a slave, her blooming youth to his egoism. Also merit of a wonderful Luisa Ferida, in her primal, warm incandescence of a superbly and passionately humble creature. Hence, rather than the story of the marquis' remorse for the crime he has committed, this film represented the story of Agrippina's silent, tenacious and disinterested love, behind which a barely outlined feudal Sicily, rugged and sunburnt, is projected. I recall a blinding whiteness of walls, on which Agrippina's black silhouette

stood out in its introverted sadness (not a sign of decorative gratification, but rather indicator of observance of formal values)».

Giulio Cesare Castello,
Retrospective, op. cit.

GELOSIA

Director: Pietro Germi; *story*: from Luigi Capuana's novel; *screenplay*: Giuseppe Mangione, Giuseppe Berto, P. Germi; *cinematography*: Leonida Barboni, Amedeo Trilli, Gustavo Serena; *editing*: Rolando Benedetti; *music*: Carlo Rustichelli; *cast*: Marisa Belli, Erno Crisa, Liliana Gerace, Vincenzo Musolino, Paola Borboni; *production*: Excelsa; *origin*: Italy, 1953; *format*: 35mm, b/w; *length*: 86'.
35mm from Cineteca Nazionale.

«Dominated by melodramatic registers, *Gelosia* finds in the doctrine of excess (linguistic, narrative, as well as psychological) its own tonal key. Excess of folklore (the close up of the agave plant, the folk dance [...]), excess of emotions (the anger and the violence of the protagonist, the submission of the female protagonist and that of the baron's trustee), excess of technique (the quick editing, the staging always isolating figures and background). The bleak despair of the hindered and outraged love drags the entire film in the land of the melodrama, fed, in an almost gothic manner, by the shadows of the sacristies, by the corridors of the aristocratic estates, by the omnipresence of the sacred images resembling

constant admonishments carved into the framings. It is not true that the film lacks rhythm or quality of language; it lacks its own author. There is all the Sicilian Germi with his fabulous landscapes and his faces of documentary portraitist in it, *without Germi*».

Mario Sesti, *Tutto il cinema di Pietro Germi*, Baldini & Castoldi, Milan, 1997

IL ROSSETTO

Director, story: Damiano Damiani; *screenplay*: Cesare Zavattini, D. Damiani; *cinematography*: Pier Ludovico Pavoni; *music*: Giovanni Fusco; *cast*: Pietro Germi, Laura Vivaldi, Pierre Brice (*voice* Paolo Ferrari), Bella Darvi, Georgia Moll; *production*: Europa/Explorer/CFPC; *origin*: Italy/France, 1960; *format*: 35mm, b/w; *length*: 93'.
35mm from Cineteca Nazionale.

«*Un maledetto imbroglio* by Pietro Germi represents the remarkable effort to propose an average production capable of positive developments. [...] The fact that it was an average film to work on was evident from the immediate realization of *Il rossetto*, a second "Giallo" with a police commissioner who, albeit not named Ingravallo because of copyright reasons, repeats his characteristics and is, once again, interpreted by Germi with undiminished cordiality. The director, Damiano Damiani, is one of the first timers of that season, after having been among our documentarians of genius; getting started with a "number two" was extremely risky, yet Damian managed

to exploit the public success of *Un maledetto imbroglio* without making it a mediocre repetition, but rather moving on an autonomous dimension. [...] In *Il rossetto*, we know who the killer is since the beginning, although the ending sequence reserves us the surprise of the reason behind the crime through an unexpected plot twist. The point of view, instead, becomes that of a little girl in the typical age of transition, when she wears lipstick in secret from her mother and experiences the first romantic emotions, a girl who lives the coming and going of the police as if it was a game and unconsciously becomes part of said game trying to seduce the young man we already read as guilty. Damiani, without surrendering to a certain rhetoric of "lolitism", outlines a teenager with several contradictory aspects typical of that age, without getting off track, without necessarily aspiring to the "great" character. Therefore, the events unfold with the confidence of expedients and joints between the two dimensions, the psychological analysis and the police investigation, revealing some sharpened directing skills as well as a remarkable narrative balance, talents which allow to include Damiani among the most fruitful discoveries of the new Italian cinema».

Ernesto G. Laura,
La stagione delle mele d'oro,
«Bianco e Nero», March-April, 1960

CARI GENITORI

Director: Enrico Maria Salerno; *story*: Giuseppe Berto, E.M. Salerno; *screen-*

play: Bruno Di Geronimo, Marco Leto, E.M. Salerno, Lina Wertmüller; *cinematography*: Dario Di Palma; *editing*: Mario Morra; *music*: Riz Ortolani; *cast*: Maria Schneider, Florinda Bolkan, Catherine Spaak, Tom Baker, Jean Anderson; *production*: Carlo Ponti for Champion/Les Films Concordia; *origin*: Italy/France, 1973; *format*: 35mm, col.; *length*: 94'.
35mm from Gary Vanisian.

«London, the hippies, a commoner, an experimental theater group; not having received any news for months, an Italian mother looks for her daughter in such setting, finds her, understands her need to live her own experiences to the fullest. "I intended to describe the conflict between two generations" explains Enrico Maria Salerno, at that time in Turin in order to present *Cari genitori*, his second film as director. "It is the sequel of the research about family started with *Anonimo Veneziano*. That time it came down to a married couple's crisis, whereas here it is about the irremediable fracture between parents and children". Salerno has six children. The older is 21, the youngest 15. "I found the most authentic inspiration right in my own life" says the actor director. "Somehow, I wanted to represent the character I interpret every single day: that of the father. [...] I want to tell about real life facts and I consider myself an artist, albeit with a lowercase a, one who produces what he feels on a personal level". Enrico Maria Salerno stays loyal to his formula: "Remarkable writers and painters often repeat themselves in order to delve deeper into

their own themes”. Once again, he chose a story conceived by Giuseppe Berto and asked for Florinda Bolkan to cover the role of the protagonist. In the cast, along with Spaak, there is Maria Schneider, the audacious and much discussed actress of *Ultimo tango a Parigi*. “She was the girl I was looking for to entrust her the part of the rebel daughter” says the director. “Bertolucci recommended her to me during the editing of his own film. I saw some sequences and I immediately had the impression that she was the right person for my story”.

s. cas., *Un film di Salerno sui “Cari genitori”*, «La Stampa», 9th February, 1973

IL CAMMINO DELLA SPERANZA

Director: Pietro Germi; *story*: Federico Fellini, Tullio Pinelli, P. Germi, from Nino De Maria’s novel; *screenplay*: F. Fellini, T. Pinelli; *cinematography*: Leonida Barboni; *editing*: Rolando Benedetti; *music*: Carlo Rustichelli; *cast*: Raf Vallone, Elena Varzi, Saro Urzì, Franco Navarra, Liliana Lattanzi; *production*: Luigi Rovere for Lux; *origin*: Italy, 1950; *format*: 35mm, b/w; *length*: 105’.

35mm from Cineteca Nazionale.

«This film, too, similarly to *In nome della legge*, seems to spring from a foreign author who carefully studied both the Soviet and the American classics, as well as someone with a profound understanding of the neorealist age, in which each individual carries, carved in their past, a violent and recent trauma.

It is a world where the space is traversed by vans laden with bodies, men and women looking out the train windows with trepidation and hope, and everything seems touched, for the first time, by an anxious and extremely sensitive gaze. Perhaps due to this reason, this film was so loved by Nicholas Ray (“the most lyric film I’ve ever seen” he once told Enzo Barboni).

Mario Sesti, *Tutto il cinema di Pietro Germi*, op. cit.

ATOLLO K Atoll K / Utopia

Director, story: Léo Joannon; *screenplay*: Piero Tellini, John Berry, John D. Klorer, René Wheeler, Monte Collins; *cinematography*: Armand Thirard; *editing*: Raymond Isnardon; *music*: Paul Misraki; *cast*: Stan Laurel & Oliver Hardy (*voices* Mauro Zambuto & Alberto Sordi), Suzy Delair, Max Elloy, Félix Oudart, Adriano Rimoldi; *production*: Raymond Eger per EGE/Forzezza/Franco London/Sirius; *origin*: France/Italy, 1951; *format*: 35mm, b/w; *length*: 90’.

Digital copy (from 35mm and 16mm from 35mm) from Enzo Pio Pignatiello.

«The writing of *Atoll K* was, from my understanding, an international affair, and its realization in France certainly was not a pleasure trip either. It was the first film to be shot abroad by the couple, and it did not take that long before transoceanic distress calls occurred. The first to respond is the film-maker Tim Whelan (who, however, could not participate), while Monty

Collins rushed over in order to provide some gags that the film desperately needed when the shooting was resumed, after Laurel had undergone delicate surgery the previous year, in January. The director, a Mr. Johanon, or Johannon, Leo by first name, used to see himself as the “maker” of the film and demanded to be never forgot. According to Hardy, although *Atoll K* was set on an island in the middle of the sea, the director spent three days shooting pictures of a lake, simply because he found it photogenic. “He was shooting a tourist film”, added Laurel behind a shy smile. “He used to wear some riding clothes along with a military helmet and he always had a megaphone with him”, tells us Hardy. “Not just one megaphone, but several megaphones of various sizes, for any eventualities”, specifies Laurel. The film, in English, is an Italian-French co-production. Laurel and Hardy performed in English, whereas the rest of the cast, including Suzy Delair (“one of the brightest female French stars”) performed in French. Their voices will later be dubbed for the American version. The plot sees Laurel as an Englishman who received a large inheritance and Hardy as his financial advisor, but both are victims of a shipwreck, ending up on an atoll in the middle of the sea. Along with several international companions, they organize a state with no laws or taxes but, as Laurel anticipates, “it is not going to work”.

Philip Scheuer, *Hardy Perennials Wins Laurels*, «New York Times», 8th July, 1951

LA STRADA LUNGA UN ANNO Cesta duga godinu dana

Director: Giuseppe De Santis; *story*: G. De Santis, Elio Petri, Gianni Puccini; *screenplay*: G. De Santis, E. Petri, G. Puccini, Maurizio Ferrara, Tonino Guerra, Mario Socrate; *cinematography*: Marco Scarpelli; *editing*: Boris Tesija; *music*: Vladimir Kraus Rajteric; *cast*: Silvana Pampanini, Eleonora Rossi Drago, Massimo Girotti, Bert Sotlar, Gordana Mileti; *production*: Ivo Vrhovec for Jadran; *origin*: Yugoslavia, 1958; *format*: 35mm, b/w; *length*: 162’. 35mm from Cineteca Nazionale (archive in Associazione Giuseppe De Santis).

