

i mille occhi XVII edition Teatro Miela Trieste 14_20 September, 2018



i1000(o)cchi
Festival internazionale del cinema e delle arti

i1000(o)cchi

Festival internazionale del cinema e delle arti

I mille occhi / The Thousand Eyes

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

XVII: Corpo, sguardo e silenzio

Trieste, Teatro Miela, 14→20 September 2018

Preview in Rome, Cinema Trevi - Cineteca Nazionale, 11→12 September 2018

Associazione Anno uno's festival

with the contribution of



under the patronage of



main partners

La Cineteca del Friuli, FIAF – Archivio Cinema

del Friuli Venezia Giulia, Gemona (UD)

Centro Sperimentale di Cinematografia –

Cineteca Nazionale, Roma

in collaboration with

RAI Sede Regionale per il Friuli Venezia Giulia

project partners

Hrvatski filmski savez, Zagreb

Državni arhiv u Splitu (DAS), Split

Sense Agency, Zagreb

Fond za humanitarno pravo, Beograd

Istituto Luce, Roma

Raphaela-Film, München

Werkstattkino, München

L'Officina Film Club, Roma

Fuori orario, Roma

Fondazione Franca e Franco Basaglia, Roma

Locarno Festival

Cineteca di Bologna

Cineteca Italiana, Milano

Museo nazionale del cinema, Torino

Cineteca Lucana, Oppido Lucano (Potenza)

Cineteca Bruno Boschetto, Torino

Penny Video, Roma

AFIC, Associazione Festival Italiani di Cinema

Casa del cinema di Trieste

Associazione culturale

Anno uno

president

Michele Zanetti

vice president

Giuliano Abate

director

Sergio M. Grmek Germani

advisors

Marie-Françoise Brouillet

Annamaria Camerini

Igor Kocijančič

Olaf Möller

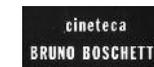
Alice Rispoli

Dario Stefanoni



Fond za humanitarno pravo

fuori orario
cose (mai) viste



on the cover

Maureen O'Hara (Anno uno Collection).

conception, researches and staging

Sergio M. Grmek Germani

with the collaboration to the programme of

Cecilia Ermini, Mila Lazić, Olaf Möller,
Jackie Raynal, Simone Starace, Dario Stefanoni,
Roberto Turigliatto, Gary Vanisian

organization

Monica Goti

administration

Federica Rigante

film delivery

Luca Luisa

press office

Simone Starace

assistant

Francesca Dougan

social media communication and promotion

Francesca Bergamasco

assistants

Alice Koren, Zoe Fefoglija, Antonio Pasqua

photos and videos

Francesca Bergamasco, Ektor Leka,

Gioele Delluniversità

hospitality

Daniela Pick-Tamaro

assistants

Mara Guerrini, Greta Tamaro

website

Zenmultimedia

IT support

Stefano Biloslavo

catalogue edited by

Simone Starace

with the texts by

Sergio M. Grmek Germani, Mila Lazić, Olaf Möller,
Gary Vanisian, Michele Zanetti

graphics and layout

Cristina Vendramin

English translation of the catalogue

Nicole Tonas

printing

Poligrafiche San Marco, Cormons

screenings

Paolo Venier

subtitles

Betina Lilian Prenz

Anno uno award realised by

Stefano Coluccio, Canestrelli - Venice Mirrors, Venezia

CANESTRELLI
gli specchi delle streghe

food & beverage

Azienda agricola Škerk, Duino Aurisina (TS)

Azienda agricola Zidarič, Duino Aurisina (TS)

Theresia Mittel Bistrot, Trieste

Caffè Teatro Verdi, Trieste

Elià - Ristorante greco, Trieste

Rossopomodoro, Trieste

Trattoria Caprese, Trieste



media partners

QUINLAN
rivista di critica cinematografica

RAPPORTO CONFIDENZIALE

Radio **PuntoZero**



libreria **Ubik**
Tergesteo
piazza della borsa 15, trieste

Thanks to

all the filmmakers and the producers of the films in the programme

all the authors and the editors of the published texts

all the participants in the meetings

project partners and collaborators

CINETECA DEL FRIULI – ARCHIVIO CINEMA DEL FRIULI

VENEZIA GIULIA

director Livio Jacob

film archive Elena Beltrami, Alessandro De Zan,

Simone Londero, Alice Rispoli, Andrea Tessitore

thanks for their collaboration to Piera Patat, Giuliana

Puppini, Ilaria Cozzutti, Ivan Marin

CENTRO SPERIMENTALE DI CINEMATOGRAFIA –

CINETECA NAZIONALE

president Felice Laudadio

general director Marcello Foti

director Gabriele Antinolfi

curator Daniela Currò

cultural diffusion and planning Laura Argento

with Maria Coletti, Domenico Monetti, Luca Pallanch

and the staff of Cinema Trevi

CONSULATE GENERAL OF THE REPUBLIC OF CROATIA IN

TRIESTE

consul general Nevenka Grdinić

CINETECA BOLOGNA

director Gian Luca Farinelli

archive Andrea Meneghelli, Carmen Accaputo

CINETECA ITALIANA

director Matteo Pavesi

MUSEO NAZIONALE DEL CINEMA

president Sergio Toffetti

curator Claudia Gianetto

FUORI ORARIO

enrico ghezzi, Roberto Turigliatto, Fulvio Baglivi,

Donatello Fumarola, Lorenzo Esposito

L'OFFICINA FILM CLUB

Paolo Luciani, Cristina Torelli

Bernd Brehmer from Werkstattkino

Diana Nenadić from Hrvatski filmski savez

Mirko Klarin from Sense Agency

Nataša Kandić from Fond za humanitarna prava,

Beograd

Vendi Ganza Marušić from Državni arhiv u Splitu

Angelo S. Draicchio from Ripley's Film

Miloš Budin, Mariella Magistri De Francesco,

Francesco De Luca, Daniele Marzona, Michele

Sumberaz Sotte, Barbara Scarciglia, Alice Bensi,

Francesco Sacchi, Valentina Molaro from Teatro

Miela - Cooperativa Bonawentura

Sandi Škerk from Azienda agricola Škerk

Dario Zidarič from Azienda Agricola Zidarič

Maddalena Giuffrida, Walter Stanissa from

Agriturismo Juna

additional thanks to

Adriano Aprà, Stefano Barbacini, Enrique Bergier,

Arianna Boria, Edward Catalini, Gerardo Corti,

Sergio Crechici, Evelyn Dewald Caporali,

Cristina D'Osualdo, Christoph Draxtra, Bernard

Eisenschitz, Massimo Ferrari, Neva Gasparo,

Dafne Imbimbo, Suzana Jovanović, Zlata Kalić,

Paolo Lughini, Emilio Medici, Carla Melli, Nicoletta

Romeo, Antonio Rubini, Giulio Sangiorgio,

Boba Šibalić, Marina Silvestri, Slobodan Šijan,

Gordana Šimić, Francesco S. Slocovich, Suzana

Stevanović, Fulvio Toffoli, Giorgia Venturoli,

Mina Vidaković, Mislav Vinković, Ivan Vuković

and

Hotel Continentale, B&B Hotel Trieste, Hotel

Colombia, B&B Amelie, B&B Petra, Le Stanze di

Miramare Boutique B&B



Fuggiamo insieme

by Sergio M. Grmek Germani



Marilina Marino and Sara Marrone in *Amor sacro, Amor profano* by Eckhart Schmidt

Se parlo di film, di sole, di poesie, nessuno mi ascolta.

Se parlo di cose serie, di soldi, tutti mi ascoltano.

Pietro, from the psychiatric hospital in Gorizia,

in *I giardini di Abele* (1968) by Sergio Zavoli

It is necessary to wrap ourselves in something: because exorcising the alienation as other's issue, blissfully overcome through the unfolding of the human dimension, is perhaps the most deciduous element of the ideologies (first and foremost Marxist, as it still is an ideology). Dismissing religion, for instance, as the opium of the people is laughable today, since religion has been capable of treating some profound needs much better than other entities.

As cinema enthusiasts and devoted to Carl Theodor Dreyer, we know that cinema gathers what is essential in religion, the escape from a future intended as destiny of death, that the great cinema of Leo McCarey (this year gladly welcomed in Locarno, and next year at I Mille Occhi as continuation of the tribute of some years ago), too, rejects with its *to be*, and whose inventive Italian title *Fuggiamo insieme* (corresponding to *Once Upon a Honeymoon*) that here we borrow, reverses, just like in the film, the direction of History.

But cinema is capable of welcoming all the levels of the human being, and not only human, rather in the free version, although marked by the divine, of a *Divine Comedy*, work that obsessed significant part of the cinematographic universe, to which we dedicate two important moments of our programme: the return to the cinema of the Dante scholar and filmmaker Marc Scialom and the recurrence of Dantesque influences (from *Vita Nova* as well) in Eckhart Schmidt's films.

Schmidt, among the variety of merits of which we will partly talk about (for instance, being capable of making exceptionally original Italian films without involving neither the MIBACT, nor Italian festivals – I Mille Occhi, it is well known, are stateless), possesses the remarkable ability to blend noble poetry and earthly bodies, whose detournante apparition (namely the presence of the body in the image), does not demonise the provocation that the body contains, that may

emerge in the sexual dimension. That also to remind that whenever our festival walks through the hardcore, as well as the joys of the softcore, the purpose is not to titillate (which, of course, may consequently occur), but rather to not give up the intense embrace between cinema and life.

Cinema has been an illustrious and free theologian in our beloved and dear departed Ermanno Olmi, in the unrestricted Raffaello Matarazzo, whose abstract ending of *Guai ai vinti* climbs over the cross with a dolly, as well as in Comencini's laic comedies or in the wonderful *Trappola* (word that well defines cinema as well) by Eugenio Perego, with Leda Gys.

And so this year we are glad to better get to know (thanks to the Cinema ritrovato in Bologna and the Giornale del cinema muto in Pordenone: but I Mille Occhi are not umbilical, like Roberto Rossellini in *Illibatezza*, as well as the entirety of his cinema, they willingly give themselves to the knowledge) an invaluable filmmaker, John M. Stahl, who places even the religious movements into an absolute immanence: oh, the upper floor of the church in which the love between Irene Dunne and Charles Boyer becomes eternal, that could not do better job to prolong their missed meeting on top of the Empire State Building in *Love Affair* by McCarey (and then between Deborah Kerr and Cary Grant in *An affair to remember*, which would be blasphemous to call a remake, as it is the representation of what is always the same yet always different in the universe of cinema; in Locarno, in fact, we saw it with the revelation of the best film "ever seen", and here the Italian perfectly renders the experience).

The body, we know, is not less infinite than the soul, it may extend from the clinical vulnerability to the presence that the image, even more than life itself, retains. Of how the medical culture is capable of questioning itself the most exemplary lesson comes from Franco Basaglia, of whom we do not hesitate to highlight the Rossellinian intensity, even though, almost certainly, he did not attend it as spectator. Actually, such parallel convergence is even more valuable. Moreover, let's watch the wonderful *I giardini di Abele*, which would be worth an Anno uno Award to Sergio Zavoli as well, not for nothing among the most notable authors of that Italian television that Rossellini, along with Cottafavi, Olmi, De Seta, Blasetti, Emmer, Giraldi, Bava, Tognazzi & Vianello as well as some others were able to make great, sadly for such a short time (as for Zavoli, what is surprising is the authenticity of his pathos, his ability to extend it from the nuns in *Clausura* to *Processo alla tappa*, thanks to which Amedeo Bordiga, for the one and only time,

allowed to be interviewed and filmed for *Nascita di una dittatura*, giving an outstanding contribute to this partly Rossenian, Lilithian, "document" on the psychiatric institute in Gorizia. In *I giardini di Abele*, beside the superb provocations-interviews, such as that of Pietro, which we welcome in the epigraph, or that of the woman from Gorizia, "Mrs. Carla", who imperturbably tells "Mr. Zavoli" that she went crazy because of a heartbreak, Basaglia takes the floor without any hierarchical superiority. Well, Basaglia's sequence represents one of the highest moments in cinematography: his constant motion across the room, forcing a series of scene cuts in the editing in order to keep him in the field, is pure Bazin, pure Rossellini. And, not second to his problematic moving in and out the frame, the things he says are possibly the most distant from any political manoeuvring, the most truthful facts that one, in 1968, could have imagined. And this is why the incomplete interview to the politicians that he realised one year before his death, in 1979 (and which Franca Ongaro Basaglia wanted to edit by entrusting its authorship, today detournante, to Maria Grazia Giannichedda), retains an extraordinary value, regardless of the political or intellectual stature of the speakers. They represent the proof, along with the coeval *Conferenze brasiliane*, of a character in convergence with the Rossellinian method. Today, if politics was still willing to learn, it would find the most precious lesson right there.

We must say in all, non-celebrative, modesty that today this writer feels unworthy of discussing Basaglia (but the same goes for Rossellini, Dreyer, Camerini, Genina, Bianchi). What was I doing while he was struggling to make my town more liveable? I was simply his contemplative contemporary, unlike Maria Grazia Giannichedda, Franco Rotelli, Peppe Dell'Acqua, Michele Zanetti, and in other occasions Antonio Slavich, Mario Tommasini and, of course, Franca Ongaro Basaglia, who made his work possible as well as durable. Also unlike Sergio Zavoli, Pirkko Peltonen, Silvano Agosti, Franco Giraldi, who tied him to the cinema. To the cinema (and to "the arts" as our festival says) also belongs, along with the most distant parallel work of Frederick Wiseman and Leon Hinszman, that writing on the wall of the ex-mental institution, *Venga a prendere l'elettroshock da noi* [t/n: come and get your electroshock with us], superb parody of the Lattudian comedy inspired by Piero Chiara, moment of anonymous (or perhaps collective) invention in the universe of artistic creations that followed the events, from Vittorio Basaglia, to Giuliano Scabia, up to the great Ugo Guarino, also misremembered in Trieste, his own hometown, who published two marvellous books for Milano Libri in par-

allel to his collaboration with Basaglia, *Cuore* (1968, once again) and *La psicoanalisi* (1974), and who made his debut with a collaboration with «Il Piccolo» as well as «La Cittadella» that our festival friend Guido Botteri had documented with painstaking accuracy for a publication remained unreleased in the town of the *no se pol* [it can't be done].

Therefore, in this scenario, we wanted to “freely” select (according to the honest term of many cinematographic adaptations) the title of a fundamental text by Franco Basaglia as the title for this edition of the festival: *Corpo, sguardo e silenzio*. Among the many evocations of cinema that such title contains, one is certainly not only evocative, but rather quintessential: the refusal of the clinical-centric vision of the body, hence its mortality.

Each of I Mille Occhi's programmes is built through their constant intertwining, oftentimes with regrettable postponements, and in other occasions with the perception of a gift that cannot be rejected.

This year, there are some tiles of the mosaic which glimmer vividly in the light of the tribute to Basaglia. Certainly the Anno uno Award to Franco Giraldi, regarding which we are about to elaborate further motivations in this context. It is not only the place-Trieste that connects us: of the award we want to highlight, this year as well, the reference point. We are not afraid to admit that we came in “last” in this regard, after an extensive tribute of the Trieste Film Festival eagerly desired by Annamaria Percavassi, to which Tullio Kezich and Callisto Cosulich were still able to participate, and to which Luciano De Giusti collaborated (with the only book dedicated to the filmmaker to this day), who a few years ago paid homage to Giraldi at the University of Trieste along with Elvio Guagnini. There was also a beautiful Darko Bratina Award, that accurately recognised in the title of Giraldi's last document, *Con la furia di un ragazzo*, an autobiographic note. There was a tribute of Lagunamovies in Grado. There is the long lasting attention of the Cineteca del Friuli, depositary of precious Giralidian assets. And, of course, the constant appreciation of the most notable expert regarding the culture of such places, the writer Claudio Magris. But we do not consider our choice less significant or committed, for any reason. Not for nothing, such choice has been particularly supported by one of our non-Italian longtime collaborators, Olaf Möller (it is well known that Germany has a feeling for the Italian cinema, as last year's tribute to the Friulian Damiano Damiani has proven). Nevertheless, he is one of the most committed evaluators of Giuseppe De Santis, whose artistic and human events

tightly intertwined with that of Giraldi. And let's not forget that Elio Petri, too, branches off of De Santis. And that in all three of them the female characters are intensely highlighted: among them, perhaps Giraldi better intertwines with some of the most curious glances towards the feminine dimension, sharing a certain shyness, albeit different (and better concealed) with Antonio Pietrangeli as well as Brunello Rondi. Giraldi's always rational listening to the woman prolongs De Santis' political cause, his image of the female body as foundation of politics itself, without lingering in that physical fascination unlike Pietrangeli and Rondi, of whom we feel accomplices, whereas Giraldi is a wise man.

Senta Berger's presence at the festival (along with that of Giraldi himself for the giving of the award as well as that of the longtime festival friend Omero Antonutti) charges our tribute with the maximum intensity it could have reached. A heartfelt thanks to Senta, great actress as well as great woman, who has been part of the Italian cinema for so long, included two of Giraldi's most beautiful films.

She makes the already wonderful *La giacca verde* the unique film it is. A film that, by traversing the always open ridge between true and false, allows itself some obvious falsifications: not only in the form of Mendelssohn's music distorted into a carol by a fake musician (and Bacalov brilliantly echoes that «Christ has born» until after the ending credits: on television, such detail would certainly be lost, and this is why it is so important to screen the films in their original versions and in a proper room), not only for that green jacket that it is important (once again) to see in its right colours (as much as *Il ragazzo dai capelli verdi* by Losey), not only for that brilliant expedient (shared with Mario Soldati) in which the incompetent musician is suspicious of the fact that the actual musician chose as his name that of the Premoli dictionary (an almost Resnaisian or Markerian moment in the film), but first and foremost because Senta Berger imposes her beauty, her sensitivity, her actual voice on a mold worthy of a true star that, like Chopin and Liszt made interchangeable by Renzo Montagnani (who participated to *La coscienza di Zeno* in theatre along with Giraldi), freely refers to Isa Miranda (whose *Inferno giallo* she, Eva Sandor, is the protagonist in the fiction) and Marika Röck. Two actresses we love (actually, as for the “admirable Isa”, we adore her) and of whom Senta Berger's truth conveys that dynamic bricolage. Just like her couple with Tognazzi in *Cuori solitari* genuinely traverses the times of the “sexual revolution”, which followed the events of 1968, making that film one of the best of that period, along with others that we are screening this year, purposely echoing that Geremi-Bene-Ferreri triad

brilliantly foreseen by Micheal Delahaye in «Cahiers du cinéma» (where Sylvie Pierre even included *L'immorale* in her annual top-ten); magazine which perhaps underestimated (unlike «Positif») Risi and Comencini (as opposed to Giuseppe Turrone and «Filmcritica»), Lattuada, as well as (as opposed to «Présence du cinéma») Cottafavi and Matarazzo, but that certainly has the merit of noticing, at least in part, (with Jean Douchet) Olmi and (with Freschi and others) De Seta.

As for the latter, we welcome in the programme, in a different copy from the one we screened in the past, the most supported film by the magazine mentioned above (other than by «Filmcritica»), *Un uomo a metà*, film in our programme that admirably separates the psychoanalysis from the psychiatry through the reference to the Jungian Ernst Bernhard, personal and pertinent reference from the filmmaker, in no way culturalistic nor conditional (the great authors, such as Rossellini and Dreyer, know that they always need to learn, but they never let their cinema be a derivation), yet such as to infuse the film with an unique acting intensity. Today, films of psychoanalytic nature are obnoxiously pretentious and tedious, whereas *Un uomo a metà* gets better at each screening: in this film, De Seta questioned himself to the depth (and the most superficial critics did nothing but reproach him for “abandoning the social commitment” of his previous *Banditi a Orgosolo*, failing to understand that the latter was already a film of social subconscious) and, therefore, such work today turns out to be stronger than the coeval ideologies.

The interest towards the Italian cinema extends to all that territory adjacent to both the Italian and the American cinema represented by the American cinema dubbed in Italian (like, by the way, almost all the Italian cinema was dubbed). A “fake” from which oftentimes an invaluable beauty of voice arises. I myself consider the voices of Emilio Cigoli and Lydia Simoneschi among the most fascinating aesthetic experiences that cinema has to offer (along with those of Alberto Sordi and Mauro Zambuto, Laurel & Hardy’s dubbers). The programme, coming from the precious collection of Simone Starace, exceeds however any attitude of pure cult. In fact, six films that juxtaposes the smallest of the *major* (Universal, that both Stahl and Sirk traversed) and the biggest of the lesser companies, namely Republic, have been chosen. As for Anthony Mann, we screen one of the most aware films concerning the totalitarian regimes, that in relation to the French Revolution and its Terror anticipates Cottafavi and Eric Rohmer. And concerning Allan Dwan, Edward Ludwig and John H. Auer we offer a little taste, but enough to show how the most beautiful American cinema is never standardised, and how the latter can be told,

in a manner reminiscent of Borges, by Italian voices. Of course, accepting the dubbing is a contradiction, since it is true that, by this means, the fascism wanted to erase from the listening all the foreign languages (as well as the dialects), though a necessary contradiction.

A remarkable ability to give to the cinema different directions from the inputs of history can be found in the show curated by Mila Lazić, a sequel to that of last year, which offered us some wonderful films by Ivan Martinac, Tomislav Gotovac and others. Martinac comes back this year with two more masterpieces, this time referred, as the entire show, to the most recent wars on the Yugoslavian territory. Of this illustrious filmmaker, that only the globalist ignorance may deem peripheral, we are committed evaluators along with Mila since we curated in 1998 a show on the Croatian cinema for Alpe Adria Cinema, and I Mille Occhi homaged him several times (sadly post mortem). Not only does this year’s programme renew the collaboration with the most significant Croatian archives, as well as the consular representation in Trieste, but it covers (also for the convention *La guerra della follia*) the relationship with the institutions such as the Humanitarian Law Center in Belgrade and Sense in Zagreb. The filmmaker who exposed himself the most in a fight for the truth beyond the borders is Lazar Stojanović, of whom last year we watched the film repressed by Tito’s regime (in that 1972, such a sad year for Yugoslavia, that by now should not be seen differently from the previous Czech and Polish repressions and, rather, unknowingly accomplice of the forthcoming ruin of a country that the filmmakers still thought could blend socialism and freedom), whereas this year we will witness the crimes of the wars of the degradation. The filmmaker who in 1971 thought that listening again (in *Plastic Jesus*) to the Chetnik and Ustashe anthems was no longer a taboo becomes the one who better contrasts the remarks of the various Mladić and Karadžić (and it is him, too, to bring to Pawlikowski’s attention Eduard Limonov’s armed fury against Sarajevo, source of Emmanuel Carrère’s book); we simply cannot but wonder who else if not Stojanović, today sadly departed, could ever shoot a film on Slobodan Praljak today, the Croatian general (as well as awful filmmaker) who destroyed Mostar’s bridge and who theatrically suicided before the tribunal in the Hague.

The show intelligently extends from Godard’s films on the subject to a documentary on the fools of World War I, to then join *Un anno di scuola* (pivotal piece of Giraldi’s trilogy, which goes from *La rosa rossa* to *La frontiera*) as well as the last film by Autant-Lara, unpublished in Italy: a filmmaker often, yet never enough, cov-

ered by the festival, and in fact we will once again retrace his interweaving of films focused on female perspectives and films focused on war.

As culmination of these editings on the decades and the centuries there is the diptych of Cécile Decugis, already guest of I Mille Occhi and recently departed, in a woeful year that marked the loss of many remarkable filmmakers (Ermanno Olmi, Angela Ricci Lucchi, Idrissa Ouedraogo, Milos Forman, Juraj Herz, Fernando Birri, Nelson Pereira dos Santos, Alain Jessua, Giorgio Trentin, Vittorio Taviani), the loyal, great musician of our Anno uno Award, Luis Bacalov, as well as brilliant critics (Pierre Rissient, André S. Labarthe, Stanley Cavell) and wonderful actresses (Anne Wiazemsky, Danielle Darrieux, Stéphane Audran, Paloma Matta, Dorothy Malone, Anna Maria Ferrero, Alba Arnova, Isabella Biagini, Marina Ripa di Meana, Margot Kidder, Barbara Harris, Christine Keeler, Dolores O'Riordan, Mercedes Grabowski aka August Ames). With even more heartfelt emotion we say goodbye to Kira Muratova, our first Anno uno Award; to Štefka Drolc, who came to the festival on the occasion of a wonderful event concerning the Award in Škafar; to Angela Felice, who collaborated to our tribute to Irazoqui, as the great appreciator of Pasolini (and Siro De Angelis) that she was; and to our friend at the CEC in Udine, Mauro Dentesano: even though we met infrequently, we were always glad to know him alive, at just few steps away from Trieste. And I apologise in advance for the unintentional oversights in a list inevitably limited to itineraries of passion.

Back to I Mille Occhi, and far from the desire to deplete all of their programme in this context, that offers itself as a discovery even to ourselves during the screenings at the festival, it seems noteworthy to us, for a festival that has always wanted to contradict the disagreeable contraposition of the present cinema to that of other times, instead of understanding how cinema lives on through every single screening, that this year we are able to propose such a variety of Italian films as well as films linked to Italy. Therefore we combine them with a meeting with the filmmakers called *Può il cinema italiano ridiventare giovane?* [can the Italian cinema become young again?], subheading of one of the itineraries that chooses as its title that of a soviet film with no owners by Gleb Panfilov, *Chiedo la parola* [I ask for the floor].

Also, we will meet two close people again, Luis aka Fulvio Baglivi, vital collaborator of several previous editions, and Otto Reuschel, German citizen of Italian origin, who presents a project that perpetuates the line of a cinema free from any boundary. And we will meet Stefano Morandini, who pursues a cinema of anthro-



Sara Marrone in *Stella* by Eckhart Schmidt

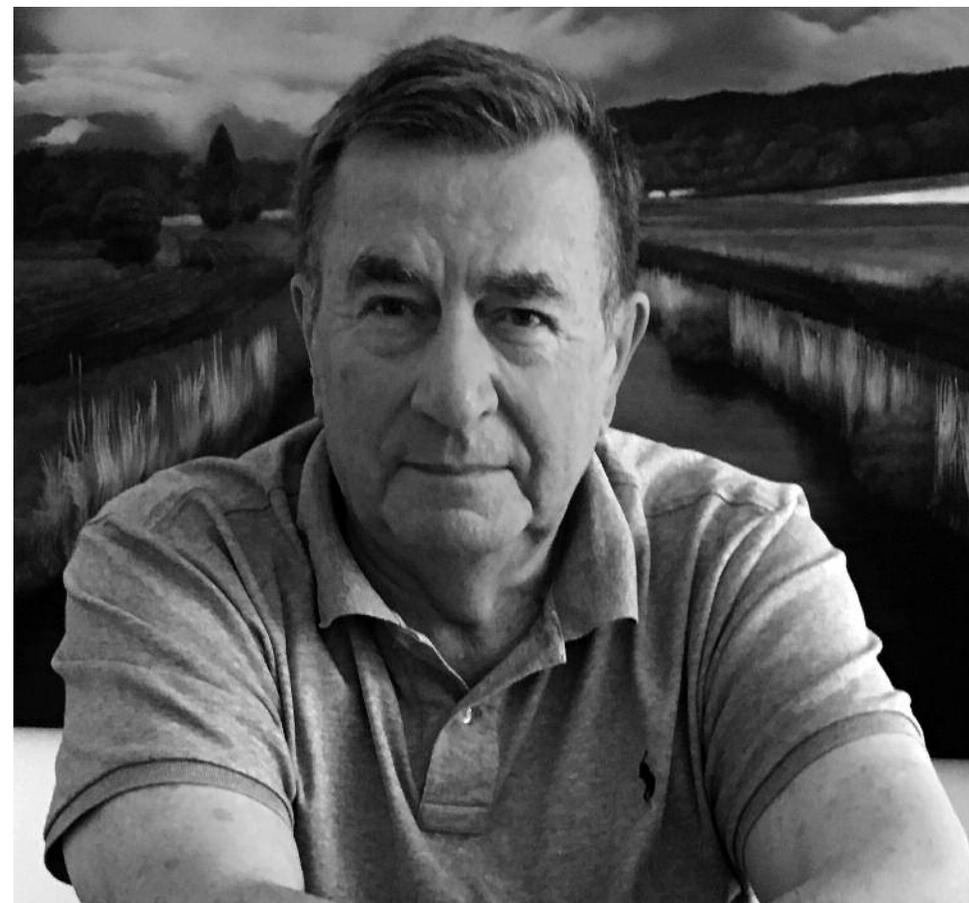
pological nature in Udine, with a film dedicated to the earthquake in Portis and to the subject, proper of Dreyer, of how to revive a place.

Fabrizio Ferraro will be at I Mille Occhi for the first but, we are sure, not the only time. His film on Walter Benjamin represents one of the great cinematographic revelations of this year, which joins his previous film about Simon Weil in an essential diptych, in which a Straub-Huilletian precision and a Rossellinian discovery of the set are brought back to life.