«*La strada lunga un anno* – written starting from 1954, but realized only four years later in Yugoslavia under the title *Cesta duga godinu dana* – is, due to the difficulties arisen during its production, one of the most agonized films by Giuseppe De Santis and yet, ignored by the production, one of the least known by the general public, in spite of the fact that the director considers it his most “personal” film. Emigration, to him, means finding in the foreign country the landscape (“the pebbles, the mountains, the sea, the streets”) as well as the ambience, the men and the women, the emotions and the desires, the passions and the rebellions that animate one’s archetypal world, pivoted on the models, the traditions and the myths of the rural society. Watching it today, we are surprised by a cinema of rare technical mastery and high expressive profile, mindful of the lesson of

the classics (Grigorij Aleksandrov, Nikolaj Ekk, Sergej Ejzenstejn, Jean Renoir, King Vidor, John Ford), as well as the inventive energy that pushes it towards the wide fresco where the hybridization of the stories and the genres (the inquiry, the melodrama, the comedy, the western too, and even the musical) enshrines the chorality of the whole, the unusual plurality of voices and settings. The story of the construction of the road that leads from the small town of Zagora to the sea is articulated in four narrative cores, which overlap and intertwine in a sort of folkloristic song marked by the succession of the seasons. [...] The film's utopia, in which the eros is foundation and the woman essential point of reference, appears naive and systematic, at times, yet we cannot forget that *La strada lunga un anno* intends to retrace from the inside the long-established contradictions as well as the trepidations of rural society's redemption through the disarming simplicity of a fable. Through the excess, the emphasis, the enchantment, and yes, even through the naivety and the schematic approach to the land at the heart of the representation. Through Chiacchiera's guitar, unique metaphor of master Fondi's camera, of his captivating camera movements, the engaging camera shots, the upwards and downwards twirls of the beloved crane».

Orio Caldiron, *La vertigine e l'utopia*, in Marco Grossi, *Giuseppe De Santis. La trasfigurazione della realtà*, Centro Sperimentale di Cinematografia/Associazione Giuseppe De Santis, Rome/Fondi, 2007

L'ONOREVOLE ANGELINA

Director: Luigi Zampa; *screenplay:* Pietro Tellini, Suso Cecchi D'Amico, L. Zampa, Anna Magnani; *cinematography:* Mario Craveri; *editing:* Eraldo Da Roma; *music:* Enzo Masetti; *cast:* A. Magnani, Nando Bruno, Ave Ninchi, Ernesto Almirante, Agnese Dubbini, Franco Zeffirelli; *production:* Ora/Lux; *origin:* Italy, 1947; *format:* 35mm, b/w; *length:* 90'. 35mm from Cineteca Nazionale.

«It was the moment of the political reorganization and we interviewed a woman who lived in Città Giardino, a commoner who told us that the day when the bread was not distributed with the badge, she had led everybody to occupy the buildings, and that after such episode everyone wanted her in the Parliament, but she opposed the idea since she was barely able to write and read. They accused me of a conformist ending, I know. But we simply complied with reality, and perhaps it was a mistake. [...] There was no need for costume designers, make-up artists or special expedients for Anna Magnani to become any given character. Anna was such an extraordinary actress that she defined and searched by herself everything she needed in order to perform at her best, without the need to rehearse. For *L'onorevole Angelina*, we went together to the suburbs and, inevitably, we were surrounded by a group of women who had recognized her. She noticed that one of them was wearing a simple dress. "That one" she said. "That is what I want to wear!" So we bought it for her, she had it washed

at her home and when she appeared on stage she really was Angelina; she internalized the character and the suburbs of that day».

Luigi Zampa, in Franca Faldini and Goffredo Fofi, *L'avventurosa storia del cinema italiano raccontata dai suoi protagonisti (1935-1959)*, Feltrinelli, Milan, 1979

È NATA UNA STELLA

Director: Giorgio Moser; *cinematography:* Antonio Busia; *editing:* Virgilio Chiti; *cast:* Cosetta Greco, Pietro Germi; *production:* Cines/Omnibus; *origin:* Italy, 1951; *format:* 35mm, b/w; *length:* 11'. Digital copy (from 35mm) from Cineteca Nazionale.

LA CITTÀ SI DIFENDE

Director: Pietro Germi; *story:* Luigi Comencini, Federico Fellini, Tullio Pinelli; *screenplay:* F. Fellini, T. Pinelli, P. Germi, Giuseppe Mangione; *cinematography:* Carlo Montuori; *editing:* Rolando Benedetti; *music:* Carlo Rustichelli; *cast:* Renato Baldino, Cosetta Greco, Tamara Lees, Paul Muller, Gina Lollobrigida, Fausto Tozzi; *production:* Cines; *origin:* Italy, 1951; *format:* 35mm, b/w; *length:* 84'. 35mm from Cineteca Nazionale.

«One of the reasons why the film remained in the shadows might be the fact that the four male actors were, and still are, relatively unknown to the general public. [...] None of them benefits from some heroic status; on the contrary, they are all "men of straw",

destined from the beginning to fail at their attempt to get rich the easy way by running off the stadium with the loot (the anticipations in Germi's work about these weak men can be found in *Il testimone*, 1946, as well as in *Gioventù perduta*, 1947). [...] It seems clear to me that the choice of the actors and the actresses is coherent with Germi's purpose of contrasting the weakness of the former with the strength of the latter. Not only that. The film is littered with lesser presences of intense characterization, faces that appear for few minutes, yet they imprint in our memory (such as those, just to make one example, of the smugglers who incriminate Guido and then strangle him): almost as an intention to make the opaque presence of the four protagonists even weaker. [...] It is not actually a town that defends itself from the criminal, but rather a town become hostile and estranged towards them as a consequence of the criminals becoming hostile and estranged towards the town. It may well be "inhabitable", and even beautiful under many aspects, if only the four fugitives wouldn't traverse it while in the grip of their fear, their disheartenment, their paranoia».

Adriano Aprà, *Un film sottovalutato. La città si difende*, in Luca Malavasi, Emiliano Morreale, *Il cinema di Pietro Germi*, Centro Sperimentale di Cinematografia/Sabinae, Rome, 2016

ROMA ORE 11

Director: Giuseppe De Santis; *story:* from an inquiry of Elio Petri; *screenplay:* Cesare Zavattini, Basilio Franchina, G.

De Santis, Rodolfo Sonogo, Gianni Puccini; *cinematography*: Otello Martelli; *editing*: Gabriele Varriale; *music*: Mario Nascimbene; *cast*: Lucia Bosé, Carla Del Poggio, Maria Grazia Francia, Delia Scala, Elena Varzi, Raf Vallone, Massimo Girotti, Paolo Stoppa, Eva Vanicek, Paola Borboni, Irene Galter, Teresa Pellati, Marco Vicario; *production*: Paul Graetz for Transcontinental/Titanus; *origin*: Italy/France 1952; *format*: 35mm, b/w; *length*: 107'. 35mm from Cineteca Nazionale.

«*Roma ore 11* (1952) opens a film inquiry. Newspaper headlines and clippings, superimposed writings, the presence in the cast, as lesser roles, of three actual victims of the collapse of Via Savoia 31 on January 15th, 1951, represents a warranty of veracity concerning the facts about to be told. And, in fact, an actual inquiry is conducted on behalf of the screenwriters by a young Elio Petri (who appears in the film wearing short pants in the role of one of the building's residents). But the Zavattinian turn that the film could have taken ends here. The insert of a classified ad takes the events to a non-existent Largo Circense 37. Right after that, a 360-degrees extremely wide tracking shot of roughly 2' raises from the newspaper article accompanying the first person arriving to the appointment, the young and shy Gianna (Eva Vanicek), along the whole square, a visible studio reconstruction, to then move onto the second person, the "girl from Viterbo", as we will later get to know (Maria Pia Trepaoli). The film temporarily refrains from adopting

elaborated camera shots, but it is possible to attribute to this "circle" the value of a declaration of intent from the director Giuseppe De Santis. He himself will clearly reaffirm so years later in an article for "Cinema Nuovo", where he distinguishes between his own approach to work and the Zavattinian theories: more fictional than descriptive. And I may also say: more formalistic than neorealist.

Adriano Aprà, *Il cerchio e la linea: Roma ore 11*, in Marco Grossi, Virginio Palazzo, *Roma ore 11. 160 anni di un capolavoro*, Ass. Giuseppe De Santis, Fondi 2012

SIGNORE & SIGNORI

Director: Pietro Germi; *story*: Luciano Vincenzoni; *screenplay*: L. Vincenzoni, Age, Scarpelli, P. Germi; *cinematography*: Alvaro Mancori; *editing*: Gisa Radicchi Levi; *music*: Gianni Ferrio; *cast*: Gastone Moschin, Virna Lisi, Alberto Lionello, Beba Loncar, Gia Sandri, Patrizia Valturri, Giulio Questi; *production*: Dear/RPA/Les Films du Siècle; *origin*: Italy/France, 1966; *format*: 35mm, b/w; *length*: 118'. 35mm from Cineteca Nazionale.

«*Signore & signori* is one of the director's most politically involved films, in the sense that the authorities and the powers that be figure into the coherence of a dominant and impregnable block, in which the defense of the social balance causes a massive and sympathetic mobilization, whose dynamics are described by its author with almost ideological scrupulousness. What used to be, in the archaic society

of the South, a core of values and beliefs that acted from the inside of the culture and the conscience of the individuals, manifests, in the civilized and opulent North, as an inner circle of people capable of piloting any power and any institution in order to work out and repress every "discreditable" case. This makes the satirical tension more toxic than ever, and the pessimism that underpins it devoid of redemption. Friendship is a semblance contradicted by complacent conformism, love is the disguise for a neurotic and obsessive erotic antagonism, family a system of inhibition and supervision, wellness a pleasure seeking ritual consumed between dance halls, parties, adulteries, seductions, carefree sadism, compared to which even the absolute patriarchal immobilism of the South acquires an unexpected tragic dignity».

Mario Sesti, *Tutto il cinema di Pietro Germi*, op. cit.

A CIASCUNO IL SUO

Director: Elio Petri; *story*: from Leonardo Sciascia's novel; *screenplay*: E. Petri, Ugo Pirro; *cinematography*: Luigi Kuveiller; *editing*: Ruggero Mastroianni; *music*: Luis Enriquez Bacalov; *cast*: Irene Papas, Gian Maria Volontè, Gabriele Ferzetti, Leopoldo Trieste, Salvo Randone; *production*: Giuseppe Zaccariello for Cemofilm; *origin*: Italy, 1967; *format*: 35mm, col.; *length*: 99'. 35mm from Cineteca Nazionale.

«Sciascia is a modest man. That is true. But he is also a sensuous man. In fact,

his sensuousness consists in his modesty, which is style, verbal modesty, but also a form of reticence towards the things and the "words" of the senses. It seemed to me that such sensuousness represented the *volonté de jouissance* of *A ciascuno il suo*. It is, in fact, in this novel that Sciascia's sensuousness gives itself away the most, and in the entirety of its seduction. In *A ciascuno il suo*, the whole mystery of seduction is focused on the character of a woman and more properly in her body and her attire; and the protagonist fails to solve it, as he is incapable of understanding, through the woman and her sexuality, the language of reality. Sciascia projects on the woman a light that casts a wide shadow all around, clouding everything. [...] I made *A ciascuno il suo* in order to be the sensuous and ironic portrait of a sexually incompetent humanist intellectual. The political nature of the book, as far as I'm concerned, essentially consisted in this confusion of sexuality and inner reality. Admittedly, the fact that the book, on first reading, represented a strong and deliberate civil and political denounce, was true, but perhaps of secondary importance. The Church was the instigator of the murders. In the shade of the Church, politics and crime paid, while the killer remained unpunished. But, above all, it was in the long and sensuous shade of the Church that Laurana received her "detached education on sin", her sexual and political incompetence».