And lastly, we cannot but be surprised by how I Mille Occhi are able to present a preview (in 8 cases international, in 3 cases worldwide) of the Italian cycle, or rather the Roman Cycle, of Eckhart Schmidt. It is the first entire series of 9 films, and 2 more as anticipation of the second cycle: shot during the last three years in Italy, in co-production with Germany, primarily spoken in Italian and partly in English. Films on Italian settings, on poetical (Dante, Pavese) and pictorial references, as well as splendid physical presences of unknown Italian actresses. Other than some apparitions in lesser roles, and besides those who will have a part in the second cycle, this first series of 9 films sees the presence of 4 actresses that we unhesitatingly define striking. A “written” cinema, yet willing to abandon itself to the discovery of the set. And, most importantly, a cinema that exclusively stages women (the male presence is limited to some occasional voice off), like a sort of twenty hour version of *Women by Cukor*. *Loving Valeria* is the film which gathers all the presences, even the lesser ones. Cecilia Saracino, in *La mia estate più bella*, *Princess – Voices from Hell* and *It's Me*, blends determination and fragility (real as well as staged). Marilina Marino stands out, not only because of her curvacious body, in *Love and Death in the Afternoon* and returns as deuteragonist in *Amor sacro, amor profano* and in the already mentioned *Princess*. Valeria Pellegrini, after a secondary role in *Stella*, is protagonist and only performer in the last film, *Angel's Flight*, where the camera follows her from all the perspectives, and lets her act splendidly naked and doe-eyed as she read the news from every possible newspaper, which bear inevitable mention of the Five Star Movement. In *Stella*, *Stella Reloaded* and *Amor sacro, Amor profano* the protagonist is an exceedingly personal and eye-catching Sara Marrone who, in the latter, makes with Marilina Marino a couple of female love and hate worthy of De Palma and Verhoeven. This is also the only entirely narrative film, of direct acting and without any voice off, and even in such territory Schmidt once again proves to be a surprising Italian filmmaker.

Yes, we want this Roman Cycle to wrap us like a bed sheet.

All the colours of love. Eckhart Schmidt and Italy as female seduction: preview of nine films, with two flashbacks and one flashforward



PASSION

by Olaf Möller

Since Eckhart Schmidt decided in the mid-60s that he had to make films - movies just like the ones he watched and wrote about as a reviewer -, there was no stopping him - Schmidt keeps 'em coming. During the last half century plus he made so many films in an ever-increasing speed that his oeuvre by now constitutes a sub-continent of German cinema - can anybody keep up with his furious will to create, is there a single bio-filmography that really lists everything he did? So far the count is at 150plus works, mainly feature- and mid-length. And who these days can say he finished a dozen films in one year - already in summer? Only Schmidt can.

Well, there is a gaping hole about a decade wide in his filmography: between 1970 when he released his second feature-length work, *Männer sind zum Lieben da*, and his cautious comeback, the documentary *Douglas Sirk: Über Stars* (1980). An in-depth look into this moment sans Schmidt is needed to properly appreciate the nature of his glory - praise ex negativo, so to speak.

The 1970s were the era of FRG cinema's world domination - nothing back then was deemed newer and more challenging than productions Made in Germany (West). A certain type of production, that is: mythomaniacal, grandiose, cinephile in a blatantly brainy cum nostalgic way, and either intellectual in that vaguely liberal-progressive fashion or - total opposite - in love with the irrational - a cinema that was decidedly unfun and wholesome, more something to talk about with earnest expressions afterwards than to make merry with while watching. It was not a bad cinema (for the most part), and it wasn't even as joyless as it just now might have sounded - audiences and writers alike proved often dourer than the works themselves; the burden of respon-

sibility and respectability faced with the community of man weight heavy on the shoulders of most who'd made contact with Nazism, if only as a tyke; whatever its more cheeky and naughty aspects: a cinema of wild abandon it wasn't. This was not a cultural sphere for the likes of Schmidt: auteurs and connoisseurs of movies made to make life more film-like - sexier, crazier, full of possibilities, and heroic in the way Mourlet-style MacMahonianism understood that word (let it be said here that Eckhart Schmidt is the only MacMahonian auteur in FRG film history). Mind, the truly early Young German Cinema, its first generation which mainly means undersignees of the Oberhausen Manifesto: that of eg. Ulrich Schamoni and Franz-Josef Spieker and Rob Houwer and Walter Krüttner, was genuinely interested in crafting smart entertainments for general audiences; if already in 1965 something of a rebellion rose against the Oberhausen Way - a rebellion Schmidt was part of - then this means that the movement's take-over by its all-out bourgeois, social-democratic side was well on its way... By the end of the decade, one thing would become painfully obvious: That the attempt at changing FRG cinema's middle-ground was doomed - for financial reasons: There simply wasn't the paying audience needed to stabilize a continuous production hip while different; almost everybody with a knack for the saucy and feisty, daring and confrontational (let's mention here Roger Fritz, Klaus Lemke, Marran Gosov and May Spils) found him- or herself in debts. The future would be subsidized - which is to say: dependent on the State and its administrators, therefore slow and tasteful but not too good-looking; several movies per year, always in synch with the changing fashions, reacting to current events was nothing deemed desirable (and if it happened as was the case with Rolf Olsen's Italian-style gangster flick *Blutiger Freitag* (1972), critics



Marilina Marino in *Love and Death in the Afternoon*

would gladly pass a death sentence); one of the best things to be said about Rainer Werner Fassbinder is: he churned 'em out, with relish. Which also begs for one final observation on the subject: that especially the Fassbinder-family was deeply involved with genre cinema - just look at the filmographies of eg. Peter Berling or Dieter Geissler and you'll see that they worked

with the likes of Adrian Hoven (*Siegfried und das sagenhafte Liebesleben der Nibelungen*; 1971), Bruno Gantillon (*Sans sommation*; 1973), Franco Prosperi (*Pronto ad uccidere*; 1976) and Hubert Frank (*Disco-Fieber*; 1979), if they didn't get going big time on their own like acteur-auteur Ulli Lommel but also Geissler. Can't divvy things up that easily - something middle-brow film culture always had a problem with and preferred to ignore or deny.

And weird as it might sound but: for all the soft-core erotica around, the nation in 1970 was simply not yet ripe for something subversively sensual cum playful like *Männer sind zum Lieben*; it would take another decade before someone like Nikolai Müllerschön would get away with a sentimental while sensitive, nudity-filled coming-of-age gem (*Schulmädchen 84*; 1983), the same moment Schmidt would be back in action, wilder than ever, with *Der Fan* (1982), one of the biggest local sensations/scandals/successes of its time. It's telling that both films are about teenagers, for the 80s saw the second FRG-generation's revolt; Schmidt's was the cinema of people tired of their elders' neurotic will to look proper in front of the neighbors, tired of behaving responsibly (in the service of national capital), tired of a liberalism big on boundaries and short on personal freedom; also, it was the cinema of people who'd witnessed the State act with extreme prejudice against everybody deemed extremist (make that: left-wing extremist for the neo-Nazis never had to fear that kind of prosecution...). This is the period of Punk and New Wave, of subversive hedonism, of sex and horror, gratuitous nudity and gore - the perfect basis for a *cinéma du look*, German style. And Schmidt delivered: *Der Fan*, *Das Gold der Liebe* (1983), *Die Story* (1984), *Loft*, *Alphacity - Abgerechnet wird nachts*, *Das Wunder*, *Die Küken kommen* (tutti del 1985!) and *Wie treu ist Nik?* (1986) constitute in

their sum total something of a Commercial New Wave. Here you can: admire teen idol Désirée Nosbusch naked while munching away at the corpse of her pop god! (*Der Fan*); enjoy some of the coolest Neue Deutsche Welle-bands in a Vienna-set pulp vanitas! (*Das Gold der Liebe*); see a real American star: *Dynasty's* Al Corley, in a German flick fit for international consumption! (*Alphacity – Abgerechnet wird nachts*). If this sounds like overdoing it: Schmidt actually tried to instigate a movement like this - a Neon Wave - with an omnibus project called *Neonstadt* (1982) featuring contributions by Gisela Weilemann, Helmer von Lützelburg, Dominik Graf, Johann Schmid and Wolfgang Büld; plus, he ran a magazine called *S!A!U!* that for some had a similar meaning as the *Cabiers* had had for many of Schmidt's generation, just that it was about culture in general and not only film – *S!A!U!* was in certain circles the word. And whom do we find among the authors: Rainer Werner Fassbinder and Werner Schroeter – wherever you try to draw lines, reality will teach you.

It's important for understanding Schmidt that for him cinema is but an element in something culturally much more complex – movies need music and fashion, same way as fashion needs movies to be seen and music to move with, make the designs and fabric shine; same way that pop joys are but modes of expression neither better nor worse than what the establishment with its history of art canonical or not has on offer – depending on how you look at it, Thomas Hampson can be as pop as DAF and Kraftwerk as classical as Wagner. Also: Fashions change, that's the nature of the game – be it Swinging Schwabing, be it Punk, be it Millennial: Schmidt will play with it. As long as it's beautiful – that's the lone rule governing the Schmidtverse. Ugly is verboten. Ugly was yesterday. Ugly can never be pop. Ugly doesn't sell.

Those were the days, and back then barely anybody understood what was happening: Suddenly, for half a decade, FRG cinema dared to be vulgar and intelligent at the same time. Schmidt was not alone: young guns like the already-mentioned Nikolai Müllerschön, Wolfgang Büld (yep, one of the *Neonstadt*-chosen) or Carl Schenkel seized the day and unleashed a torrent of outrageous movies on the unsuspecting viewers. Müllerschön did a film based on a Büld-script whose title describes best the movies we're talking about here: *Orchideen des Wahnsinns*; yes, that's what they are: rarefied flowers whose eye/ear-fragrance sees to spontaneous deliriae.

Come the 90s and everything has changed in the world. Schmidt had finally been able to create a space in the FRG media landscape that was his alone: For TV he made documentaries mainly about film but also opera, theater and music, *en chain* and faster than lightning, with cinema becoming a space of personal desire and obsession unleashed. Schmidt fully understood that the era of commercial movies is over – never mind that those early 90s saw the rise of another FRG commercial cinema tame and ass-kissy where his had been scandalous and outrageous. The lone thing to be done is craft films that might create a desire for this now lost cinema in the audience: make the viewers want this excitement, make the patrons appreciate the beauty of an object essentially disposable and not necessarily recyclable. Schmidt understands the melancholia of that gesture only too well: the American cinema he praised as a young critic is that of Old Hollywood's twilight years, with the Raoul Walsh of *Marines, Let's Go* (1961; reimaged by Schmidt as *Die Küken kommen*) and *A Distant Trumpet* (1964) reigning supreme. It's half past autumn for cinema worldwide when Schmidt makes *Undine* (1992), *Der Sandmann* (1993), *Broken*

Hearts (1996), *Internet Love* (1998), yet early spring for his.

(On a brief personal note: My favorite film of Schmidt remains *Der Prinz von Homburg*, his strikingly personal 1994 adaptation of Nikolaus Lehnhoff's 1992 production of Henze's opera – on par with the thinking/feeling man's *Blow-Up*, the 1968 *Jet Generation*.)

With his *Roman Cycle* Schmidt took the final step in this development: Films made only for you who watches them, films with young women, films of desire eternal dedicated to the passing glory of the flesh – documentaries of ancient evenings and nights and days rematerialized in the here and now. Everything got stripped down to the bare essentials, only what needs to be said and heard and shown will make it to the finished piece. You can't get simpler, more direct and immediate. This is here and now, this is cinema. It's right in front of you and only you. For cinema now is a solitary pleasure, the community of yore is now in every individual's head.

[THE ROMAN CYCLE / DER RÖMISCHE ZYKLUS I, 1] **LA MIA ESTATE PIÙ BELLA (MEIN SCHÖNSTER SOMMER)**

Director, screenplay, cinematography: Eckhart Schmidt; *editing:* Michi Kaussner, Raoul Sternberg [E. Schmidt]; *music:* Toti Basso, Joe Landis; *cast:* Cecilia Saracino; *production:* Gorana Dragaš for Raphaela-Film; *origin:* Germany, 2016-2017; *format:* video, col.; *length:* 94'. DVD from author.

Coming back to Rome a girl remembers her Sicilian holidays, her first great love and her confrontation with the tragic death of her friends in a terrorist attack.

One of the most important elements of this movie is the fresco *Trionfo della morte* in Palermo, where you see the riding death killing the rich, the poor, the lovers. In front of this fresco the girl kisses her boy for the first time and she's never going to see him again. Her brightest moment of happiness is also her darkest moment. You see the beach world of Mondello and in your mind you see a tragic love story and the portrait of the Generation Y. (E.S.)

[THE ROMAN CYCLE / DER RÖMISCHE ZYKLUS I, 2] **LOVE AND DEATH IN THE AFTERNOON. AN ELEGY**

Director, screenplay, cinematography, editing: Eckhart Schmidt; *music:* Toti Basso, Joe Landis; *cast:* Marilina Marino; *production:* Gorana Dragaš and E. Schmidt for Raphaela-Film; *origin:* Germany, 2016; *format:* video, col.; *length:* 104'.

Blu-ray from author.

An Amour-Fou-Story of an old man and a young girl, remembered by the girl at the Roman places of their love ...

It's the story of my death told as a poet's dream. He came to Rome to die, but got inspired by a girl, who teaches him Italian. When he falls in love she no longer can be his muse – that means, that he is ready to die. She's telling their story now, mourning for him, remembering all their locations and finally getting his baby. It was great to shoot in Rome with Marilina, who is so beautiful and intense. It was the first

film of the Roman Cycle – so everything started here. (E.S.)

[THE ROMAN CYCLE / DER RÖMISCHE ZYKLUS I, 3] **STELLA**

Director, screenplay, cinematography: Eckhart Schmidt; *editing:* Michi Kaussner, Raoul Sternberg [E. Schmidt]; *music:* Toti Basso, Joe Landis; *cast:* Sara Marrone, Valerina Pellegrini; *production:* Gorana Dragaš and E. Schmidt for Raphaela-Film; *origin:* Germany, 2017; *format:* video, col.; *length:* 83'.
Blu-ray from author.

The day of the Final Judgment has arrived, there is a war of all against all, but there is a girl fighting in the name of Love against the God of Destruction.

The challenge was to create the Final Day of mankind without showing it. There is nothing to be seen but a naked girl in an apartment. You hear the voice of God announcing the End of the World. And the viewer has to work with these elements to establish everything else in his fantasy. Sara's performance was great. She transports the catastrophe with her looks and her movements. (E.S.)

[THE ROMAN CYCLE / DER RÖMISCHE ZYKLUS I, 4] **STELLA RELOADED**

Director, screenplay, cinematography: Eckhart Schmidt; *editing:* Michi Kaussner, Raoul Sternberg [E. Schmidt]; *music:* Toti Basso, Joe Landis; *cast:* Sara Marrone; *production:* Gorana Dragaš and

E. Schmidt for Raphaela-Film; *origin:* Germany, 2017; *format:* video, col.; *length:* 60'.
Blu-ray from author.

The girl of Stella is dreaming about God keeping his promise to try it again. She agrees that this time he's going to build the world not on Adam, but on Eve. And she has conditions ...