Elio Petri, *Brevi considerazioni (a proposito di A ciascuno il suo e Todo modo)*, «Bianco e Nero», n. 554-555, January-August, 2006

LA MOGLIE PIÙ BELLA

Director, story: Damiano Damiani; *screenplay:* D. Damiani, Sofia Scandurra, Enrico Ribulsi; *cinematography:* Franco Di Giacomo; *editing:* Antonio Siciliano; *music:* Ennio Morricone; *cast:* Ornella Muti, Alessio Orano, Tano Cimarosa, Pier Luigi Aprà, Enrique Bergier; *production:* Explorer 58/Atlas; *origin:* Italy, 1969; *format:* 35mm, col.; *length:* 108'.

35mm from Cineteca del Friuli (Fondo Hunsrück).

The first film I made with Damiano in Italy was a Sicilian film, *La moglie più bella*, in which I didn't simply help, but acted as well, in the role of the priest. I knew nothing about Sicily, but as soon as we arrived in the vicinity of Palermo, I found a humanity I hadn't though could exist. Seemingly fearful people, perhaps because we were shooting a film about mafia. There was a climate of tragedy but, at the same time, of acceptance towards fate. This is something that can be found in the film, fate is accepted, even though, in the end, there is a chance to oppose it. The character was born from the reinterpretation of a very well known event at that time: the case of Franca Viola, a girl kidnapped and raped by a mafia boss who refused the offer of a rehabilitating marriage. It was the first time in Sicily that someone refused, risking not only her own life, but to involve her entire family. Damiano wanted a new actress, 15 or 16 years old, so we prolonged the casting for three or four months, examining dozens and dozens

of girls. Among them there was Claudia Rivelli, who, at that time, was approaching her majority. She came in company of her little sister. As soon as I saw that girl, I said to myself "this is our character". Her name was Francesca Rivelli but, since Damiano was in love with the name Ornella, we renamed her Ornella Muti. She didn't like the stage name much, but it brought her good luck, I would say. (Enrique Bergier)

ASSICURASI VERGINE

Director: Giorgio Bianchi; *story:* Alessandro Fallahi; *screenplay:* Alfredo Giannetti; *cinematography:* Benito Frattari; *editing:* Clara Mattei; *music:* Carlo Rustichelli; *cast:* Romina Power, Dino Mele, Oreste Palella, Daniela Rocca, Leopoldo Trieste; *production:* G. Bianchi for Rizzoli/Virgo; *origin:* Italy, 1967; *format:* 35mm, col.; *length:* 100'.
35mm from Cineteca Nazionale.

«The director Giorgio Bianchi and his troupe arrived in Syracuse on tiptoe. Almost in secret, to keep a low profile. Just few moments to acclimate and then the first shot at the Aretusa hotel. The film title: *Assicurasi vergine*. A provisional one. Perhaps the title on the board will be *Vergine contrassegno*. The meeting with director Bianchi takes place in a hall inside the Aretusa. [...] The plot? In short, this: a Sicilian emigrant wants to ensure his daughter's integrity before she starts working abroad. His determination evolves into a tragicomic series of events. I cannot really get into it, obviously". But it is a

real news report subject... "Correct. Happened some time ago, but not much, right here in Sicily. In the film, though, the emphasis is placed on some peculiar aspects of the Sicilian spirit. But always in an ironic key. In a style that is reminiscent of *Divorzio all'italiana*. The screenwriter, in fact, is Giannetti, the same of Pietro Germi's film. Giorgio Bianchi, other than the director, is also the film producer. He brought with him to Sicily an impressive cast of actors. The female protagonist is Romina Power, recently awarded with the "Maschera d'argento" as "the most promising young Italian actress". And, as her partner, the young Dino Mele, protagonist in Patroni Griffi's *Mare* and Luchino Visconti's *Streghe*».

Saretto Leotta, *Romina Power a Siracusa, "vergine assicurata"*, «La Sicilia», 17th November, 1966

CRISTIANA MONACA INDEMONIATA (LA VOCAZIONE)

Director, screenplay: Sergio Bergonzelli; *cinematography:* Tonino Maccoppi; *editing:* Vincenzo Vanni; *music:* Elvio Monti; *cast:* Toti Achilli, Magda Konopka, Vassili Karis, Eva Czemerzys; *production:* Cine Cast; *origin:* Italy, 1972; *format:* 35mm, col.; *length:* 102'.
35mm from Kommkino.

«*Io Cristiana studentessa degli scandali* was the story of a girl who falls in love with her professor. Oreste del Buono wrote a remarkable eulogy for this film. I had no intention of sending any particular message. Circumstances led me

to write *Cristiana* and, after that, a series of erotics... The appreciable commercial success of the first film encouraged me to make a sort of "sequel" with *Cristiana monaca indemoniata*, which was originally meant to be entitled *La vocazione*. As a consequence of a traumatic experience in her life, a young woman takes her vows, but she doesn't have what it takes to fulfill the duties imposed by her costume. Actually, I'm not entirely satisfied with the ending, which gives rise to an excessively gratuitous provincial comicality when *Cristiana* ends up working the streets. I should have been more austere, considering the subject».

Sergio Bergonzelli, *Una cinepresa in pugno al diavolo*, «Nocturno», n. 2, December, 1996

L'ANGELO CON LA PISTOLA

Director: Damiano Damiani; *story:* Mario Cecchi Gori, D. Damiani; *screenplay:* D. Damiani, Dardano Sacchetti, Carla Giulia Casalini; *cinematography:* Nino Celeste; *editing:* Antonio Siciliano; *music:* Riz Ortolani; *cast:* Tahnee Welch, Remo Girone, Eva Grimaldi, Nicola D'Eramo, Francesco Sciacca, Maurizio Crozza; *production:* M. Cecchi Gori and Vittorio Cecchi Gori for Cecchi Gori/Penta; *origin:* Italy, 1992; *format:* 35mm, col.; *length:* 111'.
35mm from Cineteca Nazionale.

«*L'angelo con la pistola* is out in the cinemas in perfect coincidence with Andreotti's questionable comment ("enough with amnesties and released

criminals, let's send the mobsters on an island"). [...] Damiani's film, born from an idea of the producer Mario Cecchi Gori, tells about a police commissioner disgusted by a justice that allows the big fish to get away with it, time after time. He always walks around with the resignation document in his pocket, ready to hand it in to his superiors, if it were not for the execution of a depraved lawyer, which lightens his mood. Tahnee Welch, orphaned by a terrorist group, was the one pulling the trigger. Like a vigilante granddaughter of Charles Bronson, she decides to take justice into her own hands in the country of legalized illegality. But killing is easier with a partner. One eye to *Nikita* by Luc Besson and the other to *Ms .45* by Abel Ferrara».

«L'Unità», 4th February. 1992

PARALLEL CONVERGENCES CINEMA OF PAPER

HUNGER IS A PRIVILEGE OF THE LIVING
(ON THE TRAIL OF ANCILOTTO AND OTHER
WONDERS)

by Dario Stefanoni

*Life is never a solitary event, people help
each other live and sometimes die, but,
more often, they help each other live.*
[from the film screenplay]

The count Alberto Ancilotto, filmmaker from Treviso passionate about entomology (interest born and cultivated outside of his academic studies), stands among the pioneers of Italian naturalistic documentaries since the 1950s. Yet, he has already been forgot-

ten, along his only and eccentric full-length film, *L'incanto della foresta*, produced by the same Lombard-Venetian Slogan Film that stepped away from Augusto Tretti's *Celestino* (first spark of these researches in progress) and that, through a Carosello veneer – also thanks to Quartetto Cetra's music – dandifies what Filippo Sacchi, already one of the few to applaud Tretti's amateur films, baldly described as “the most astonishing act of courage of our cinema, courage that is rarer and rarer today.” Ancilotto, passionate and independent naturalist, discoverer of an African butterfly that still carries his name today as well as inventor of cranes and periscopes necessary for his documentaries, through this quintessential film about life in a wood, exemplifies that togetherness with nature and the animal world already powerfully emerged, other than in Tretti, in the work of previously awarded Venetian film-makers, namely Santesso and Dall'Ara (the latter, since the encounter with G.A. Cibotto, sensitive writer and historian of whom we mourn the recent loss); an antipodean as well as antidotal view of that *Mondo cane* to which Stefano Sibaldi, shortly afterwards, will lend his voice of comment, of which we would want to crown the rediscovery by recovering and screening the 35mm film. Will we make it?

*No, this is not a fable.
Unless you call a fable nature itself.
Nothing is ultimately a fable,
when it is reason for legitimate curiosity
or desire for knowledge.*
[from the film screenplay]

The Museum Luigi Comencini, Alberto Lattuada and Mario Ferrari Dreamed of. Meeting the Cineteca Italiana



NOSTRA MOGLIE Our Wife

Director: James W. Horne; *screenplay:* H.M. Walker; *cinematography:* Art Lloyd; *editing:* Richard Currier; *cast:* Stan Laurel, Oliver Hardy, Babe London, James Finlayson, Ben Turpin; *production:* Hal Roach; *origin:* USA, 1931; *format:* 35mm, b/w; *length:* 20'. Digital copy (from 35mm) from Cineteca Italiana.

«Whereas 1930 was a rather disappointing year for Laurel & Hardy, in 1931 we find them in great shape, busy with a series of excellent short films. Compared to their overall production, we can say that *Nostra moglie* remains among the best of their “lesser” works. It has many remarkable intentions, starting with Hardy strutting around before the wedding, going through a series of catastrophic gaffes, up to the typical gag of the ripped off pants (and no one would ever look as unlucky as Hardy in such circumstance, as he stares at the camera showing his naked chubby knees), not to mention the sketch with the miniature car which anticipates the sequence later interpreted by the Marx Brothers in *Una notte all'opera*. As it usually happens with L&H, the most disturbing scenes are also the most enjoyable ones; and, in this case, the flies, highlighted by the use of amplified sounds, provide one of the most amusing scenes as they fly around and land on Hardy's wedding cake».

William K. Everson,
2nd July, 1963

L'ULTIMO LORD La femme en homme

Director: Augusto Genina; *story:* from the comedy by Ugo Falena; *cinematography:* Georges Périnal; *music:* Armand Bernard, Jean Delanney; *cast:* Carmen Boni, A. Bernard, André Dubosc, Françoise Rosay; *production:* Tobis; *origin:* France, 1932; *format:* 35mm, b/w; *length:* 80'. 35mm from Cineteca Italiana.