Coming back to the world, the girl challenges God and finally decides to eliminate the idea of life after death – and the idea of God. So her dream of a comeback is the dream of total harmony between plants, animals and human beings ... I see the film as a kind of second thought to the first film, pointing in a provocative direction. (E.S.)

[THE ROMAN CYCLE / DER RÖMISCHE ZYKLUS I, 5] **LOVING VALERIA**

Director, screenplay, cinematography: Eckhart Schmidt; *editing:* Michi Kaussner, Raoul Sternberg [E. Schmidt]; *music:* Toti Basso, Joe Landis; *cast:* Valeria Pellegrini, Marilina Marino, Sara Marrone, Cecilia Saracino, Claudia Ida, Sara Pietri; *production:* Gorana Dragaš and E. Schmidt for Raphaela-Film; *origin:* Germany, 2017; *format:* video, col.; *length:* 95'.
Blu-ray from author.

While searching the girl of his dreams in the City of Eternity he has to cross many streets and many other girls to meet her again ...



Valeria Pellegrini in *Loving Valeria*

It's a film about leaving paradise and imagining how it could have been to reach the dream of loving a girl, who is so close and at the same time so far away. The film runs through all emotions: poetry, the game with the classical three graces and his goodbye leaving for the land of darkness. It involves a lot of things that I've done in Rome: photographing a poetry book and filming poetry on public places ... All the actresses are part of this project. (E.S.)

[THE ROMAN CYCLE / DER RÖMISCHE ZYKLUS I, 6] **AMOR SACRO, AMOR PROFANO**

Director, screenplay, cinematography: Eckhart Schmidt; *editing:* Michi Kaussner, Raoul Sternberg [E. Schmidt]; *music:* Toti Basso, Joe Landis; *cast:* Sara Marone, Marilina Marino; *production:* Gorana Dragaš and E. Schmidt for Raphaela-Film; *origin:* Germany, 2017; *format:* video, col.; *length:* 91'. Blu-ray from author.

Inspired by the famous painting of Titian it's the story of two girlfriends and one lover and a deadly solution ...

It's a revenge story, inspired by the painting of Titian. It shows the naked Amor-sacro-Girl and the beautiful dressed Amor-profano-Girl. So the holy love is naked and the profane love is dressed. In my film Profano robs Sacro's boyfriend and Sacro's money. It's the story of one night of truth, that ends up in a killing. It's a game about a duo infernale. And it was great, how



Cecilia Saracino in *Princess – Voices from Hell*

Marilina and Sara became part of this game. (E.S.)

[THE ROMAN CYCLE / DER RÖMISCHE ZYKLUS I, 7] **PRINCESS – VOICES FROM HELL**

Director, screenplay, cinematography: Eckhart Schmidt; *editing:* Michi Kaussner, Raoul Sternberg [E. Schmidt]; *music:* Toti Basso, Joe Landis; *cast:* Cecilia Saracino, Marilina Marino, Federico Passi; *production:* Gorana Dragaš and E. Schmidt for Raphaela-Film; *origin:*



Cecilia Saracino in *Princess – Voices from Hell*

Germany, 2017; *format*: video, col.; *length*: 92'.
Blu-ray from author.

She is tortured by a voice from the Roman past, she is hunted through the places of fascist architecture and only one thing can help her from being pushed into suicide ...

It's a story of love that turn into a story of hate. We shot mainly at places that Mussolini built. Like Piazza Mazzini and EUR. The idea was to transport Nero's hate into the world of the fascist dictator. It's also a little bit like Fitzgerald's *Great Gatsby*: All your power and all your money will not win over a girl, who dreams and fights for her freedom. Cecilia was great to work with and it was impressive how she went through all the tortures and made the *invisible* work. (E.S.)

[THE ROMAN CYCLE / DER RÖMISCHE ZYKLUS I, 8] **It's Me!**

Director, screenplay, cinematography: Eckhart Schmidt; *editing*: Michi Kaussner, Raoul Sternberg [E. Schmidt]; *music*: Toti Basso, Joe Landis; *cast*: Cecilia Saracino; *production*: Gorana Dragaš and E. Schmidt for Raphaela-Film; *origin*: Germany, 2017; *format*: video, col.; *length*: 70'.
Blu-ray from author.

For him it was just an affair, for her it was the love of her life. And now she is in Rome to see him, to put pressure on him, to threaten with suicide ...

Basically all my Roman-Cycle-Films are about love. For the concept of this one I got inspired by the famous short story *Suicidi* by Cesare Pavese. I'm just telling the other side of his story, the girl's part. I'm following her visions of Venice, her threats to kill herself, her despair and finally her effort to understand that this love is in vain. The challenge was to shoot everything in a hotel room, concentrating on the girl, without ever seeing or hearing her lover. (E.S.)

[THE ROMAN CYCLE / DER RÖMISCHE ZYKLUS I, 9] **ANGEL'S FLIGHT**

Director, screenplay, cinematography: Eckhart Schmidt; *editing*: Michi Kaussner, Raoul Sternberg [E. Schmidt]; *music*: Toti Basso, Joe Landis; *cast*: Valerina Pellegrini; *production*: Gorana Dragaš and E. Schmidt for Raphaela-Film; *origin*: Germany, 2017; *format*: video, col.; *length*: 70'.
Blu-ray from author.

A girl is waiting in a hotel room. She's sending out messages, never getting an answer. She's reading headlines in the papers. She touches herself. An Angel is looking for her and finding her and giving her what she expected.

My inspiration was Fra Angelico's *L'annunciazione*. I show a girl alone in her room, dreaming the dream of an angel seeing her, being with her and producing with her the world's savior. We follow her fantasy, we see the angels looking for the right window to find the right girl. And finally it happens. In

the end the girl reads what Dante wrote about the situation. It's one of the most crazy texts about the situation. (E.S.)

[E.T.A. HOFFMANN'S] **DER SANDMANN**

Director, screenplay: Eckhart Schmidt; *story*: based on a story by E.T.A. Hoffmann; *cinematography*: Johannes Kirchlechner; *editing*: Raoul Sternberg [Eckhart Schmidt]; *music*: Frédéric Chopin, Antonio Vivaldi; *cast*: Lorenzo Flaherty (*German voice* Florian Halm), Stella Vordemann (*German voice* Melanie Jung), Sabrina Paravicini (*German voice* Alexandra Ludwig), Erik Schumann, John Karlsen; *production*: Eckhart Schmidt for Raphaela-Film and Jürgen Haase for Proverbis-Film; *origin*: Germany, 1993; *format*: 35mm, col.; *length*: 104'.
35mm from Werkstattkino (by permission of Eckhart Schmidt).

Instead of adapting „dusty literature“, German cinema should react „in form and content to a juvenile cinema audience“ and should turn their „longings and nightmares“ into images, the ever-provocative and frank Eckhart Schmidt is quoted in 1984 by *Der Spiegel*. About ten years later, he himself set off to adapt some classical, but carefully selected German literary oeuvres: *Der Prinz von Homberg* by Heinrich von Kleist, de la Motte Fouqué's *Undine* and one of E.T.A. Hoffmann's masterpieces, *Der Sandmann*. Schmidt's approach in translating literature to cinema is worthy of an entire case study and represents, in my eyes, an out-

standing example for a genuinely creative and personal way of interpreting literature. Hoffmann's obsession with the sombre, nightmarish aspects of life and desire is very close to Schmidt, as he lengthily had proven with *Der Fan*, *Loft* etc. His main character Daniel (for once a Schmidtian male main character not named Raoul) is just as restless and melancholic as Hoffmann's Nathanael and Sabrina Paravicini's Clara just as angel-like and understanding as her literary model. In turn, Schmidt plays around with the characters of Coppola and Spalanzani and even manages to insert a twist at the very end of the film which Hoffmann probably wouldn't even have dreamt of (this goes also for the special effects as designed by Colin H. Arthur, which add an extroverted Hollywood-flavour to the oniric Lago di Garda-atmosphere of the film).
But possibly the most important change as compared to Hoffmann's story is Olimpia, the puppet, the automat, who becomes a real character, knowing how to reason and very soon understanding her own tragic being. „How can you sense love if you don't sense pain?“ Daniel asks her once. Hoffmann uses this uncanny love of Nathanael's for Olimpia as a foremostly satirical pun of his contemporaries' cloying sensitivity. With Schmidt, love can never be subject of irony or satire. Love is a dead-serious game, and can transgress even the borders of human being. (Gary Vanisian)

BROKEN HEARTS. VERLIEB DICH NIE IN EINE MAFIA-TOCHTER

Director, screenplay, editing: Eckhart Schmidt; *cinematography:* Stefano Moser; *cast:* Laura Di Mariano, Daniele Liotti, Massimo Ciprari; *production:* Raphaela-Film/Proverbis-Film/Roxy-Film/telenormfilm; *origin:* Germany, 1996; *format:* 35mm, col.; *length:* 96'. 35mm from Werkstattkino (by permission of Eckhart Schmidt).

The mafia daughter, who is heavily guarded by her father, has never been kissed or loved by a man. During a shopping expedition with her bodyguard Raoul she changes all of this: she snatches Raoul's Beretta, holds the gun to his head and forces him to leave Rome. In a isolated villa near the Via Appia Antica the spoilt innocent angel Stella tries with every trick in the book to get Raoul to go and kiss her, but he resolutely refuses because he knows he will be a dead man if he touches the Mafia Lolita. But, in reality, Raoul has long since fallen in love with her.

[THE ROMAN CYCLE / DER RÖMISCHE ZYKLUS II] **COLORE D'AMORE + COLOUR OF LOVE**

Director, screenplay, cinematography: Eckhart Schmidt; *editing:* Michi Kaussner, Raoul Sternberg [E. Schmidt]; *music:* Toti Basso, Joe Landis; *cast:* Cecilia Saracino, Valeria Pellegrini, Marilina Marino, Federica Cuccia, Noemi Francesca, Claudia Ida, Chiara Emanuele, Diane Patierno; *production:* Gorana Dragaš and E. Schmidt for Raphaela-Film; *ori-*

gin: Germany, 2018; *format:* video, col.; *length:* 76' + 76'. Blu-ray from author.

Dante talks in his book *La vita nova* about the "Colour of Love" without saying what colour love might have. Perhaps he wanted to say that love has all colours. And in the end of *La Divina Commedia* Dante concludes that love moves the sun and all the other stars. This Roman Cycle II is about love and some of its variations from the Greek mythology till today. For this project I wrote and directed more than 20 different loves stories and I was obsessed with all of them. The experience of First Love or of Holy Love in the episode picture Colour of Love and the myth of Dafne, Danae and Eva – they all excited me. An essential project of the new Roman Cycle is *Colore d'amore/Colour of Love*, that I shot in an Italian version and in an English version. Both films are about 80 minutes long and they differ sometimes. I think it is very interesting to compare both versions and see how the girls are handling the texts. All seven episodes of this film and also the episode 'Noir' are based on true stories. All these stories had been told to me by girls of today. I tried to tell and film them a little bit the way Cesare Pavese might have done it: cool, with a certain distance, but full of underlying fire and passion. (E.S.)

Castles of sand, II. The last bridge (Nikad više)



PROFESSION: WAR PHOTOGRAPHER 1
by Nikola Tanhofer

A war photographer's life is in general dangerous.

It is dangerous not only in times of war, but even in daily routine. True war photographers are aware of the danger, like Formula One drivers.

A war photographer is particularly exposed, not only because he has to stand up while others cower, or because he has to walk while others run, or because he has to remain perfectly calm while others are nervous: in other words, superior to everyone else in all these psychic and physical respects together. What makes his position truly special is his relationship with the world which surrounds him. He does not see it as others do, through their normal sense organs, he has to view it constantly through his lens. This simple fact tends to isolate him from happens out there and gives him a sense of protection, leading him to do things which border on lunacy. There are war photographers who are totally mediocre, timid people in normal life but become capable of extraordinary acts with a camera on their shoulders. Looking at the world through the eyepiece of a film camera gives the same sense of invulnerability you get from inches of steel around you in a tank or feet of reinforced concrete in a bunker. This psychological dimension constitutes an extra objective danger. War news, like any other, has to be clear and intelligible, factual and unambiguous. Any average person should be able to tell *what, where, who* and *how*

it is. Flames, masses of rubble, twisted metal are just that without a precise context. At most they may be an arresting image, but not news, not information. It becomes news only when one can see an identifiable house burning, or the street in which it stands. It must be clear what the detail is a part of, or what it was. Is the twisted metal from a tank, or a car? Where, exactly was it standing, etc? A group of people talking about events must be shot in such a way as to make it clear who is talking to whom. The sudden "glance" of the film camera (which is not the same as a human glance), senseless zooming, swinging constantly to and fro distracts the viewer's attention and dilutes the content, the point of the shots. The film camera is not a telescopic sight. There are rules about how the lens "sees", which have developed over a hundred years and which viewers have incorporated and learnt to understand and it is only thanks to these that the full message can be deciphered and fully comprehended.

Here are some straightforward hints to make the life of a cameraman that little bit easier and the information he wants to convey as intelligible as possible.

Twelve commandments for shooting film

1 Switch on and start filming only when you have a really interesting subject in the frame.

2 Remember that television is a "low-definition medium", partly regarding the amateur VHS system. This means the image has few details and everything in the background will be lost, all the details and subtle shades. For this

reason try to get as close as possible to the subject and beware of the telephoto lens.

3 If possible start with a shot establishing the full context and then close in - you can use the zoom if you like, but it's better to take a few steps forward - and break up the subject with some close-ups.

4 If the camera is to be mobile (for panning shots and so on), start filming from a motionless position, then start to move. Don't switch off the camera immediately after stopping. Run on for a few seconds. It can always be cut later on.

5 Bear in mind that you are not making an advertisement; the aim is not to entertain. So forget the zoom. Better take a general view and then a close-up than to link them with a zoom. The zoom is very tricky to use intelligently.

6 Don't make useless panning shots. You should know beforehand what the opening and closing shots will be. Both ends of the sequence must be clear and connected by smooth, even camera-work, without any sudden movements. The speed of the movement is determined by the position of the zoom. The tighter the tele, the slower should be the movement and the firmer the hand. Vice versa, the wider it is, the faster can be the movement.

7 The use of the tele is inevitable in war, but an image which is not clear and precise is of no use to anyone. Generally speaking a good tele shot can only be made using a tripod, but anything handy can take its place: a rock, a branch, the barrel of a rifle, a post - whatever is around.

8 If you film from any moving vehicle, you can only get a good picture with the lens as wide as possible. Avoiding using the zoom in these circumstances, especially in the same direction of movement or in the opposite direction.