Audio remake of *L'ultimo lord* (1926, currently unavailable), directed by Genina and inspired by Ugo Falena's comedy, which is in turn loosely based on the novel *Il piccolo Lord* (*Little Lord Fauntleroy*) by Frances Hodgson Burnett.

«Augusto Genina, having completed the internal filming at the Tobis d'Epina studios, prepares to leave for the French Riviera along with Carmen Boni, in order to begin the external shootings of *La femme en homme*, audio and musical remake of the film, one of our dear actress' earliest and greatest successes: *L'ultimo lord*. [...] Carmen Boni struggled a little in filling the shoes of a man. “You see” she told me, smiling “I think I'm quite pronouncedly feminine in each of my gestures, my voice as well as my behavior. I caused Genina some worries, as some distinctive characteristics proper of my gender tended to surface, not so much because of the clothes, which were rather covering, but because of some voice intonations, especially when I had to pronounce affective and

heartfelt phrases, as well as some mask expressions when I was required to show tenderness or sorrow. [...] Now we will see how it goes with the external shootings. I have a bit of... a female sense of shame in showing myself dressed as a man across the streets of Nice and Monte Carlo, but I hope I'll be even more concerned about Gemina's nervous reactions in public”.

Sergio Bruno, *Carmen Boni in gonnella*, «Cinema Illustrazione», 3rd February, 1932

SCALE... MUSICALI The Music Box

Director: James Parrott; *screenplay:* H.M. Walker; *cinematography:* Walter Lundin, Len Powers; *editing:* Richard Currier; *cast:* Stan Laurel, Oliver Hardy, Billy Gilbert, Charlie Hall; *production:* Hal Roach; *origin:* USA, 1932; *format:* 35mm, b/w; *length:* 29'. Digital copy (from 35mm) from Cineteca Italiana.

«We may say that the duo will never access anywhere from the outside before having made such outside alive and animated with their own presence. Practically, Laurel & Hardy must bring a setting to their own logic, make it resonate with their contradictory relationship, before proceeding to open it. [...] In *The Music Box*, we have a further development of such situation due to the two fundamental scenes of the duo attempting to take the piano upstairs, in order to bring it into the house from the outside. We will also come across another spacial theme of particular im-

portance for L&H: that of the box, the opening of a packaging that is containing and contents at the same time. The first of those scenes finds in the obliquity of the stairs a brilliant opportunity to reverse the famous situation of the Odessa Steps in *Battleship Potemkin*, bringing our heroes back to the start. The carriage is in L&H's comedy too, other than in the soviet film, with the only difference in the fact that, in this case, it brings drama to the action by taking the two clumsy carrier back to the starting point».

Marco Giusti, *Stan Laurel & Oliver Hardy*, La Nuova Italia, Florence, 1978

GLI UOMINI SONO NEMICI / CARREFOUR DES PASSIONS

Director: Ettore Giannini and Henri Calef; *screenplay:* Jacques Companeez, Pierre Véry; *cinematography:* Anchise Brizzi, Sergio Pesce; *editing:* Giuliana Attenni; *music:* Joseph Kosma, Nino Rota; *cast:* Viviane Romance, Clement Duhour, Valentina Cortese, Gina Falckenberg, Fosco Giachetti, Aroldo Tieri, Jean Wall, Nico Pepe, Folco Lulli; *production:* Marcello D'Amico for PAO Film/Productions Jacques Companeez; *origin:* Italy, 1948; *format:* 35mm, b/w; *length:* 109'.

Digital copy (from 35mm) from Cineteca Italiana.

Digital remake of the French version with integrations from the Italian version.

A note for the General Director of the Central Bureau of Cinematography (25th April, 1948): «In June, 1947, the start of

the making of the film *Gli uomini sono nemici*, was announced, Pao film production, directed by Ettore Giannini and interpreted by Viviane Romance, Valentina Cortese, Fosco Giachetti, Clement Duhour, Andrea Checchi, Guido Notari and Enrico Glori. It appears that, contrary to what had been declared, the direction was assumed by Henri Calef, who, after the accident with Viviane Romance, resigned from the film direction, which was then assumed by Giannini. Furthermore, in the light of the data published in "Cinématographie Française" on August 2nd, it appears that mister Jacques Companeez is the film producer; that world distribution was assumed by Franco London Film Export; that the music is by Joseph Kosma; that the assistant director is mister Dallier, rather than mister Mercati, as indicated in the production statement. [...] Taking this into account, as well as the fact that the film was partly shot in France and in Portugal, it is not possible to determine whether or not it can be considered national, until proceeded to the revision of the Italian version, which has not been presented yet».

The production company responds belatedly with a letter on December, 1949: «It is a film that, due to several mishaps during its making, has been cause of disarray for its production society [...]. The film delves into an already outdated subject (it was shot on July, 1947); yet, it has all the requirements that (we are referring to the project drawn up by ANICA) the new law should demand in evaluating the concession of the supplementary con-

tribute, namely: 1) It was *entirely* shot in synchronized sound recording. We keep at disposition of the Commission (for whom the Italian version will be obviously screened) the version which, in Italy, was made for the rest of the world; the film (similarly to *L'ultima speranza*) was recited in every language; the action took place between the refugees from all the nations gathered during the war, in Portugal, and each actor speaks their own language; hence, the sync sound is in French, in English, in Italian, in German, in Portuguese, in Russian, etc. It was presented to the world in the original version with subtitles. 2) The set was entirely built and filmed (for a cost of over 25.000.000) in the theaters of the Centro Sperimentale di Cinematografia in Rome. 3) All the actors are professionals; roughly thirty of them are among the most famous Italian actors (among whom Giachetti, Valentina Cortese, Silvana Mangano, Aroldo Tieri, Olinto Cristina, Nino Pepe, Collino, Capodaglio, etc.); the foreigners were selected, wherever possible, in Italy (Falckenberg, Hinrich); for the lesser parts, help was sought from the refugees in Cinecittà. 4) Extras and background actors were employed for thousands and thousands of working days. The film marks the cinematographic debut of the most acclaimed of out theater directors: Ettore Giannini».

What is Cinema? Dagmar Lassander



ANDREA - WIE EIN BLATT AUF NACKTER HAUT...

Director, screenplay: Hans Schott-Schöbinger; *cinematography:* Hanns Matula; *music:* Hans Hammerschmidt; *cast:* Dagmar Lassander, Ralph Clemente, Arthur Brauss, Joachim Hansen; *production:* HiFi Stereo 70kg/Metrostar; *origin:* RFT, 1968; *format:* 35mm, col.; *length:* 70'.
35mm from Kommkino.

«The Public Prosecutor's Office in Rome has ordered to suspend the screening of *Andrea*, by Hans Schott-Schoebinger. The film has been sequestered in the early afternoon from a downtown cinema, where it had been screened since last Saturday with moderate success. [...] The film censorship commission gave the film an X rating. Such prohibition was justified by the wording "indecent scenes throughout the entire film". The film has been regarded as "obscene" by the Public Prosecutor's Office and therefore impounded. At the heart of the debate there is Andrea, a wealthy Viennese girl, daughter of a demented woman. Incapable of love, distressed by a permanent state of dissatisfaction and by her mother's mental imbalance, she seeks some comfort by giving herself to every man she meets: a stable worker, a family friend, an exploiter, a fugitive, and many others. Marriage and maternity won't be enough for the young woman to find her balance».

f.s., «La Stampa», 11th September 1968

THE LAUGHING WOMAN Femina ridens

Director: Piero Schivazappa; *screenplay:* P. Schivazappa, Paolo Levi, Giuseppe Zaccariello; *cinematography:* Carlo Achilli, Sante Achilli; *editing:* Carlo Reali; *music:* Stelvio Cipriani; *cast:* Dagmar Lassander, Philippe Leroy, Lorenza Guerrieri; *production:* G. Zaccariello for Cemo Film; *origin:* Italy, 1969; *format:* 35mm, col.; *length:* 108'.
35mm from Cineteca Nazionale.

«*Femina ridens* is already in the judiciary's hands. Once again, a lamentable case about which we have to protest, since anything should be allowed to circulate. We are in favor of the right to pornography, so why should this film, which is not even pornographic, be sequestered? [...] *Femina ridens* is a dual protagonists film: on one hand, a poor sadist, victim of a childhood trauma that turned him into a misogynist (he saw a female scorpion eating her mate after copulation) who vents his frustration on questionable women every weekend, on the other, a sexual assassin who will manage to find out his inner weakness [...]. The man subjects the woman to increasingly disturbing tortures, the woman fakes her own suicide; the man, who has never "truly" hurt a fly, falls in love with her. At this point, the action shifts from the oppressive, yet fascinating scenery of the man's house to the sun-drenched openness: the countryside, the castles, the sport, the street races, the pleasure, which, however, will lead the man to his own death. This, in short, is what

Schivazappa tells us. "How" he tells the story is easily described: beautifully, effortlessly displaying his skills by managing to guide Leroy, who is capable but quite improbable as his character, and Dagmar Lassander (already burnt at *Andrea's* stake)».

Fabio Rinaudo, «Film Mese», n. 30-31, July-August 1969

OFF SCREEN

IL ROSSO SEGNO DELLA FOLLIA

[Italian original version]

Director, cinematography: Mario Bava; *screenplay:* Santiago Moncada; *music:* Sante Romitelli; *cast:* Dagmar Lassander, Stephen Forsyth, Lauta Betti, Femi Benussi, Jesús Puente, Luciano Pigozzi; *production:* Mercury/Pan Latina; *origin:* Italy/Spain, 1970; *format:* 35mm, col.; *length:* 88'.
Original version currently unavailable.

UNA DONNA PER 7 BASTARDI

Director: Roberto Bianchi Montero; *story:* Richard Harrison, Leila Buongiorno; *screenplay:* L. Buongiorno; *cinematography:* Mario Mancini; *editing:* Carlo Reali; *music:* Franco Micalizzi; *cast:* R. Harrison, Dagmar Lassander, Gordon Mitchell, Ivano Staccioli, Andrea Checchi, Alessandro Perrella; *production:* Flaminia/Mais; *origin:* Italy, 1974; *format:* 35mm, col.; *length:* 94'.
35mm from Cineteca Nazionale.

Richard Harrison wrote the script for *Una donna per 7 bastardi* (1974) for

his production company (under the title *The Rat Bastards*), but then he ceded it to an external producer. The result diverges somewhat from Harrison's original idea, emphasizing the troubled female character and the "sexploitation" aspect of the plot line; according to Harrison, neither of these elements was present in the drafting. In spite of these changes, intended to favour the *Zeitgeist* of the 1970s, this little gloomy and claustrophobic thriller on the threshold of the horror genre, turns out to be evocative and effective thanks to its creepy ambience. The unnamed protagonist (Richard Harrison) walks with a crutch, and that crutch becomes a significant ingredient of his own characterization and for the representation of the whole story. Ostensible expression of weakness, it turns into a strength, an efficient defensive weapon: The Gimp knows how to protect himself. With modesty and moderation, Harrison gives us a cynical and disillusioned Gimp with an intense, inquisitive look. A minimalist yet vibrant interpretation. (Giancarlo Stampalia)

LA LUPA MANNARA

Director: Rino Di Silvestro; *screenplay:* R. Di Silvestro, Howard Ross [Renato Rossini]; *cinematography:* Mario Capriotti; *editing:* Angelo Curi; *music:* Coriolano Gori, Susan Nicoletti; *cast:* Annik Borel, Tino Carraro, Dagmar Lassander, Frederick Stafford, H. Ross, Renata Franco; *production:* Diego Alchimedede for Dialchi Film; *origin:* Italy,

1976; *format*: 35mm, col.; *length*: 98'.
35mm from Cineteca di Bologna.

«An unintentionally comical horror cult film, also due to Annik Borel's implausible make-up (what happened to her since then?), the fake dog nose and a bunch of red fur scattered on her naked body. Another reason for its questionable functionality is the parallel pornographic ambition of this film, since the protagonist is neither sexy nor actually scary. Tino Carraro, who goes by the name of Tim Carey in the American version, *The Legend of the Wolf Woman*, is exceedingly embarrassed as the werewolf woman's father, whilst the seasoned Dagmar Lassander stands out. The plot is quite ridiculous as well, as it tries to head toward feminist psychoanalysis but digresses into speculative fiction. Daniela, werewolf woman just like her grandmother, hates men as a result of childhood sexual abuse. Therefore, as soon as she escapes from the mental institute, she ends up ripping her newly married brother-in-law apart. Deep down she's a good person, she just can't help herself. She bites».

Marco Giusti, *Dizionario dei film italiani stracult*, Frassinelli, Milan, 2004

IL COMUNE SENSO DEL PUDORE

Director: Alberto Sordi; *screenplay*: Rodolfo Sonego, A. Sordi; *cinematography*: Luigi Kuveiller, Giuseppe Ruzzolini; *editing*: Tatiana Morigi; *music*: Piero Piccioni; *cast*: A. Sordi, Cochi Ponzoni, Florinda Bolkan, Claudia Cardinale,

Dagmar Lassander, Silvia Dionisio, Macha Magall; *production*: Fausto Saraceni for Rizzoli; *origin*: Italy, 1976; *format*: 35mm, col.; *length*: 123'.
35mm from Cineteca Nazionale.

Alberto Sordi in the original pressbook: «I wanted to make a film about a new subject, something I had never covered before, namely pornography. It's not up to me to moralize or to say enough is enough, but I hope that satirizing a topic which has always been represented in a dramatic, sometimes even tragic way, could make the exaggerations of sex look exceedingly ridiculous, enough to discourage pornography promoters. For me it is a big deal in the film and publishing industry, as well as in the theater and in fashion. So this is the moment to laugh it off and implicitly say that repressions and taboos have simply helped the widespread deployment of pornography. Prohibitions and sequestrations, particularly in the cinema industry, just stoke up the public interest in certain kinds of films. I think it's correct and also necessary to give a simple indication, which is already provided by the film rating system, so that the individual is free to see whatever film they want. I am a practising Catholic, yet I prefer a film expressing joy, glee and sense stimulation to one featuring bodies ripped apart».

BLACK CAT (GATTO NERO)

Director: Lucio Fulci; *story*: Biagio Proietti, based on a story by Edgar Allan Poe; *screenplay*: B. Proietti, L.

Fulci; *cinematography*: Sergio Salvati; *editing*: Vincenzo Tomassi; *music*: Pino Donaggio; *cast*: Patrick Magee, Mimsy Farmer, David Warbeck, Dagmar Lassander, Al Cliver, Daniela Doria, Bruno Corazzari; *production*: Giulio Sbarigia for Selenia; *origin*: Italy, 1981; *format*: 35mm, col.; *length*: 92'.
35mm from Cineteca Nazionale.

«Less known and acclaimed compared to the other films of the horror period, inexplicably overlooked in almost all the interviews with its director, *Black Cat* is a little jewel worth rediscovering. On top of its literary inspiration, which earned the film strong criticism (how can a "lesser" film-maker such as Fulci take inspiration from Poe and adapt the writer's genius to his own needs?), this work is noteworthy for several different reasons: an impressive direction, made of careful framing and technical solutions, tasteful but never over the top; the evocative, enchanting photography by Salvati; the beautiful music by Donaggio; a worthy, competent cast; an incredible Patrick Magee, the renowned British actor much beloved by Stanley Kubrick who became a myth thanks to his astonishing interpretation of the Marquis de Sade in *Marata/Sade* by Peter Brook (1967). [...] The choice of representing the dark and tormented part of Miles's mind as a cat is not random, nor does it end with Poe's quote. An entity that appears to be such stuff as dreams are made on – elusive and incomprehensible, capable of sneaking in through doors and windows left ajar – always associated with morbid curiosity. It is the emblem of

desire that drives the fearless witnesses, that influence their fate, that turns against those who have crossed the line. Fulci manages to accomplish a difficult task, making the feline an almost "human" protagonist, also thanks to the editing skills of Vincenzo Tomassi. The cat's eyes are captured using the characterizing framing cut that has become the director's inimitable signature, which had only been reserved to men and women before then».

Paolo Albiero, Giacomo Cacciatore, *Il terrorista dei generi. Tutto il cinema di Lucio Fulci*, Un mondo a parte, Rome, 2004

W LA FOCA

Director: Nando Cicero; *story*: Galliano Juso; *screenplay*: Francesco Milizia, Stefano Sudriè, N. Cicero; *cinematography*: Giorgio Di Battista; *editing*: Daniele Alabiso; *music*: Detto Mariano; *cast*: Lory Del Santo, Michela Miti, Riccardo Billi, Bombolo, Dagmar Lassander, Moana Pozzi; *production*: G. Juso for Cinemaster; *origin*: Italy, 1982; *format*: 35mm, col.; *length*: 92'.
35mm from Cineteca Nazionale.

«Amazing Ciceronian title for a film loved by a fine critic such as Sergio Grmek Germani, who had written an essay, *Una pelle di foca per il cinema italiano*, which in fact covered both *W la foca* and *La pelle* by Liliana Cavani. I'm the one who asked him this erudite paper for "Il Patalogo", but it was rejected by Franco Quadri, editor in chief at Ubulibri. I tried in vain to meditate, but there was no way to recover

the essay, nor Germani himself, who published it in "Filmcritica". Our little community of critics was deeply struck by this event; I still haven't watched the film, and I still haven't read the article by Sergio».

Marco Giusti, *Dizionario dei film italiani stracult*, cit.

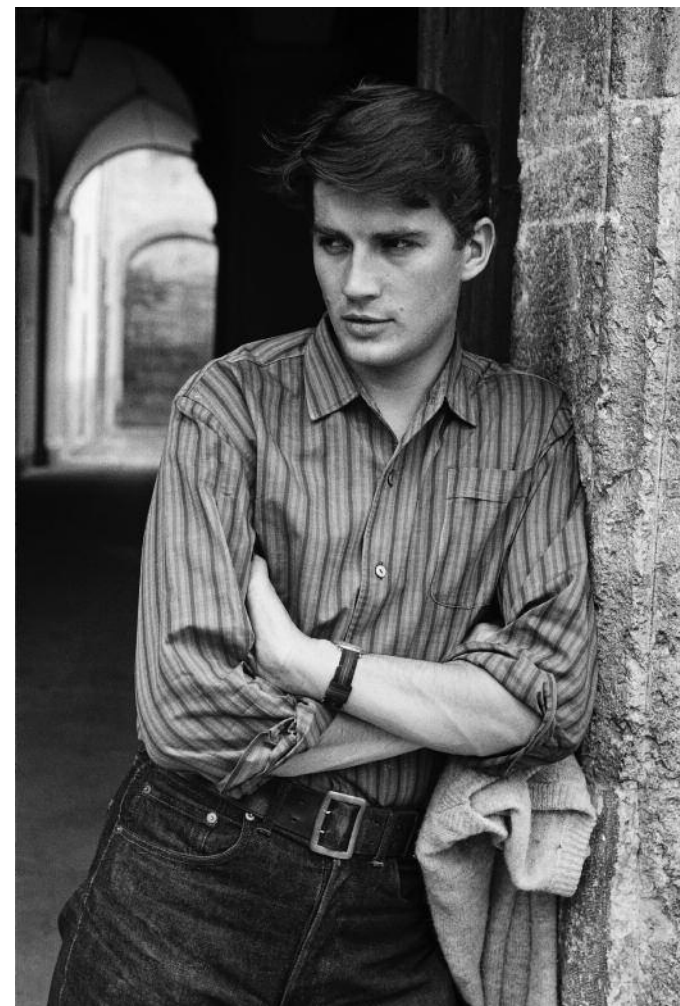
DAS WUNDER

Director, screenplay: Eckhart Schmidt; *cinematography:* Bernd Neubauer; *editing:* Gabriele Kröber, Raoul Sternberg [E. Schmidt]; *music:* Sal Paradise; *cast:* Anja Schüte, Dagmar Lassander, Anouschka Renzi, Sibylle Rauch; *production:* Wolfgang Odenthal/KF Kinofilm; *origin:* RFT, 1985; *format:* 35mm, col.; *length:* 102'.

35mm from Filmmuseum München (Eckhart Schmidt authorization).

After studying Douglas Sirk films in the 1960-70's and having covered his filmography as a critic, which granted him a chance to interview the director himself in 1980, Eckhart Schmidt reached his apotheosis of the Sirkian melodrama with *Das Wunder* ("The Miracle"), by boldly reviving his mentor's expressive language in a "Cinema-du-look" style. The outlined story of a blind girl who seeks healing by begging God for a miracle marked Dagmar Lassander's comeback to German cinema (as the protagonist's mother) after working in Italy for a decade. (Christoph Draxtra)

Journey to Italy, Journey to Germany. Tribute to Roger Fritz



MOVEMENTS OF ESCAPE

by Christoph Draxtra and Gary Vanisian

In a hurry, with the bag in her hand, she (a grown-up girl? a young woman?) walks through the door of the reeducation center, under the stern look of the director. The outside is grey and undefined, yet a fascinating vanishing point, as well as her chance to say goodbye to the past. The incipit of the first full length film by Roger Fritz, *Mädchen, Mädchen* (lit. Girl, girl, 1967), already includes a declaration of intent for all of the five films the director managed to make between 1967 and 1981. “Managed” because Fritz had to struggle relentlessly against the conditions of production in Germany back then. In each of his films we can recognize such Herculean task against routine and conformism, an effort to create something incredible, peculiar and atemporal.

Having worked as apprentice for Frank Wisbar and Luchino Visconti and after two short films (one of which, *Zimmer im Grünen*, lit. the Green Room, is finally available after being in the shadow for 20 years), Fritz, lucky, acclaimed and brilliant photographer and editor, meets Helga Anders and gives her the leading role in *Mädchen, Mädchen*, his first film marked by positive reception. The twenty-nine years old director finds a muse in the eighteen years old actress. Their encounter gives birth to four and a half cinematic declarations of love, intense and passionate, as much as those of Luchino Visconti to Helmut Berger, Armando Bò to Isabel Sarli and Pyrr'ev to Marina Ladygina.