9 Of course, you can use the camera if you are walking, and even if you are running, but in that case the lens should be as wide as possible. Moreover, it is always better to walk or run behind someone, rather than in front of them. In that way any sudden movement or jarring of the camera will be less noticeable.

10 Don't be afraid of filming in poor light, at dawn, at sunset or in the rain. Your camera is very sensitive and the shots will be full of atmosphere. Remember that a piece of nylon or oil-cloth gives excellent protection for your camera.

11 If you film a meeting or a conference in an enclosed space, film it from the entrance. That is the best place and don't ever move. From here the viewer will have an overall view and a sense of the size of the hall and he can get his bearings. You can take a few steps towards someone but keep pointing in the same direction to keep the logic of the situation under control. If there is no extra lighting make sure there is not too much light coming from the window, as the camera will automatically compensate and darken the rest of the frame. Do the same outside. Your opening shot will provide the general impression and all the foreground should be filmed from same direction if possible.

12 Don't take needless risks as a cameraman. There are no shots worth your life.

Tanhofer wrote this text in 1991. It was distributed to the young cameramen who had to shoot with their cameras in places at war against the Yugoslav (Serbian) Army. Edited in *Croatia. Onde dell'altra riva*, cat. Alpe Adria Cinema 1998-99

PISMO IZ HRVATSKE

[A LETTER FROM CROATIA]

Director: Mihovil Pansini; *cinematography:* Ivan Faktor, Milan Bukovac, Mladen Petričić, Branko Mandarić, Stjepan Tosenberger, Milan Drmić, Krešimir Pavelić, Žarko Batinović, Dražen Travaš, Davor Šarić; *editing:* M. Pansini, M. Bukovac; *production:* Hrvatski filmski savez Zagreb; *origin:* Croatia, 1992; *format:* BetaSp, b/w-col.; *length:* 42'23". Digital copy (from BetaSp) from Hrvatski filmski savez.

The last film by Mihovil Pansini (1926-2015), master of the Croatian experimental cinema, in part presented in the previous edition of the festival. Pansini makes use of video footage realised by cameramen as well as amateur videographers during the first year of war in Croatia, assembling an anti-war film made explicit by the ending phrase «You have to know, this is the war against your conscience! Take it up!».

DAS LIED IST AUS

Director, cinematography: Ivan Faktor; *screenplay:* Ivan Faktor, Marijana Fumić; *editing:* Dubravka Turić; *audio:* from the film *M* by Fritz Lang (1931); *production:* Vera Robić-Škarica for Hrvatski filmski savez; *origin:* Croatia, 2001-2002; *format:* VHS/BetaSp, b/w-col.; *length:* 18'42".

Digital copy (from BetaSp) from Hrvatski filmski savez.

On the threshold between the documentary and the experimental film, *Das Lied ist aus* is dedicated to Fritz Lang and Marlen Dietrich. At the beginning, the opening quote is drawn from *Dall'inferno* by Giorgio Manganelli. The filming process took place in Osijek, from September 1991 to April 1992. Ivan Faktor introduces the sound of the film *M* by Fritz Lang, contrasting the atmospheres of 1931 to those of 1991. The ambience of tension and agitation intersects the calm of the empty streets of the quiet town, resigned to the horror that it is living, lead to the absurd by the words *Frag nicht warum...* (Do not ask me why...) pronounced by Marlen Dietrich.

PISMO

[LETTER]

Director, screenplay: Ivan Ladislav Galeta; *cinematography:* Milan Bukovac; *production:* Hrvatski filmski savez; *origin:* Croatia, 1993; *format:* VHS, col.; *length:* 4'.

Digital copy (from VHS) from Hrvatski filmski savez.

In 1993, the experimentalist Ivan Ladislav Galeta (1947-2014) tells in his mother language, Hungarian, about the atmosphere of sadness and nonsense that reigns around him, wondering about the reasons behind it. The questions remain unanswered.

Dedicated to his film-maker friend Zoltán Silfis, from Subotica, Vojvodina. The final wording is still a mystery: «Zagreb, 7/10/1922 Ladislav».

ZADAR NIJE ZA DAR

[ZADAR MUST NOT BE GIVEN AWAY]

Director: Zdravko Mustać, Vlado Zrnić, Vedran Ćupić, Duško Brala; *cinematography:* D. Brala; *music:* V. Ćupić; *production:* Samostalni vod umjetnika Zadar; *origin:* Croatia, 1992; *format:* S-VHS, col.; *length:* 74'.

Digital copy (from S-VHS) from Hrvatski filmski savez.

The KinoKlub school of cinema in Split has left its own mark. The lessons of Martinac have overtly paved the way for the new generations of experimentalists and amateur videographers. There is a taste of avant-garde as well as Croatian experimentalism in the full-length film *Zadar nije za dar* signed by four authors, among which Zdravko Mustać, author of the documentary *Martinac*. The fixed camera is pointed towards the bridge in Zara: The situations and the protagonists change, but the bridge supports everything, it opposes war. The fear and the danger counterpose the reverb of the sun on

the superficial calm of the sea. The footage includes material shot between September 16th and December 6th, 1991.

IVAN MARTINAC

(1938-2005)

Artist and intellectual, film-maker, screenwriter, editor, cameraman, master of amateur cinema, poet, journalist, architect, designer, painter, astrologer, chess player, debater... he used to believe 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 work 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.

GRAD U SIVOM

[THE CITY IN GRAY]

Director, screenplay, editing: Ivan Martinac; *cinematography:* Ante Verzotti; *sound:* Messa funebre, Antonio Vivaldi; *production:* Dalmacija film i video (Split); *origin:* Croatia, 1992; *format:* 35mm, col.; *length:* 12'16" (114 frames). 35mm from Državni arhiv u Splitu.

«See you in this (for what it is) or in the next peace. Just know this: Any potential alienation, madness, war (and all this is possible if we do not get back on track), are not our (not yours, nor mine) alienation, madness, war... To be honest, I had foreseen the "war squab-

bles”, knowing the programme of Milošević and Čosić. I knew that there would have been some “bloodshed” on one of the borders, in some peripheral suburb, but I thought that the conflicts would cease soon and that I would never have a reason to live them as MY war. [...] No one could have imagined, particularly not in the peaceful landscape along the Adriatic Coast, that masses of rabid beings could throw grenades (missiles) on bell towers, naves of the churches, hospitals, kindergartens, schools, bus stations, really no one could have imagined that those bearded beasts, in uniform and without it, with an emphasis of “inspiration”, would mistreat the elderly and the weak, slaughter children. Therefore this war, unlike World War II, which I remember only in part, has become MINE. The illness did not allow me to go to the trenches where, to my own surprise, I would have wanted to be. I wrote several protests, I realised a sad short film. The terrifying crimes of those who detest civilisation did not damage my town (Split), but the black roses still have grown beyond my heart, the black roses: Vukovar, Osijek, Mostar, Škaranje, Sarajevo, Dubrovnik, Drniš.

Ivan Martinac, open letter to Živojin Pavlović, Split, July 20th, 1992

Most

Director, screenplay, editing: Ivan Martinac; *cinematography:* Andrija Pivčević; *sound:* Wolfgang Amadeus Mozart; *production:* Slavica film (Split); *origin:*

Yugoslavia (Croatia), 1977; *format:* 35mm widescreen, 1,66:1, b/w-col.; *length:* 9' 17" 8 ft. (96 frames). 35mm from Državni arhiv u Splitu.

The short film carries on the tradition of the “pure film” [čisti film], also called *antifilm*, which makes use of the fixed camera, or rather fixation in a broader term. *Most* is considered by its author a poem-film and therefore, as usual, he could not know the ending until the last moment. By using several different films (colour as well as black and white, of various degrees of sensitivity), Martinac introduces particular machiavellian elements concerning the fight between man and machine. Being the celluloid the most visible element of the film, through the alternation of the empty films, he wants to demonstrate that the two opposite parts of *Most*, in the context of the conflict, may use any means to reach their ends.

LAZAR STOJANOVIĆ
(Belgrado 1944-2017)

Journalist, theatre director as well as documentarist, one of the most “famous” cultural dissidents during Tito’s regime (his *Plastic Jesus*, film that concludes his studies of film direction, caused him three years in prison, the requisition of his passport as well as the impossibility to carry out his profession). He takes part in the student movements of 1968, he is co-founder of the newspapers «Vidici» and «Student», for which he often writes. In 1976 (until 1984), along with his philosopher

brother Vojislav, he participates in the creation of the alternative group “Open University” as form of intellectual opposition to the regime. In 1990, along with the journalist who have left «NIN», the weekly publication of the State, he proposes the independent liberal weekly publication «Vreme», still active today. After the fall of Yugoslavia, during the regime of Slobodan Milošević’s, he is activist against war, he works as journalist for Radio France Internationale and, from 2000 to 2006, for the OSCE and UN missions. In 2011 he is coordinator for the Centre for humanitarian rights (FHP) of the REKOM project, a national initiative intended to ascertain the events concerning the wars in the ex Yugoslavia. Stojanović never stopped fighting for individual freedom.

Selected filmography

Ona voli, 1968; *Zdrav podmladak*, 1971; *Plastični Isus*, 1971; *Serbian Epics* (Pawel Pawlikowski), 1992; *Približno Srbi*, 1998; *Život i priključenje Radovana Karadžića*, 2005; *Ušpon i pad generala Mladića*, 2005; *Škorpioni – spomenar*, 2007; *Teodora*, 2012.

ŠKORPIONI – SPOMENAR

[THE SCORPIONS - A HOME MOVIE]

Director, screenplay: Lazar Stojanović; *cinematography:* Nikola Majdak; *editing:* Suzana Stevanović; *music:* Aleksandar Ludajić; *production:* Nataša Kandić for Fond za humanitarno pravo (FHP); *origin:* Serbia, 2007; *format:* DVCam, col.; *length:* 52'.

Digital copy (from DVCam) from Fond za humanitarno pravo, Beograd.

The film integrated part of the archival material, acquired from the Fond za humanitarno pravo/Humanitarian Law Center (HLC), regarding the crime committed by Škorpioni (the Serbian paramilitary unit that used to operate in various territories during the Yugoslavian war) in Trnovo, Bosnia, in 1995. It was broadcasted for the first time on the B92 television channel on the evening of the same day of the sentence for the protagonists of the crime. The number of viewers exceeded 380.000, comparable to football matches; yet, the following day, no one discussed the film.

«I understand it very well: *Škorpioni* imposes you an alignment! Who may like that? In spite of this, the crime scene crossed the entire world. Not as excerpt of my film, but rather as information about the crime that was committed. The same might be said about a scene from the film *Serbian Epics*, where the Russian poet Limonov, while visiting Karadžić, fires his machine gun across the streets of Sarajevo. This anonymity does not bother me. What is shown under your name does not necessarily offer the maximum result; the best you can obtain is the strong social impact that your product has had on many people. It does not matter who the author is» (Lazar Stojanović, interview in «Vreme», February 11th, 2016).

SERBIAN EPICS / SRPSKA EPIKA

Director, sound, production: Pawel Pawlikowski; *cinematography:* Bogdan Dziworski, Jacek Petrycki; *editing:* Stefan Ronowicz, Nigel Williams; *pro-*

duction: BBC; origin: Great Britain, 1992; format: BetaSP, col.; length: 46'. Digital copy from BBC.

The film, apparently ethnographic or rather a picture of the Serbian cultural legacy, reveals many details concerning the public and private life, as well as the environment in which the different characters of the war conflicts in Bosnia have grown.

«The idea, in fact, was to show someone talking about the battle of Kosovo [1389, ed.] – how this relates to the traditions, to the knowledge as well as the habits of the local population – and to gather proof of how such traditions are growing and how, in the context of the daily political life, they are instrumentalised. Moreover, we did not attribute any merit nor blame to the characters we put in front of the camera. We thought it would be best to show the characters in their authenticity. They had the complete freedom to present themselves as they wanted. They have not been falsified. They had the opportunity to say what they wanted to say, and to show what they thought was important to express. We did not censor the sequences just because they spoke ill or well of the Serbs. We merely tried to show in a clearer and more accurate manner the need to create myths, typical of a mixed culture such as the Balkan one, of which people are often unaware» (Milica Lučić Čavić, interview to Lazar Stojanović for *aimpress.ch*, April 17th, 1994)

Stojanović considers himself co-author of his film, although he is not given credit (only thanked), and in one scene



Frames from *Serbian Epics*



Približno Srbi / Almost Serbs

we briefly see him as protagonist, helping a lady escape from the snipers in Sarajevo.

PRIKLJUČNO SRBI / ALMOST SERBS

Director: Lazar Stojanović; *screenplay:* L. Stojanović, Ljubomir Živanović; *cinematography:* Nikola Majdak Jr, Jovan Milinov, Nenad Mladenović; *sound:* Vladan Đokić, Aleksandar Perović; *editing:* Suzana Stevanović; *production:* TV B92 (Belgrade), Last Productions (New York), Rrominterpress (Belgrade), Lazar Stojanović and Veran Matić; *origin:* Serbia, 1998; *format:* DVCam, col.; *length:* 56'.

Mp4 (from DVCam) from TV B92.

Lazar Stojanović, still student at the Academy of cinema, works as assistant director of his professor Aleksandar

Saša Petrović in two films about the Roma: *Sakupljači perja* (1967) and *Biće skoro propast sveta* (1968). With *Približno Srbi* he addresses the issue of the life conditions within the Roma community in the democratic Serbia, and he dedicates his work to Petrović, «the artist who used to love the Roma». «With the film *Približno Srbi*, about the position of the Roma in Serbia, which is very important to me, I had an unusual problem in the United States. The film discusses, quite clearly and directly, the position of the Roma amongst us, and it met positive reception in the European countries, yet not in the USA. When I asked for an explanation to a friend of mine, he told me that they would rather present a selection of the music in the film. “Why not the film?” I asked. “But what does the film talk about? Where is the conflict?” - That question was not yet clear to me. “It talks about an ethnic group that does what it is allowed to do: entertain another ethnic group. This is their position in the society, their destiny”, I explained. He looked surprised: “But we cannot distinguish them!” They could not distinguish between the Roma and the Slavs! In their eyes, such distinction had no meaning at all». (Lazar Stojanović, interview in «Vreme», February 11th, 2016)

ŽIVOT I PRIKLJUČENJE RADOVANA KARADŽIĆA / LIFE AND DEEDS OF RADOVAN KARADŽIĆ

Director: Lazar Stojanović; *screenplay:* Mirko Klarin; *cinematography:* Zoran



Petrović, Dušan Krivokapić, Goran Tubajić; *sound*: Novica Jankov, Dejan Ilić, Jasmin Suvalija; *editing*: Aleksandar Stanojević; *contributions*: Ljiljana Bulatović, Elvira Vitlar, Jevrem Brković, Dr. Zoran Stanković, Marko Vešović, Željko Kopanja, Dr. Ismet Cerić, Daniel Pirić, Predrag Pašić; *production*: Mirko Klarin for Sense Agency; *origin*: Croatia, 2005; *format*: DVCam, col.; *length*: 52'. Digital copy (from DVCam) from Sense Agency.