Much more important than the body of the young Helga Anders is her position towards the camera, her relationship with the world, her loneliness, the distress of someone who does not know where to go. Her outward fragility and her inner sincerity are threatened by corruption and violence, which is sometimes direct (*Mädchen mit Gewalt*, t.l. Ragazza con violenza, 1970), sometimes prolonged and indirect (*Häschen in der Grube*, lit. Girl with violence, 1970) and sometimes devious *Zwische uns beiden* (lit. Hare in the pit, 1968), just like her light is almost obscured by the lugubrious ambience in *Zwische uns beiden* (lit. Between us, 1971). Thanks to the enthusiasm she puts into her interpretation of Fritz's stories, her attitude turns out to be indomitable and mature, full of awareness, typical of someone who is not willing to give up her research and her escape.

Comparably to the “non-body” of Helga Anders, we have the “non-places” of Fritz's cinematography: for *Mädchen, Mädchen*, the director builds a desolate landscape, reminiscent of the western setting, littered with monstrous industrial facilities, right in the middle of the Bavarian county; likewise, *Mädchen mit Gewalt* is set in a gravel quarry. Both these sceneries seem to emphasize human cruelty. Fritz shows his uniqueness within the cinema of Germany also due to his concept of the landscape, which he makes theater of the deepest human emotions as well as brutal violence. The fluctuating relationships between the characters is mirrored by the delicate fluidity of the film camera, which reveals the keen eye of

the photographer behind it. Long forgotten in the scene of German cinema, Fritz filmography is experiencing a late rediscovery. Finally, on the occasion of one of the first retrospections outside Germany, we are delighted to watch Roger Fritz films (here in Italy, where he is still remembered for his participation in films like *Femmine insaziabili* by Alberto De Martino and TV series such as *Nessuno deve sapere*), in his presence, noting once again how such a visionary artist had solely been ignored for being ahead of his time.

LOST YOUTH

by Olaf Möller

Roger Fritz, born in Mannheim on September 22nd, 1936, is often considered part of the New German Cinema of Munich, which is quite understandable: on one hand, he starred in two collective masterpieces – the debut in the full length films *Jet Generation* (1968) by Eckhard Schmidt and *Fremde Stadt* by Rudolf Thome (1972) –, on the other hand, his most relevant works, particularly *Mädchen Mädchen* (1966) and *Mädchen... mit Gewalt* (1969), denote an artistic attitude similar to that of Thome and the others: to look at things with serenity, believe in their presence, without making psychological analysis, but rather illustrating the intentional “thoughts and deeds”. And more than anything else, to love cinema, and consequently to love the audience as well. Furthermore, by the late 1960s, a close “almost relationship” between Schmidt and Fritz had started. *Jet Generation*, a sort of pulp version of *Blow Up* set in the “swinging

Munich”, is written and produced by the protagonist Fritz; as for the film *Erotik auf der Schulbank* (1968)), both Fritz and Schmidt reserve for themselves each of the three filmic episodes, whereas the last one is made by Hannes Dahlberg, who disappeared shortly after the scene. Fritz also shows up in *Die Story* by Schmidt, in 1984. Roger Fritz, in turn, does not appreciate such attribution at all, perhaps because of his background, significantly different from those of Thome and the others. In short: Thome, Lemke and Schmidt are cinephiles, who dream of making a living out of their films. Fritz, on the contrary, was already an experienced film-maker in the days of *Mädchen Mädchen*, his first full-length film. Perhaps exaggerating, or in a pedantic way, we might say that the others are romantics and, therefore, moralists (for how strange it may sound to call Schmidt a moralist), whereas Fritz was a pop realist, who brought realism into pop and, as such, very close to the truth about what is amoral rather than hypocritical; a theme that often recurs in his works.

After a vocational training as wholesaler (which should have helped him in his work as a producer, but sadly did not save him from failures, debts and decades of “forced labour” in telefilms), Fritz discovers his first actual calling in photography. In 1955 he meets the photographer Herbert List from Munich and, as his assistant, he learns from him and by his side; his early works even grant him a Photokina award. Photography remained Fritz's main profession for years; he used to be well-known in the field, he worked for several magazines and prestigious newspapers; he also worked as unit still photographer. The early 1960s represented a period of personal growth for Fritz:

in 1960 he is co-founder of the bimonthly «TWEN»; in 1961, two years after a lesser part in *...und noch frech dazu!* by Rolf von Sydow (1959), Fritz completes his education at the acting and direction school held by Universum Film AG, and we find him as assistant director in *Il Gattopardo* by Luchino Visconti (1962): watching the last part of the grand ball scene carefully, we can spot Fritz moving through the crowd, whispering and coordinating the background actors. In 1963, *Verstummte Stimmen*, his first short film, is released, followed by *Zimmer im Grünen* in 1964. Lastly, in 1966 (therefore much earlier than the authors of the Munich group) he makes his first full-length film, *Mädchen Mädchen*, which features Helga Anders, his discovery, as protagonist. Born on January 11th, 1948, in Weiler-Schwaz, near Innsbruck, Anders was originally named Scherz, *joke*, which hints at how her stage name acquired later on a somewhat threatening component, especially in view of her ensuing, terrible fall into oblivion: it was Anders, *something different*, another person, always outside of time, sometimes even out of this world, despite her body being such a fitting screen on which to project the sensibility of that time. Hugely talented from birth, Helga Anders, one of the few true starts of the Federal Republic of Germany of the 1960s, starts very young on a provincial stage, the Community Theater of Bielefeld. Later on, it is assumed, she is scouted by the Popular Theater of Tegernsee debuting on screen as the daughter of Heinz Rühmann in *Max, der Taschendieb* by Imo Moszkowicz (1961), although, on this point, the various chronologies tend to contradict each other. Certainly she became a star, despite her juvenile, child-

ish image, when the teenager matured into an icon, then with *Mädchen Mädchen*, which granted her a film award in the Federal Germany. In 1967, Fritz and Anders married. The pessimists claim that such was the beginning of the downward spiral for both of them, that none of the following works met the unmatched quality of the debut (which is certainly not true) and that Anders' acting talent did not successfully develop (a matter of personal taste). The couple's career ends with Anders' alcohol and drug abuse and her ensuing suicide on 31st December, 1986; Fritz then slowly retires from the scene. During the 1990s and in the early 2000s, Fritz, whose main occupation has shifted towards catering in the meantime, seems to randomly appear in front of the camera, for example in *maudit* by Ulli Lommel *Daniel, der Zauberer*, produced by his old art partner Peter Schamoni, who made a brief cinematic appearance in 2004. What kind of great work could you still expect to create, anyway, after being part of the group from which Fassbinder came out? Fritz's last work as director in 1981, conceived as a summary of a whole career, is *Frankfurt Kaiserstraße*, which in fact seems to be a concession to such idea.

Helga Anders could have consolidated an actual career, but she could not create a clear profile, a character. It has nothing to do with her swinging between B-movies and serious works; it is all about how she failed to make something new from all this, how she did not manage to build a deliberate solidity based on her age and her experience. It is not known for sure whether this is due to a lack of strategy in her career or the fact that the New German Cinema industry (other than the traditional cinema industry) simply

refused to recognize her talent and to attribute her the appropriate dignity for her age. Roger Fritz, at least, managed to give us a true masterpiece with *Mädchen... mit Gewalt*, as well as another film, perhaps more daring than successful, but still of great relevance: *Häschen in der Grube* (1968). Despite his exceptional early successes, he has always been a "cursed author", probably, under many aspects, because of the hoary *prudery* of New German Cinema and its critics. Since in his films there are recurrent plots of "insidious" sexual constellations analyzed without any moralism, Fritz remained a highly suspicious character, quickly shelved among the erotic authors, despite how important they might have been. (His last film talks about prostitution, almost as confirmation of such label.)

Zwischen uns beiden – Helga Anders und Roger Fritz,
Deutsches Filmmuseum,
Frankfurt am Main, 2006

VERSTUMMTE STIMMEN

Director: Roger Fritz; *story:* Karlheinz Knuth; *cinematography:* Herbert Rimbach; *production:* Inter-West-Film; *origin:* RFT, 1962; *format:* 35mm, b/w; *length:* 12'.
35mm from author.

Glimpses of the Berlin Wall and voice off; scenes of a life that is never going to be the same again, in this place. The result is dreamy, not furious at all, quite calm, patient. Different times may come... (Olaf Möller)

ZIMMER IM GRÜNEN

Director: Roger Fritz; *cinematography:* Ingo Grill; *production:* Roger Fritz Filmproduktion; *origin:* RFT, 1964; *format:* 35mm, col.; *length:* 12'.
16mm b/w (from 35mm col.) from Filmmuseum Düsseldorf.

[BOCCACCIO 70] IL LAVORO

Director: Luchino Visconti; *screenplay:* L. Visconti, Suso Cecchi D'Amico; *cinematography:* Giuseppe Rotunno; *editing:* Mario Serandrei; *music:* Nino Rota; *cast:* Romy Schneider, Tomas Milian, Romolo Valli, Paolo Stoppa; *production:* Carlo Ponti and Tonino Cervi for Concordia/Cineriz/Francinex/Gray; *origin:* Italy/France, 1962; *format:* 35mm, col., *durata:* 53'.
35mm from Cineteca Nazionale.

«From now on, even anthology films have their *Parsifal*, and its name is *Boccaccio 70*: rather than a film made of four episodes, it is a film made of four films, for the total length of three and a half hours. [...] Visconti, with his antiquarian taste, introduces us to high society in the episode *Il lavoro*. In an exceedingly elegant and authentic setting, two young aristocratic spouses (Romy Schneider and Tomas Milian) boringly lead their wealthy and torpid lives; until a million-dollar call girls scandal, in which the man is involved, upsets their existences. Instead of divorcing, the young countess starts working, and what job is better than the call girl to take revenge on her husband? Therefore, from now on, if

the count wants to access the bridal bed, he's going to have to pay for it. (which is a theme already covered by Maupassant)».

Leo Pestelli, «La Stampa»,
24th February, 1962

MÄDCHEN, MÄDCHEN

Director: Roger Fritz, *screenplay:* R. Fritz, Eckhart Schmidt; *cinematography:* Klaus König; *editing:* Heidi Genée; *music:* David Llwellyn; *cast:* Helga Anders, Jürgen Jung, Helmut Lange, Renate Grosser, Klaus Löwitsch; *production:* Roger Fritz Filmproduktion; *origin:* RFT, 1967; *format:* 35mm, b/w; *length:* 102'.

35mm from author.