The full title of the film is *Život i priključenje Radovana Karadžića, opružjenika, političara, pjesnika i psijatra sa Durmitora* [The life and adventures of Radovan Karadžić, defendant, politician, poet and psychiatrist from Durmitor], which recalls the most relevant work of the remarkable Serbian 18th century writer Dositej Obradović. The film, divided into 17 chapters, represents an attempt to reveal the several aspects of the personality of the “many-faced fox”, as Stojanović defines him through the title of a chapter. The film sheds light on the rhetoric and the arguments used by Karadžić in order to manipulate the masses and on the consequences of his actions, described in the indictment issued against him by the ICTY (International Criminal Tribunal for the former Yugoslavia). Such is the overview of a character that was considered a myth and that found a place in the epic popular songs.

USPON I PAD GENERALA MLADIĆA / RISE AND FALL OF GENERAL MLADIĆ

Director: Lazar Stojanović; *screenplay*: Mirko Klarin; *cinematography*: Zoran Petrović, Dušan Krivokapić, Goran Tubajić; *sound*: Novica Jankov, Dejan Ilić, Jasmin Suvalija; *editing*: Aleksandar Stanojević; *contributions*: Ljiljana Bulatović, Jovan Divjak, Dr. Zoran Stanković, Ljubodrag Stojadinović, Željko Kopanja; *production*: Mirko Klarin for Sense Production; *origin*: Croatia, 2005; *format*: DVCam, col.; *length*: 46'. Digital copy (from DVCam) from Sense Agency.

A socio-psychological analysis of the myth of Ratko Mladić as soldier, leader, hero, extraordinary man, a myth that became instrument of political propaganda and that gradually underwent drastic changes. The film is divided into several chapters (such as the one with Karadžić) with evocative titles – “The discreet charm of the general”, “The mediator”, “Adored by the masses”, “The believer”, “The refuge”, “The parent”, “The defeat”, “The gods of war” – and provides insights to everybody, regardless of their convictions or sympathies.

«Stojanović was an activist against war and madness, eternal opposer of authoritarianism and totalitarianism. A pacifist willing to risk, often victim of political repression, defender of the freedom of speech, an artist in the widest sense of the term. Of himself he once said: “I am for freedom and human rights and, if you like, I am one



Frames from *Uspon i pad generala Mladića / Rise and Fall of General Mladić*

of those anarchists who believe in the primacy of the freedom of the individual, not that of a race, a class, or humanity... individual freedom is a value that must always be protected, no matter the price: especially since its loss irreparably ruins all that matters». (interview to Lazar Stojanović, in «Republika», n. 416, May 2017)

SCEMI DI GUERRA. LA FOLLIA NELLE TRINCEE

Director: Enrico Verra; *story, screenplay:* Enrico Verra, Davide Sapienza, Francesca Zanza; *cinematography:* Gherardo Gossi; *editing:* Claudio Cormio, Cristina Sardo, Annalisa Schillaci; *music:* Giuseppe Napoli; *contributions:* Quinto Antonelli, Bruna Bianchi, Lucio Fabi, Antonio Gibelli; *production:* Vivo Film (Rome), Gregorio Paonessa, Marta Donzelli; *origin:* Italy, 2008; *format:* Beta-Digital, b/w-col.; *length:* 48'. Digital copy (from BetaDigital) from Vivo film.

Testimonies, letters, diaries and archival footage draw the reality of the life of the soldiers in the trenches during the Great War, which often had critical consequences on their personality. The mental health problems had to be solved quickly in order to return to the front, otherwise the soldiers were sectioned into the mental institutions and called "war fools". «Darling, they just moved me to the fools ward, if I don't go back to my place I'm a goner, please help me» (from the film).



Je vous salue, Sarajevo

JE VOUS SALUE, SARAJEVO

Director, screenplay, editing, narrator: Jean-Luc Godard; *cinematography:* Izet Kutlovac; *sound:* François Musy; *music:* Arvo Pärt; *production:* Périphéria; *origin:* France, 1993; *format:* 35mm, col.; *length:* 2'15". DVD from the production.

The Swiss franc film-maker gradually discloses the cruel picture that the American photojournalist Ron Haviv took in Bosnia in the March of 1992, accompanied by the gentle and velvety music by Arvo Pärt. The video was part of the 29th Biennial in San Paolo (2010). «In a sense, fear is God's creation, redeemed on the night of the Good Friday. It is not a pretty sight. Mocked, damned, repudiated by everybody. But do not misunderstand. Fear guards every mortal agony, it intercedes in

favour of humanity. Because rules exist, and exceptions too. Culture is the rule. Art, the exception. Everybody express the rule: the cigarette, the computer, the t-shirts, TV, turism, war. No one makes mention of the exception. You do not say it, you write it: Flaubert, Dostoevsky. You compose it: Gershwin, Mozart. You paint it: Cézanne, Vermeer. You film it: Antonioni, Vigo: Or you live it, in which case it is art of living: Srebrenica, Mostar, Sarajevo. Wanting the death of the exception is part of the rule. Organising the death of the art of living, which still flourishes, will be then part of the rule of the European culture. When the time to close the book will come, I will have no regrets. I have seen many people live so badly, and many people die so well».

DANS LE NOIR DU TEMPS

Director, testi: Jean-Luc Godard; *screenplay:* Anne-Marie Miéville; *cinematography:* Julien Hirsch; *sound:* François Musy; *production:* Nicolas McClintock; *origin:* France, 2002; *format:* 35mm b/w-col.; *length:* 11'. 35mm from Ripley's Film.

The episode *Dans le noir du temps* is part of the anthology film *Ten Minutes Older: The Cello*, as reflection on the theme of the passage of time towards the new millennium. It is a study about time and the last moments of youth, glory, thought, memory, love, silence, eternity, fear and cinema.

LA GUERRA DELLA FOLLIA
[THE WAR OF MADNESS]

September 17th, 2018

International meeting at the Bobi Bazlen hall of the Palazzo Gopceovich, in Trieste, with the participation of: Nataša Kandić (founder in 1922 of the Fond za humanitarno pravo / Humanitarian Law Center in Belgrade, producer, 2018 Nobel Peace Prize nominee), Mirko Klarin (journalist and founder of Sense Agency), Diana Nenadić (critic and film historian) and Franco Rotelli (psychiatrist).

Autant qu'était Lara. A woman's presence in a furious film-maker, I



GLORIA

Director: Claude Autant-Lara; *story:* from the novel by Solange Bellegarde [Solange Beaugiron]; *screenplay:* C. Autant-Lara, Jean Halain; *cinematography:* Wladimir Ivanov; *editing:* Monique Isnardon, Robert Isnardon; *music:* Bernard Gérard; *cast:* Valérie Jeannet, Sophie Grimaldi, Nicole Maurey, Maurice Biraud, Andrée Tainsy, Dorothée Jemma; *production:* Alain Poiré for Production 2000/Gaumont; *origin:* France, 1977; *format:* 35mm, col.; *length:* 115'.
DVD (with colour correction from the 35mm) by permission of the cinematography director Wladimir Ivanov.

«*Gloria*, the last film by Autant-Lara, is so well-made that one becomes aware of its structure only retrospectively. The artifice that originates from the flashback is, in fact, one with the plot and, although it is used several times, it does not cause those unpleasant distractions that affects even some of the great films narrated through flashbacks. Gloria tells a story that could have been filmed by Mizoguchi or the John Ford of *Sentieri selvaggi*: An orphan boy, raised by his grandfather (de facto, an illegitimate son), is sent away from France at the time of the declaration of war of 1914. Thus, he is also taken away from his young partner whom his mother, theatre actress, sends to a boarding house in Switzerland, where all the letters from the boy will be hidden to her. After the war, Jaques, by now a young man about to marry his American girlfriend, finds the young partner of his

childhood again, who now performs *La Mort du cygne* by Saint-Saëns in a music hall in front of the booing crowd. [...] As we see Gloria impassively perform the Dying Swan, accompanied by the noises of the audience in search of rougher performances, we witness such a limpidity of découpage, such well-timed framings, such a well articulated dramatisation, that we cannot but remember the great films that made of theatre a metaphor of life, such as *Luci della ribaltà* and *Il teatrino di Jean Renoir*. Films in which realism and fantasy talk to each other, and in which the plot itself, exposed through a nudity that has no need to be supported by brilliant or captivating expedients, synthesises a vision of the world in which the contradictions of the characters can be clearly read. Characters to which the author lends the most fervent passions, against which he himself has fought and that, therefore, he knows in first person».

Jean-Claude Biette, *Imaginez deux enfants*, «Cahiers du Cinéma», n. 282, November 1977

CLAUDE AUTANT-LARA
Presentation of the book by Jean-Pierre Bleys, Institut Lumière/Actes Sud editions, Lyon/Arles, 2018.

I ask for the floor. Can Italian cinema become young again?



**JE SUIS SIMONE
(LA CONDITION OUVRIÈRE)**

Director, screenplay, cinematography, editing: Fabrizio Ferraro; *cast:* Giovanna Giuliani, Claudia Landi, Natacha Eychenne, Emmanuel Rovillier, Antonio Sinisi; *production:* Gruppo Amatoriale; *origin:* Italy/France, 2009; *format:* 35mm/video, col.; *length:* 82'.
DCP from author.

The journal about the work in a factory of the French philosopher Simone Weil who, at the age of twenty-five, from December 4th, 1934, to August 1935, takes an year off and interrupts her studies in order to join as workwoman, assigned to the presses, the Ashtom power company in Paris. An experience at the base of the book *La condizione operata*. The narration of her days is visually accompanied by a succession of dark indoors and urban landscapes of the Île Seguin (southern outskirts of Paris), with particular attention in regards to the construction sites and the factories. From *La condition ouvrière* by Simone Weil.

LES UNWANTED DE EUROPA / GLI INDESIDERATI D'EUROPA

Director, screenplay: Fabrizio Ferraro; *cast:* Euplemio Macri, Catarina Wallenstein; *production:* Boudu/Eddie Saeta; *origin:* Italy/Spain, 2017; *format:* video, col.; *length:* 100'.
DCP from author.

The film retraces the events around a path on the Pyrenees, which witnessed

the passage of thousands of people and refugees on the run from the fascist movements spread across the core of Europe in the course of the last century. First the Catalans and the internationalist militants escaping from the Francoism, followed by Jews, communists and dissidents of Nazism shortly afterwards. Our philosopher Walter Benjamin was one of them.

**PARALLEL CONVERGENCES
ANTROPOLOGY OF THE SET**

PORTIS DEVE RINASCERE QUI

Director: Stefano Morandini; *origin:* Italy, 2017; *format:* video, col.; *length:* 50'.
DVD from author.

Screening-meeting with the director (and curator of the parallel book *Portis. La memoria narrata di un paese*, Cierre edizioni, Verona 2017) in the date of the anniversary of the devastating earthquake.

DRAJČIĆI - YES WE CAN

Director: Otto Reuschel.
Presentation with the director of the crowdfunding and the state of the project regarding a border village, featuring a speech of the co-producer Andrea Magnani.

A certain year. 68 between 67 and 69 (Seedlings. Correspondence between Italian film-makers, II)



OFF-SCREEN

The work of Valerio Zurlini (as well as his statements taken by Gianni Da Campo) and Carl Theodor Dreyer

UN UOMO A METÀ

Director, story: Vittorio De Seta; *screenplay:* Fabio Carpi, Vera Gherarducci, V. De Seta; *cinematography:* Dario Di Palma; *editing:* Fernananda Papa; *music:* Ennio Morricone; *cast:* Jacques Perrin (*voice* Pino Colizzi), Lea Padovani, Ilaria Occhini, Gianni Garko, Rosemary Dexter, Pier Paolo Capponi, Francesca De Seta; *production:* V. De Seta; *origin:* Italy, 1966; *format:* 35mm, b/w; *length:* 93'.

35mm from Cineteca Nazionale.

«The film results from a crisis, a feeling of doubt, of caution, concerning attitudes of social and political commitment. A mere need for revision, a setback, perhaps headed towards a form of “commitment”, but without any “projection”. A radical need to seek and resolve the causes of the conflict within the inner self without “projecting” in every way and, consequently, alienating oneself even in such sense.

It seems to me that this is a crucial issue today. We are blinded by our own civilisation, we confuse the ends with the means, we think, for instance, that television represent a form of progress per se, without realising that it may become regress if it is used to broadcast questionable content, that it may

become a plague in the hands of someone like Hitler, or Goebbels. The society of consumerism, the mass culture is turning into a curse, as it positions the individual, annihilates them, crumbles their personality, impedes their affirmation and, ultimately, destroys in the individual, in their personality, the only and last safeguard. It seems to me that anything relevant, anything sound and human that has been told so far merges into such thesis. For this reason, in this age of insane extraversion, I was interested in making a film about introspection, in telling the story of an “intronaut” in this age of astronauts. At first, the screenplay was considerably longer, as it was meant to describe the protagonist's crisis, its consequences in regard to the social context, the work environment, etc. Sadly, films cannot last more than a couple hours, and the available means for an independent film are invariably scarce. As a result, the film is internalised to the greatest extent possible, it only tells about the “inner things”, the protagonist's crisis due to his complexes, of which he lets go through a process of self-analysis, in order to integrate himself, in the individual sense, or rather in the exact opposite meaning for which such term is used today. The protagonist gets to know his “shadow”, as Jung would say, accepts himself, painfully integrates himself, becomes a man».

Vittorio De Seta, *Situazione in agosto*, in Filippo M. De Sanctis, *Un uomo a metà di Vittorio De Seta*, Cappelli, Bologna, 1966

PARALLEL CONVERGENCES

IN CALABRIA

Director, cinematography, editing: Vittorio De Seta; *voice:* Riccardo Cucciolla; *production:* Raiuno/Circuito Cinquestelle/Lori; *origin:* Italy, 1993; *format:* 16mm, col.; *length:* 83'.

Digital copy from Anno uno.

«De Seta does not allow himself to film a Calabria which is blown-up and transfigured – and hence identifiable elsewhere. He films a present which is uncertain, transitory, labile and fleeting, represented once again in repetition, and hidden in the echo – a time resisting the clear and reassuring distribution of the modes of conjugation. The present of the “filming” – the golden law of the cinema, whether documentary or not – proves in this film to be transformed into the strange present of a “capture of time” woven at one and the same time of a destroyed past which persists perhaps as future, and of a promised future which has not occurred though there survives a past trace of it. [...] Vittorio De Seta's film has the desperate beauty of the gesture of love which wants to force into the present of its inscription the loved object, and instead can only reproduce it altered. The filmed object, the lost Calabria, absents itself and suspends itself, at once revealing the utopic and uchronic potency of the cinema».