«The secret of *Mädchen, Mädchen* lies in *how* it is told, which is the way you accurately describe every single detail, even at the cost of crossing the line. This can be found in the way Fritz approaches the fascinating world of cinema, for which he harbors affectionate concern; but at the same time, he treats it with frustrating detachment. The film represents an universe of paradoxical elements, true yet contradictory, shaken by an upsetting, almost unearthly turmoil, which eventually disappears under the confident staging, which progresses in a complete autonomous way, as if it were revealing a conventional story with scandalous elements (the advertising slogan for *Mädchen Mädchen*: “a film for lovers”). Hence the events described turn out to be a return to what has already hap-

pened, just with partly different characters. *Mädchen Mädchen* does not describe a liberatory progression, but a circular motion: its surreal flavor is not solely due to the eccentric relationships between the characters, nor to the peculiar setting, but rather it is mainly created by this unrealistically long time, by this subtle feeling of déjà vu. [...] Fritz puts in contrast images of an almost picturesque nature with those of people who reside in highly industrialized zones, reminiscent of some films by Michelangelo Antonioni, such as *Il grido* (1957) and *Il deserto rosso* (1964): comprehensively concrete, yet estranged and abstract».

Christoph Huber, *Marmor, Stein und Eisen bricht – Mädchen Mädchen von Roger Fritz. Anmerkungen zu einer unmöglichen Liebe*, in the booklet of the DVD *Mädchen, Mädchen*, Subkultur Entertainment, 2016

HÄSCHEN IN DER GRUBE

Director, screenplay: Roger Fritz; *cinematography:* Rüdiger Meichsner; *music:* Uli Röver; *cast:* Helga Anders, Anthony Steel, Françoise Prévost, Ray Lovelock; *production:* Maris Film; *origin:* RFT, 1969; *format:* 35mm, col.; *length:* 90'.
35mm from author.

«It is summer in Spoleto. Helga Anders is an adolescent tossed back and forth between the oppressive father, incestuous and lecherous, and Bryan, dreamer Hippie artist, more mature but equally lustful. Roger Fritz tells us, through bittersweet but also elusive pictures, about a melancholic fantasy of puberty,

between excited curiosity and a feeling of sadness towards the world. With some reminiscence of Antonioni. Anders is an astounding Lolita of the German cinema, at that time represented by our dear Fritz as an insecure Snow White who barely manages to defend herself from the countless incoming attacks, to turn into a chrysalis and find peace on the Tuscan hills, in a defloration day-dream; and then turn into a butterfly, while the raging bourgeois rabble chases through the olive grove the avenger of the rabbit killed for fun by the musicians hired by the father. One of the best Italian exploitation films, although made by a non-Italian».

Christoph Draxtra, in *Eskalierende Träume-Sehtagebuch*,
21st December, 2010

«At first hesitant, then somewhat relieved, the young Helga Anders loses her virginity in the Umbrian twilight with Ray Lovelock, somewhere on the hills around Spoleto, in the formative ballad *Häschen in der Grube* (1969). Umbria as nostalgic place promising of a new life, a cocoon that turns the person into a free creature, just like a butterfly, at least in the moment of the separation. A great, tangible utopia, already inherently marked by the melancholy of transience».

Christoph Draxtra, *Sauros vergessene Gärten oder Umbrien im Villenfilm*, in the booklet of the DVD *Amore e morte nel giardino degli dei*,
FilmArt, 2014

MÄDCHEN MIT GEWALT

Director: Roger Fritz; *story:* Winfried Schnitzler; *screenplay:* R. Fritz, Jürgen Knop; *cinematography:* Wolfgang Kohl, Egon Mann; *editing:* Jutta Brandstaedter, Peter Przygodda, Christa Wernicke; *music:* Irmin Schmidt; *cast:* Helga Anders, Klaus Löwitsch, Arthur Brauss, Monila Zinnenberg; *production:* Roger Fritz Filmproduktion/ Smart; *origin:* RFT, 1970; *format:* 35mm, col.; *length:* 98'.

35mm from author.

«It is no exaggeration. They say that Anthony Mann and Robert Aldrich used to agree on the film that no one would dare to shoot. Roger Fritz, instead, made it: a brutal, sharp film about a night in a gravel quarry. With Helga Anders, Klaus Löwitsch and Arthur Brauss. We have to see how the violence wraps around the emotions, preventing the victim from experiencing said violence without also dealing with the emotions».

Rainer Knepperger, *Sigi Götz Entertainment*, October, 2007

ZWISCHEN UNS BEIDEN

Director: Roger Fritz; *story:* dal dramma di Rhys Adrian; *screenplay:* Ulf Miehe; *cast:* Helga Anders, Arthur Brauss, Rolf Zacher, Karola Goerlich; *production:* Stern TV; *origin:* RFT, 1971; *format:* 35mm, col.; *length:* 70'.
Blu-ray (from VHS from 16mm) from author.

«In *Zwischen uns beiden*, Arthur Brauss and Helga Anders play some complete-

Hardcore, Music of the Heart, I

ly different characters in comparison to the previous films, which is truly impressive. Brauss and Anders, in this angry introverted film, keep discussing about their spoiled first meeting, which happened during the previous summer. Now it is winter and they decide to pretend to meet each other for the first time. So the situation unravels itself, immediately creating a feeling of intimacy between the protagonists, as if they were an old couple bored to death. *Zwischen uns beiden* is a radical love film about a loveless couple. It is also a terribly truthful image of Berlin in the 1960s: a city full of old people. A threatening remembrance. A bus, full by day and empty by night. Indelible: A glimpse of a light bulb facility where Helga Anders, exhausted, stares at an assembly line, on which a fragile, wobbly pile of spotlights is accumulating. *Zwischen uns beiden*, made for television, was shelved for one year before being broadcasted in the early 1971».

Rainer Knepperger, *Vorläufige Bemerkungen zu den Filmen von Roger Fritz*, «Gdinetmao», n. 12, June, 1999

FRANKFURT KAISERSTRASSE

Director: Roger Fritz; *screenplay:* Georg Ensor; *cinematography:* Fritz Baader, Ernst W. Kalinke; *editing:* Karl Aulitzky; *cast:* Michaela Karger, Dave Balko, Ute Zielinski, Kurt Raab; *production:* CTV 72/Lisa-Film; *origin:* RFT, 1981; *format:* 35mm, col.; *length:* 87'.
35mm from Werkstattkino.

«Susanne and Rolf: two eloping minors.

Far from their parents and the Federal army, away from the sadness of the suburbs, now in the city teeming with life. Their escape leads them to Frankfurt, in the Kaiserstraße, aimless and easy to seduce. Welcomed by fantastic prostitutes and filthy panderers, where the clubs are just few steps away from the drains. Does their happiness, built on the ruins of society, have a chance? Vibrancy and look typical of a German soap-opera of the early 1980s, let yourself be carried away by the fluctuation of delirious emotions of this exploitation story by Roger Fritz, a sensational work which “wants to outline the station neighborhood in Frankfurt as a German Chicago” (“Katholischer Filmdienst”) and shows that the shores of the Main, at least for someone, can be the most romantic place in the world, illuminated by the gentle light of the evening. “Of course Roger Fritz made different, better films. And back then Ernst Kalinke used to be the cameraman in the best films by Harald Reinl. Nevertheless, this average work turns out to be remarkably insightful, as Hanno Pöschlals is simply inspiring as a gangster of this German cinema of depression, not in the style of Fassbinder, but in that of Rowland Brown and William Wellman” (Rainer Knepperger)».

Hofbauer-Kommando, *Filmkollektiv Frankfurt*, November, 2013



LA CUGINA DEL PRETE
The Fireworks Woman

Director, editing: Abe Snake [Wes Craven]; *screenplay:* W. Craven, Hörst Badörties; *cinematography:* H. Badörties; *music:* Jacques Urbont; *cast:* Sarah Nicholson [Jennifer Jordan], Eric Edwards, Erica Eaton, Helen Madigan, Lefty Cooper, W. Craven; *production:* Lobster Enterprises; *origin:* USA, 1975; *format:* 35mm, col.; *length:* 83'.
35mm from Penny Video.

The film is proposed in its vintage 35mm copy, in the rare Italian extended version, currently the most complete in circulation.

«1975 is the year of *The Fireworks Woman*, of which [Craven] has total control both as director and as writer, and which leads him into a research about sex as primal and liberatory force. [...] It is a terribly fascinating and personal film; not a mere exploitative product, but rather a work concerning that experimental research, realized within the pornographic genre, subsequently labelled as *porno-chic*: the pornography of the intellectuals, not despised by the ladies and by certain wealthy intelligentsia. Titles by now ascended to mythic status, such as *Behind the Green Door* and *Deep Throat*, were among the constitutive works of *porno-chic*, which also include, and rightfully so, *The Fireworks Woman*: for the poetic spirit, for the literary inspiration, for the attempt to converge into a coherent structure the image-pornography in its entire, naked objectivity (the detail of the ges-

ture, the pure anatomy) as well as a mystical translucency. But what makes *The Fireworks Woman* insane and original is its distinctive (as well as amusing) quality of religious deprecation: crucifixions, kneelings, punishments, celestial orgasms, visions of heavenly skies, abandonment to sin, confessionals: a vast visual repertoire with which Craven plays with great irony, reserving to himself the role of the great Carnival barker. *The Fireworks Woman* makes use of any means – oneirism, alterante editings with schock effect, fade-outs into white light, creative use of sound – to make of sex an instrument of knowledge and revolution. [...] Craven projects us into the universe separated by the embrace. The naked bodies of the two young people love each other unreservedly, entwined inside a bare blue bedroom. Undoubtedly, for Craven it all comes down to showing the incestuous lovers in a sort of paradise; a representation of spiritual bliss emphasized by the suggestive use of the *Canon in D* by Pachelbel, composition which accompanies all the couple's intercourses, while the deviations from this "state of nature" are accompanied by screeching musical comments».

Marcella Leonardi,
«Nocturno», n. 156, November, 2015

1917 (...1938...1948...1971...), the Day the Clown Cried



DANS LA TRANCHÉE

Director, cinematography: Luca Comerio; *production:* Luca Comerio for Pathé Film; *origin:* France, 1917; *format:* 35mm, b/w-col; *length:* 20'.
35mm from Cineteca del Friuli.

«The images retrace a route through the trenches, which winds along the sea, the construction site in Monfalcone, the Isonzo river, up to the icy summits of the Alps, revealing the barren soil of the Kras uplands and the ruins left by the advent of war. Among the rubble and the dirt, it is still possible to see the trenches carved into the ground by the soldiers as well as the covered walkways. [...] Comerio films the soldiers inside the trench, loading and aiming their weapons at the enemy. The trenches expand all the way up to the graveyard in Gorizia, also partly devastated by the explosions. The army proceeds towards the city through a path fraught with danger. Comerio lingers at a body abandoned among the rubble. [...] Through an “extreme wide shot”, Comerio films the peaks immersed in white foamy clouds, in the evening light: “*La mer de nuages qui entoure presque toujours le Montenero*”».

Elena Dagrada, Elena Mosconi, Silvia Paoli, *Moltiplicare l'istante: Beltrami, Comerio e Pacchioni tra cinematography e cinema*, Il Castoro, Milan, 2007

[3° CANALE] LENIN VIVO

Director: Joaquim Jordà, Gianni Toti; *production:* PCI; *origin:* Italy, 1970, *format:* 16mm, b/w; *length:* 31'.

16mm from Archivio audiovisivo del movimento operaio e democratico.

«It is not a “celebratory” film. It is not a tv series (not even an anti-channel one). It is not a propagandistic film. It opens the sequence of films that the Italian communists dedicate to the centenary of the birth of Vladimir Ilic Ulianor Lenin, but with an intention of representative strictness that is “far from any form of mere celebration” (to use a proposition from the Document of the Cultural Section of the PCI Central Committee, dedicated to “Lenin’s teaching”), in order to “approach his teachings in a strictly critical way”. For these reasons, this film is, first and foremost, an early example of documentary cinematographic philology, namely the result of a process of purification of the only twenty-two visual fragments of “Lenin vivo” that we have received from the archives of Moscow, of critical reapproach to the authentic image of Lenin, stripped of any manipulation. Thus, a proposal in an anti-propagandistic, anti-encomiastic, anti-celebratory leninist style, aimed at historicizing the same cinematographic operations of the time, as well as the subsequent manipulations».

Gianni Toti, *Piccola chiave di lettura per “Lenin vivo”*, typescript

IL COMPAGNO B... Pack Up Your Troubles

Director: George Marshall, Raymond McCarey; *screenplay:* H.M. Walker; *cinematography:* Art Lloyd; *editing:* Richard

Currier; *cast:* Stan Laurel & Oliver Hardy (*voices* Mauro Zambuto & Alberto Sordi), Donald Dillaway, Jackie Lyn Dufton, Mary Carr, James Finlayson, G. Marshall; *production:* Hal Roach; *origin:* USA, 1932 (Italian version 1947); *format:* 35mm, b/w; *length:* 68'.
16mm (from 35mm) from Cineteca Bruno Boschetto.

«Laurel and Hardy are enlisted to fight in the First World War. We can see them advancing towards the frontline, where one of their comrades gets killed. When the two come back to their homeland, they pay a visit to their friend’s daughter and, upon realizing that she is mistreated by her adoptive parents, they take her away with them. At this point, they should track down her grandparents, but all they know is that their last name is Smith. From here, a series of misadventures develops, some of which are quite hilarious. The two see a poster announcing a boxing match, Steamboat Steve versus Kid McCarey (a *private joke*: Raymond McCarey is the co-director of the film). They find Steamboat Steve and they introduce the girl as his granddaughter, whereupon the boxer, thinking of being blackmailed, uncorks a right hook on Hardy’s face, knocking him out. There is also an iconic movie-image in here, where the little girl, getting ready for bed, tells Laurel a bedtime story, and *he* is the one falling asleep».

Charles Barr, *Laurel & Hardy*, Studio Vista, London, 1967

VENTI ANNI DOPO Block-Heads

Director: John G. Blystone; *screenplay:* Charley Rogers, Felix Adler, James Parrott, Harry Langdon, Arnold Belgard; *cinematography:* Art Lloyd; *editing:* Bert Jordan; *cast:* Stan Laurel & Oliver Hardy (*voices* Mauro Zambuto & Alberto Sordi), Patricia Ellis, Minna Gombell, James Finlayson; *production:* Hal Roach; *origin:* USA 1938 (italian version 1948); *format:* 35mm, b/w; *length:* 68'.
Digital copy (16mm and 35mm) from Enzo Pio Pignatiello.

«During the war, Mr. Laurel is left on the frontline to hold the position. Twenty years later, the heroic soldier still marches in the same trench, which keeps getting deeper and deeper, feeding on those typical military rations and throwing the tins into what could be called a mountain of empty cans. Back home, he is triumphantly welcomed; nothing less than a newspaper article is dedicated to him. “Never have I met dumber person”, will say Ollie upon reading the soldier’s story. At this point, a spot-on “double-take” will suggest that Ollie, actually, may very well know a dumber person. “I was left for dead”, the survivor will explain, soon after, to a girl. “How do you know you’re alive?” she goes. Stan, after a brief moment of embarrassment: “I read it in the newspaper”. Having rejoined his lost friend, Ollie will invite him home, which will completely blow his family status (he’s married) as well as his relationships with his co-residents. We are back, practically, to the typical intrigue of

marital comedies and their settings that animate from the inside, despite having started from a situation in which we can feel the influence of Langdon».

Marco Giusti, *Stan Laurel & Oliver Hardy*,
La Nuova Italia, Florence, 1978

WE FAW DOWN

Director: Leo McCarey; *screenplay:* H. M. Walker; *cinematography:* George Stevens; *editing:* Richard Currier; *cast:* Stan Laurel & Oliver Hardy, Vivien Oakland, Bess Flowers; *production:* Hal Roach; *origin:* USA, 1928; *format:* 35mm, b/w; *length:* 20'.

16mm (from 35mm) from Cineteca del Friuli.

«Laurel and Hardy cannot leave their wives alone to go play poker, until one of their friends call them pretending to be their boss inviting them to the Orpheum Theatre. [...] Typical example of marital comedy, *We Faw Down* anticipates the plot of one of the most successful films of the duo, *I figli del deserto*. Several sources have linked the model to a comical Keystone of the 1910s, although, according to an English journalist of that time (Margaret Chute for "Royal Pictorial Magazine"), the idea came from Hardy himself, who had been inspired by some gossip heard from his laundress».

Glenn Mitchell, *The Laurel & Hardy Encyclopedia*,
Batsford, Londra, 1995

LA FORZA E LA RAGIONE - INTERVISTA A SALVATORE ALLENDE

Director: Roberto Rossellini, Emidio Greco; *cinematography:* Roberto Girometti; *contributions:* Salvador Allende, R. Rossellini; *production:* Renzo Rossellini jr for San Diego; *origin:* Italy [1971-1973]; *format:* 16mm, col.; *length:* 45'. Digital copy (from 16mm) from Cineteca Nazionale (restored with Cineteca di Bologna and Istituto Luce).

«The *Intervista a Salvatore Allende*, a document of exceptional testimonial significance, although shot as an ordinary TV special, was intended to be part of a wider project of interviews to the great personalities of the world, including one to Mao Tse-tung, the only one that has actually been realized. Perhaps the first building block of a "political encyclopedia"».

Adriano Aprà, *Rossellini documentarista?*, in Luca Caminati, *Roberto Rossellini documentarista. Una cultura della realtà*, Carocci/MiBAC/Centro Sperimentale di Cinematografia, Rome, 2012

IL LIBRO CONTRO LA MORTE (Das Buch gegen den Tod)

by Elias Canetti
Reconstruction 2014 of texts 1942-1994,
Italian version by Ada Vigliani, Adelphi 2017.

Cover by Alexandre Alexeïeff from the 1929 edition of *Les frères Karamazov* di Fëdor Dostoevskij.



From the film *Il tentato suicidio nell'adolescenza*
(T.S. Giovanile)

IL TENTATO SUICIDIO NELL'ADOLESCENZA (T.S. GIOVANILE)

Director: Ermanno Olmi; *origin:* Italy, 1968; *format:* 16mm, b/w; *length:* 35'. Digital copy (from 35mm) from Istituto Luce - Cinecittà and Fondazione Luigi Micheletti.

The find of Ermanno Olmi's film about *Il tentato suicidio nell'adolescenza* (1968) inside the Cinestabilimento fratelli Donato, acquired by the Micheletti Foundation in the early 1990s and now held by the musil (museum of work and industry) in Brescia, appears to be the result of mysterious connections. Ermanno Olmi was present during the entire phase of the musil's realization (articulated in four venues, three of which are operational and one under construction). He followed with particular interest the completion and the launch of the venue in Cedegolo-Val Camonica, dedicated to hydroelectric energy, which gives a sense of the work, documentary and poetic at the same time, he had done for Edison. The same museum, located in a splendid industrial building of the early 1900s, contains findings and memories directly linked to Olmi's first feature film *Il tempo si è fermato* (1959), shot in the facilities at a height in the valley. On the other hand, having appreciated the work we had been conducting on the agricultural world, he wanted to directly engage us in *Terra Madre* (2009). The documentary of 1968, too, found by Maurizio Orsola of the Istituto Luce with the assistance of Stefano

Guerrini, besides its own value as a building block in such a great author's filmography, refers to a series of initiatives we are currently presenting for the purpose of a critical-historical retelling of the years of the protest. Knowing that we will never be able to properly reciprocate, at least let us publicly say: Thank you, Ermanno. (Pier Paolo Poggio)

VEDETE, SONO UNO DI VOI

Director: Ermanno Olmi; *screenplay:* Marco Garzonio, E. Olmi; *cinematography:* Fabio Olmi; *editing:* Paolo Cottignola; *contributions:* Carlo Maria Martini, E. Olmi, Giovanni XXIII; *production:* Roberto Ciccutto for Cinecittà Luce/Raicinema; *origin:* Italy 2017; *format:* video, col.; *length:* 76'.
Digital copy from Istituto Luce - Cinecittà.

«It starts from the humanity of a suffering, emphasized by an empty room in the Aloisianum of Gallarate, Ermanno Olmi's cinematographic tribute to cardinal Martini. In a place that is not a place, but a state of mind, with the dripping IV, the ticking alarm clock, the crucifix on the wall, a window view of the woods, reminiscent of freedom and mysteries, silences and goodbyes. The first sequence almost evokes a transcendence, with the director's voice that sounds like the ill cardinal's tired, fatigued voice, overlapping it and becoming the first person narrator of an ethical testament in which the power of words, since the beginning, overcomes

and saves all that dies. "His prophetic existence is a gift that must not be wasted", says the director, finally free from an obligation taken four years before. The choice to be he himself interpret and reader of the cardinal's messages immediately clarifies the meaning of the title given to the film [...]. Olmi describes the cardinal as in a parable of the 1900s, his humanity enlightened by his faith, his long lasting ministry in Milan, marked by worries and doubts, the high and charismatic character of the biblist, capable of listening and interpreting the anxieties of the present time, seeking for an answer in the Gospel and the Scripture. "Since the first interview we realized that we were cultivating the same orchard from different settings. His Gospel is mine too, his ability to query human conscience, to listen, to look after the humble, with the same respect that is owed to each child of God. It is a great lesson, it represents a substantial legacy for our Church, as well as for all of us"».

Giangiaco Schiavi,
*«Racconto il cardinale Martini.
Un dono che non va disperso»*,
«Corriere della Sera», 4th February, 2017

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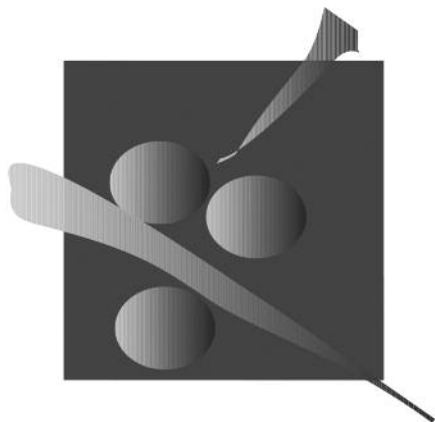
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