Jean-Louis Comolli, *In Calabria*, in Alessandro Rais (curated by), *Il cinema di Vittorio De Seta*, Maimone, Catania, 1996

SEDOTTI E BIDONATI

Director: Giorgio Bianchi; *story:* Roberto Amoroso; *screenplay:* Roberto Gianviti, Amedeo Sollazzo; *cinematography:* Adalberto Albertini, Erico Menczer; *editing:* Antonietta Zita; *music:* Carlo Rustichelli; *cast:* Franco Franchi, Ciccio Ingrassia, Mia and Pia Genberg, Leopoldo Trieste, Alfredo Marchetti, Oreste Palella; *production:* R. Amoroso for Ramo Film; *origin:* Italy, 1964; *format:* 35mm, b/w; *length:* 90'.

35mm from Cineteca Nazionale.

«*Sedotti e bidonati*, the thirteenth of the full length films interpreted by the duo in the course of the year, parodies, more with regard to the title than to its actual intentions, the famous film by Pietro Germi, *Sedotta e abbandonata*, with which it shares a couple actors (Leopoldo Trieste and Oreste Palella) as well as the soundtrack by Carlo Rustichelli. Franco and Ciccio play the role of two Sicilian cousins lured by a wedding announcement into the trap set by a gang of crooks: the two arrive in order to marry a pair of gorgeous twins passing themselves off as siamese. [...] The plot, as simple as it is effective, is articulated through a narrative fluency that is never upset by the amount of gags, almost entirely based on verbal ambiguity and misunderstanding, with some rare but noteworthy exceptions (such as the dancing sequence with the twins going wild). The prevailing comical mechanism amounts to a series of variations concerning the issue of physical impairment: The embarrassing situations that originate create the ideal

conditions for the duo to exhibit the habitual humour. *Sedotti e bidonati*, more than to the parody, pertains to the comedy of the misunderstanding, with some costume references. Although not as unrestrained as other Italian films, this work stands out for its politeness as well as its biting and sarcastic language, which relates it to some coeval experiments arranged by Fulci».

Marco Bertolino, Ettore Ridola,
Franco Franchi e Ciccio Ingrassia,
Gremese, Rome, 2003

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 that 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».

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

L'IMMORALE

Director: Pietro Germi; *screenplay:* P. Germi, Alfredo Giannetti, Tullio Pinelli; *cinematography:* Ajace Parolin; *editing:* Sergio Montanari; *music:* Carlo Rustichelli; *cast:* Ugo Tognazzi, Stefania Sandrelli, Gigi Ballista, Renée Longarini, Maria Grazia Garmassi, Giovanna Lenzi, Giorgio Bianchi; *production:* Robert Haggiag for RPA/Delphos/Artistes Associés; *origin:* Italy/France, 1966; *format:* 35mm, b/w; *length:* 100'. 35mm from Cineteca Nazionale.

«On the "o" of the title *L'immorale* (written in black on a white background, similarly to *Il cammino della speranza* and *Il ferroviere*), there is a halo. The film was originally meant to be called *Il santo*. Sergio Masini (Ugo Tognazzi) really has something of a secular saint of our times. Germi is not tempted by the official religion. [...] To Sergio's confessions, which articulate the story in the form of a voice off, he opposes the

petty conventions of the Church and those of society. Perhaps no one can understand the good faith of a man who believes in marital love enough to multiply it by three. He lives his mission immersed in the present time, extricating himself with the purpose of preserving his paradoxical order from the chaos that threatens it. [...] In the final scene, Sergio, by now in peace, comments his own funeral from the afterworld, and wonders if his wife Giulia has ever suspected something. The film ends with Giulia's close-up infused with light, her enigmatic smile frozen by the fixed frame. Giulia reminds of the quiet Luisa, similarly to how Maria (Stefania Sandrelli) reminds of the restless Rita, the two women of *L'uomo di paglia*. [...] The torments of *L'uomo di paglia* find here a temporary solution, which preserves the male and celebrates the woman in a subordinate role (compared to what Ferreri was doing in those years from a female, if not feminist, point of view: In *L'ape regina*, *Alfredo, Alfredo*, which reminds of *L'ape regina*, or in *L'harem*, which reminds of this film). Imbued with a diffused and reassuring light, animated by a smooth and delicate movement (as opposed to the hectic movement in *Signore & Signori*), where the zooming technique achieves a classical balance, *L'immorale* represents for Germi the film of the utopic harmony, his ideal laic paradise».

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

L'HAREM

Director, screenplay: Marco Ferreri; *story:* M. Ferreri, Rafael Azcona, Ugo Moretti; *cinematography:* Luigi Kuveiler; *editing:* Enzo Micarelli; *music:* Ennio Morricone; *cast:* Carroll Baker, Gastone Moschin, Renato Salvatori, William Berger, Ugo Tognazzi; *production:* Alfonso Sansone and Enrico Chrosicki for Sancto International/Paris Cannes; *origin:* Italy/France, 1967; *format:* 35mm, col.; *length:* 96'. 35mm for Cineteca Nazionale.

«Perhaps it is in *L'harem* that we can find the most evident manifestation of the process that Marco Ferreri undertook against himself, against the type of cinema that he had been practicing since his debut in 1958 with *El Pisito*, against the charge of naturalism that he had been dragging behind him since then. [...] Of the screenplay (written along with Azcona), that verbosely told about the simultaneous relationships that Margherita, architect in Milan, had with five different kinds of men, as well as her elimination at the hands of the latter, secretly united against the woman who tries to behave just like them, not only with regard to the professional area, but also to the extent of the sentimental life; of this satire that wanted - mainly in a comical key - to show the tribulations of the Italian woman; of all this, nothing remains: A dramatic mechanism (which does not work too well, as it never reaches a balance. But a film must not be judged based on its functioning. The mechanism of the plot lacks importance, since now the film

does not intend to *convince*). Ferreri, at the time of the editing, decided to change the *tone* of the film, shifting from the comedy to the drama; he then proceeded to the following operation: he wanted the acting, notably pronounced, to be neutralized in the dubbing process; he eliminated every professional reference regarding the characters (it is necessary to know the previous stages of the film to realise that Margherita is an architect); he went as far as making the fifth man disappear completely, namely the one who was meant to provoke the others into the final conspiracy. What is left? An immense *fable*, softly and widely coloured around the Woman (generic) and her undisclosed contradictions (in this sense, Carroll Baker's acting, with her proud passiveness, is spot on); even more, a fable about the condition of Victim and the apparatus of Sacrifice».

Eduardo De Gregorio, *Bergamo: due favole*, «Cinema & Film», n. 4, autumn of 1967

DON GIOVANNI

Director, screenplay: Carmelo Bene; *cinematography:* Mario Masini; *editing:* Mauro Contini; *cast:* C. Bene, Lydia Mancinelli, Vittorio Bodini, Gea Marotta; *production:* C. Bene; *origin:* Italy, 1970; *format:* 16mm, col.; *length:* 70'. 35mm from Cineteca Nazionale.

«*Don Giovanni* opens with a deceit as well as a refusal: deceit at the expense of the spectator (a certain spectator) of the previous two films by Carmelo

Bene, left in frustration in front of the black and white that covers, demeaning them, some luxurious forms; refusing from the same spectator, unable to distinguish not only beyond, but even within the appearance of a cinema, the nature of the illusion, namely misery and death. [...] In the "introduction", a narcissist looks in the mirror, pointing at a spectator who accurately resembles him (Don Giovanni exhibits his own myth concluded in the form of a catalogue of masks; Carmelo Bene summarises his cinema as a splendour of appearances and illusions); in the "text", an actor/director does no longer settle for recognition, he wants to be known (by himself, by the others: the two things cannot be dissociated). The text, for this purpose, generates the conditions for its own crisis in the form of a disruptive influence: a "character" that creates obstacles through a narrative flow that seems predictable from the beginning (the last variation of the Theatre). It is the Little Girl, whose innocence is meant to verify the consistency of a vocation, that of Don Giovanni/Carmelo Bene to be the Saint (the driving force) of a World (the world of fiction and theatre, of an appearance that is more truthful than truth itself). From now on, every manifestation of the show, every trick of the theatre will have to face a spectator forced by his own innocence ("virginity") either to disappoint or to betray. Since asking the spectator for compliance is too easy, deceiving him is not in our interests, convincing him may as well implicate losing him, it is a matter of changing the show (along with the specta-

tor), of giving the rules of the game a different status. Without the need "to respect" the spectator, even insulting him, it is possible to accept his presence: it all comes to embracing otherness, selfishly being more than one, refusing pacification as well as recognition (everything resembles us) in favour of conflict, diversity, knowledge».

Adriano Aprà, *Fiori di ghiaccio*, «Cinema & Film», n. 11-12, summer-autumn of 1970

UN CERTO GIORNO

Director, screenplay, editing: Ermanno Olmi; *cinematography:* Lamberto Caimi; *music:* Gino Negri; *cast:* Brunetto Del Vita, Lidia Fuortes, Vitaliano Damioli, Raffaele Modugno; *production:* Cinema/Italnoleggio; *origin:* Italy, 1968; *format:* 35mm, col.; *length:* 106'. 35mm from Cineteca Nazionale.

«One day: right when life has never been so easy. A faint noise, then, once again, the calm. The protagonist is driving his car, satisfied with himself and the future that awaits him (he has just been proposed as chief executive officer of the company for which he works), yet, in a single moment, everything gets complicated. "What was that?" "I've heard a bang. Like a stone". [...] He knows, he feels that something has happened. So he comes back to that curve, on foot, and finally sees - as if he evoked him - the man he run over, who will soon die in the hospital. For the protagonist, this event represents a moment after which his life will



From the film *Un certo giorno*

never be the same again; for the film, this scene is the turning point that turns it into “something different”, marking a sharp narrative and stylistical discontinuity. [...] In a cinema such as that of Olmi, consistently characterised by the “whispered speech” as well as an expressive undertone, *Un certo giorno* is, on the contrary, a “shouting” film, precisely because of its peculiar use of the silence as well as the drastic break of the narrative rhythm, an extreme film, in its own way, because of its hopeless pessimism. The film tells about the realisation of an individual crisis already in the premises, and places it onto the background of a greater defeat, which pertains to the industrial society as well as the pathology of human behaviours that the latter originates. The realisation comes, as we have seen, along with a sudden event that breaks an illusory and insidious calm, a violent event, just like being “hit by a stone” (which reminds of the original title of the film). The stone that shakes and shatters the glass, but also the stone thrown in the pond, which moves circles across its surface, along with the cloudy water underneath. Olmi shows both effects in the film. There is the moral turmoil of the protagonist (his reflection into the emptiness of his own life, the regrets, the deceits, the betrayal, an underlying unhappiness), and there is the social analysis which, thanks to the secondary characters in particular [...], progressively expands and takes a shot of the neurotic and unhappy Italy on the eve of 1968. [...] *Un certo giorno* really is one of the most explicit as well as farsighted

films with regard to the Italian society of the late 1960s: the abandon of the countryside, the supremacy of the market, the violent social transformations, the loss of essential values, the triumph of consumerism, the alienation».

Piero Spila, *Un certo giorno*, in Adriano Aprà (by), *Ermanno Olmi. Il cinema, i film, la televisione, la scuola*, Marsilio, Venice, 2003

IL SORRISO DEL GRANDE TENTATORE

Director, story: Damiano Damiani; *screenplay:* D. Damiani, Fabrizio Onofri, Audrey Nohra; *cinematography:* Mario Vulpiani; *editing:* Peter Taylor; *music:* Ennio Morricone; *cast:* Glenda Jackson (*voice* Maria Pia Di Meo), Claudio Cassinelli (*voice* Sergio Graziani), Lisa Harrow, Adolfo Celi, Arnoldo Foà, Francisco Rabal; *production:* Euro International; *origin:* Italy/UK, 1974; *format:* 35mm, col.; *length:* 120'. 35mm from Cineteca Nazionale.

«*Il sorriso del grande tentatore* by Damiano Damiani looks like it might be born as reaction to the claims of Paolo VI concerning the existence of the devil. It is certainly possible that the director, or someone of his collaborators, had had the idea much earlier, but its realisation appears to be tailor-made to play the game of the abstraction from the man and from history, simply reversing the roles of good and evil, with the capital initials, obviously, that fight against each other on a metaphysical level. [...] The smile of the great tempter [t/n: namely the title of the film], that was meant to be that of the

freedom of thought, ends up being replaced by the triumphant smile of the great temptress that incarnates the hypnotic and captivating suggestion of the dogma, of the uncritical abandon to a crystallised and quietening truth. Except that the two temptations eventually come on the same level, equally separated from history, originating an artificial conflict in which mysticism and rationalism end up appearing, in fact, as two faces of the same abstraction. Not surprisingly, the collaborationist and the pro-revolutionary bishop, the worker-priest and the theologian closed in his own ruminations, all of them behave the same way and seem to be united by the same judgement in the eyes of the journalist (and in those of the director) as if they had not undergone radically different experiences in the course of their life. Just like it is no coincidence that the true power of the Church is eventually identified in Sister Geraldine, reducing the two prelates charged with investigating her actions to marginal anticlerical caricatures».

Sandro Zambetti, «Settegiorni», February 10th, 1974

«In a country such as Italy, where the Church is still politically active, the rhetoric of catholicism adequately expresses the reality of a sinister power struggle. Not in England [...]. The fact would be secondary, if Damiani did not take so literally his investigation on the role of the Church and the meaning of faith. It would be wrong to compare the film to the many denunciations to the corruption of the State that the Italian cinema

has produced in these years. The charge is not an allegory of the State [...]. Despite the title, no one plays the role of the devil. Sister Geraldine may slip into pride and fanaticism, but the final return of her followers proves her correct. [...] Having accepted that salvation is always found within the Church, Damiani makes smart use of his metaphoric resources, adapting the storm to the eternal».

Jill Forbes, «Monthly Film Bulletin», n. 499, August 1975

LE CASTAGNE SONO BUONE

Director: Pietro Germi; *screenplay:* Leo Benvenuti, Piero De Bernardi, Tullio Pinetti, P. Germi; *cinematography:* Ajace Parolin; *editing:* Sandro Lena; *music:* Carlo Rustichelli; *cast:* Gianni Morandi, Stefania Casini, Nicoletta Machiavelli, Franco Fabrizi, Gigi Reder, Giuseppe Rinaldi; *production:* RPA/ Rizzoli Film; *origin:* Italy, 1970; *format:* 35mm, col.; *length:* 108'. 16mm from Cineteca Nazionale.

«The last film by Pietro Germi, *Le castagne sono buone*, has been released for the cinemas of the major Italian cities. The opinions of the critics towards him have been - almost invariably - severely negative. There has been talk of a “sharp involution” of the film-maker, of “obnoxious optimism” in the film, “so much that it reminds of fascist period, of which the film it is a close relative”, of “sugared oversimplification”, of a “consumer product intentionally misleading in regard to our local reality”, of “backward middle-class moralism”.

The figure of the sentimental, innocent girl, who turns out triumphant of the cynicism of a young TV film-maker, who ends up marrying him by convincing him of the correctness of his own convictions did not meet the audience's taste. [...] How do you feel, Mister Germi, how about the criticism concerning your film? [...] "I am proud of it. I would shoot it the exact same way again. I endorse its assumptions, and I am sure it will have recognition, at least among decent people, who can be found anywhere, from the metalworkers to the intellectuals. Sure, it is a weird, even scandalous film. It defends one of the last standing taboos of our times: the moral. It takes some courage, I admit, to speak well of it. [...] The film speaks to whoever has a soul, and everyone has one. What's this about the elderly being worth less than the young? It doesn't make any sense. Plus, let's say it, those who get upset, who show off, those who protest and make noise represent a minority. On the contrary, I speak to the majority, to them I dedicate the film, I offer an encouragement to keep believing in their ideas, not to be blinded by false moralisms. [...] The film wouldn't offend a child's sensitivity. Yet the censors heard some profanity in a scene - the one where some young people perform inside a small avant-garde theatre. I will cover those lines with the soundtrack, if necessary. It is never pleasant, nor easy, but I am willing to do so, provided the ban will be revoked".

Liliana Madeo, *Germi polemico tuona e difende le castagne*, «La Stampa», November 11th, 1970

PARALLEL CONVERGENCES

'77 NO COMMERCIAL USE

Director, editing: Luis [Fulvio Baglivi]; *cinematography:* Luca Toni, Andrea Galdeta Caldarola; *cast:* Lucrezia Ercolani, Damiano Roberti; *production:* Abelmary/Trop Tot Trop Tard; *origin:* Italy, 2017; *format:* video, col.; *length:* 127'.

Copy from author.

It is 1977, the (red) sky has finally fallen unto the Earth. Wow. Blowing on fire, through discord, the (armed) joy, (class) revolt and machination, without respite; there is a strange movement of strange scholars behind this, conspiracy of people without family, without jail. The meadow is in flames, the revolution is over, we have won.

Flowers in the mud. Universal and Republic gems (Nobody's stepchildren, I. The most flamboyant American cinema, spoken by the Italian cinema)



LA VALLE DEI FORTI Trail of the Vigilantes

Director: Allan Dwan; *screenplay:* Harold Shumate; *cinematography:* Milton Krasner, Joseph Valentine; *editing:* Edward Curtiss; *cast:* Franchot Tone, Warren William, Broderick Crawford, Andy Devine, Mischa Auer, Peggy Moran, Porter Hall, Charles Trowbridge; *production:* Universal; *origin:* USA, 1940; *format:* 35mm, b/w; *length:* 75'. 16mm (from 35mm) from Penny Video.

«At first, the film was meant to be a melodramatic western, written in a serious manner. I went to the mountains along with the troupe for the external filming, and no sooner had I shot the third scene than the story proved to be actually mediocre, as the situations were ridiculous rather than serious. So I stopped the troupe and I took them back to the studios: for Universal, it was a shock. I told them: "Honestly, it cannot work like this. We have to change it, because if you intend to shoot it this way, then I'm out of it". "What do you want to do? By now we are into this, we are already spending money, people are under contract". I replied: "Give me a screenwriter and I'll get to work right away". In a few hours we reviewed the script, maintaining the same story, although with a shrewd approach. The cowboys would have made mistakes and everything would have gone wrong; no more efforts to be funny, as the very things they were meant to do would have been funny. In the end, the result was rather appreciable, a fun film that even made some

money, but it would have been a major fiasco if we had not changed it».

Allan Dwan
in Peter Bogdanovich,
Allan Dwan. The Last Pioneer,
Studio Vista, London, 1971

«Dwan says that when he was assigned this one, it was to be played straight. Quickly perceiving that this was the road to disaster, if not madness, he turned it into a spoof with the aid of a hasty re-write and the co-operation of the cast. A pleasant anecdote, but one wonders. [...] The laughs are genuine and hearty, and the expected Western action isn't sacrificed. [...] Significantly, the film carries no producer credit. The narrative begins seriously enough, with one of those lengthy forewords about the winning of the West peculiar to outdoor sagas with pretensions. Then the plot is set up in the first scene, an undercover man (Tone) from the East sent to the cow country to expose dirty work on the prairie. Tone hasn't arrived long before he's embroiled in an upside-down hanging by his heels, and a raucous bar-room brawl in partnership with Crawford and Devine. By the time Auer is incongruously introduced as a transplanted misplaced Cossack, the plot just leans back and twiddles its thumbs until the time hero Tone gets around to corralling villain Warren William. In between, the accent is on comedy verging on slapstick. [...] The film opened to enthusiastic reviews and proved popular with audiences, including the sophisticated set still resistant to Westerns. Perhaps they entered the theatre to

laugh at it. If so, they were soon laughing with it».

Don Miller, *New Words on Old Westerns*,
«Focus on Film», n. 11, autumn 1972

TEXAS SELVAGGIO The Fabulous Texan

Director: Edward Ludwig; *story:* Hal Long; *screenplay:* Lawrence Hazard, Horace McCoy; *cinematography:* Reggie Lanning; *editing:* Richard Van Enger; *music:* Anthony Collins; *cast:* William Elliott (*voice* Augusto Marcacci), John Carroll, Catherine McLeod, Albert Dekker (*voice* Gaetano Verra), Andy Devine; *production:* Republic; *origin:* USA, 1947; *format:* 35mm, b/w; *length:* 95'. 16mm (from 35mm) from Penny Video.

«Republic has apparently taken the advice of some of its major stockholders to forego attempts at making prestige films and sink its heavier budgets into the type of pictures it knows best how to make. *Fabulous Texan* is a western in every sense of the word and, as such, right down Republic's alley. It's obviously, too, an expensive job and, with the cast topped by William Elliott, John Carroll and Catherine McLeod, looks good for first runs, as well as the shootin' galleries.

Story has Elliott and Carroll as a couple of Confederate officers who return to Texas after the war only to find it over-ridden by carpetbaggers and despotic state police. To avenge the death of his father at the hands of the troopers, Carroll shoots it out with them and has to flee into the mountains. Elliott fol-

lows and the two start a crusade against the police. Elliott then decides they'd get better results by cooperating with the Federal government, and so is appointed a U.S. marshal. Carroll meanwhile, has forsaken his Robin Hood career to rob a bank with his band, which makes him a Federal offender. Picture has a final sequence, incidentally, which will rank among the corniest ever seen unless Republic gets hep and trims it before *Texan* goes into general release. It shows Miss McLeod as an old grandmother, posing before a statue of her late husband and telling bystanders something about the fact he wasn't the only one who did a lot for Texas. Miss McLeod's gray wig and the painted backdrop are too obvious for comfort».

Stal., «Variety»,
November 12th, 1947

«Emigrated from Russia (his real name was Litvak), Edward Ludwig makes his debut as director in 1933. Despite some film of prestige (and most importantly, intelligently tailored) such as *L'ultimo gangster* (1937, with Edward G. Robinson) as well as *Quella certa età* (1938, with Deanna Durbin), his reign belongs to the low budget darkness, particularly at Republic, where he works under contract during the late 1940s. It is here that he makes, along with John Wayne as both actor and producer, *I conquistatori dei mari* (1944) and, most significantly, his masterwork *La strega rossa* (1948), film focused on the adventure as well as the amour fou, exalted by a diphanous photography in black and white, heavily contrasted, like an etching. This film also repre-

sents an answer to those who claim that John Wayne cannot die on the screen: in the last scene, the ghosts of the two lovers meet each other once again, sailing the ocean for all eternity. In the light of such poetic impetus, Ludwig may be forgiven for his anti-communist film, once again interpreted by Wayne, *Big Jim McLain* (1952, [released in Italy under the title *Marijuana*, thus erasing any political reference]). On the contrary, it is certainly possible to be sensible to the sometimes unequal appeal of *La primula rossa del Sud* (1953) or *Il tesoro del Rio delle Amazzoni* (1954). Ludwig also excels at praising the most flamboyant beauties, redheads (Arlene Dahl) as well as brunettes (Yvonne De Carlo), by assigning them historical-melodramatic (*Sangaree*, 1954, which successfully subverts the conventions of the southern melodrama) or exotic roles (*L'avventuriera di Babamas*, 1956). Before sinking into the anonymity of the 1960 TV series, Ludwig makes one of his best films, *Furia del West* (1963), a hazy western featuring an agonising Rory Calhoun, gunslinger consumed by the gangrene. An unequal work, yet marked by occasional inspired leaps».

Christian Viviani, *Edward Ludwig*,
«Positif», n. 626, April 2013

IL REGNO DEL TERRORE Reign of Terror

Director: Anthony Mann; *screenplay:* Philip Yordan, Aeneas MacKenzie; *cinematography:* John Alton; *editing:* Fred Allen; *music:* Sol Kaplan; *cast:* Robert

Cummings (*voice* Augusto Marcacci), Richard Basehart (*voice* Emilio Cigoli), Richard Hart, Arlene Dahl (*voice* Dhia Cristiani), Arnold Moss (*voice* Mario Besesti), Norman Lloyd (*voice* Stefano Sibaldi); *production:* William Cameron Menzies for Walter Wanger Productions; *origin:* USA, 1949; *format:* 35mm, b/w; *length:* 75'.

16mm (from 35mm) from Penny Video.

«William Cameron Menzies was one of the most relevant figures of the cinematographic industry, as well as one of the best screenwriters with whom I had the chance to collaborate. I met him back when I used to work for Selznick and, at that time, he had already taken part in Sam Wood's films. He was an extraordinarily imaginative man. We made *Il regno del terrore* with a 750.000 dollars budget, a meager amount, and the shootings lasted 20-25 days. Menzies contributed with some wonderful ideas. Here is one. We had to fill a square with background actors, but our budget only allowed us to hire one hundred of them, at most. Menzies placed them onto a platform, arranging them in the shape of a square, thus filling the entire frame. We filmed turning the lights on and off, so that some people remained in the shadow, while the others were vividly illuminated. It is like this that I filmed people's reactions to Danton's and Robespierre's speeches. Twenty copies of the scene were then printed and screened together as a whole background, so that the hundred people became two thousands».

Anthony Mann in Barrie Pattison,
Chris Wicking, *Entretien avec Anthony Mann*, «Positif», n. 94, April 1968



From *Il regno del terrore*

«*Il regno del terrore* is pure pleasure, a tour de force of directory skills. Mann does not give up anything: shadows, bizarre camera perspectives, low ceilings, streets of barely illuminated wet pebbles, rooms lightened by a single candle, crooked compositions, intense close-ups, a camera delicately moving up and down... The director's signatures are all there. Set in Paris during the post-revolutionary period, *Il regno del terrore* shows us the techniques proper of a noir film suitable for a film in costume. An intense introduction of documentaristic flavour recites: "Paris, July 26th, 1794... anarchy, misery, murder, bonfires...". In other words, perfect material for Mann. These words are accompanied by an editing that shows us the fanatic revolutionaries, with their close-ups deformed by the blazing flames in the background. Such introduction announces the tone of the baroque horror about to follow, anticipating the fact that the stylistic exasperation is going to be widely exploited. As for the rest, the screenplay retains an almost ironic tone, with dialogues that may be interpreted as a parody of the historical genre. [...] The plot is based on the internal arguments among the leaders of the post-revolutionary period, modernised by some references to the dictatorship and an ominous blacklist (the film was released at the time of McCarthy). In spite of this, the political issues are not truly central, since Mann, as usual, keeps the emphasis on love, speed and suspense».

Jeanine Basinger,
Anthony Mann,
Twayne, Boston, 1979

IL SOTTOMARINO FANTASMA Mystery Submarine

Director: Douglas Sirk; *story:* Ralph Dietrich; *screenplay:* George W. George, George F. Slavin; *cinematography:* Clifford Stine; *editing:* Virgil W. Vogel; *cast:* Marta Toren (*voice* Lydia Simoneschi), Macdonald Carey (*voice* Giorgio Capecchi), Robert Douglas (*voice* Emilio Cigoli), Carl Esmond (*voice* Augusto Marcacci), Ludwig Donath (*voice* Amilcare Pettinelli), Jacqueline Dalya Hilliard; *production:* R. Dietrich for Universal; *origin:* USA, 1950; *format:* 35mm, b/w; *length:* 78'.

16mm (from 35mm) from Penny Video.

«When I was able later to get free of Columbia, I took up that offer from Universal. Although I was hired to do comedy, strangely enough the first one I did was that submarine picture, *Mystery Submarine*. I got it, I suppose, because I had been in the Navy. It was alluring to shoot in a submarine, with hand cameras and so forth. But it was a miserable little story. Here the auteurship of the studio comes in. But I did want to do pictures about America».

Douglas Sirk in Jane Stern, Michael Stern, *Two Weeks in Another Town*, «Bright Lights», n. 6, winter 1977

«*Mystery Submarine* marks the beginning of Sirk's collaboration with Universal. *Mystery Submarine* is built through the narration of Madeleine Brenner (Marta Toren), accused of high treason by the American government. Similarly to *Temporale d'estate*, the film

unravels through a lengthy flashback, during which Nazi officers, American agents, fake spies and actual scientists face each other in a sort of murky conflict. The character of von Molter (Robert Douglas), commander of a U 64 German submarine, turns out to be particularly incomprehensible, and it actually is such ambiguity, along with Marta Toren's character, that makes this film engaging».

Patrick Brion, Dominique Rabourdin, *Biofilmographie*, «Cahiers du Cinéma», n. 189, April 1967

OPERAZIONE COREA Flight Nurse

Director: Allan Dwan; *screenplay:* Alan Le May; *cinematography:* Reggie Lanning; *editing:* Fred Allen; *music:* Victor Young; *cast:* Joan Leslie, Forrest Tucker, Arthur Franz, Kristine Miller, Maria Palmer; *production:* Republic; *origin:* USA, 1953; *format:* 35mm, b/w; *length:* 90'. 35mm from Penny Video.

«*Flight Nurse* is another in a series of service pictures that Republic has been dishing up to exhibitors. Studio has worked out an extensive promotion tie-up with the U.S. Air Force. [...]

This time Rep's writing mill has ground out a saga of one of the USAF's uniformed femmes who administered to the wounded on the Korean battlefield. Such a basic theme has fine dramatic possibilities but the Alan LeMay screenplay curiously ignores them. Instead, the script emerges as a maudlin tale of nurse Joan Leslie who's frantical-

ly in love with helicopter pilot Arthur Franz. Romance has its ups and downs before she finally forgets her infatuation in favor of loyalty to her service career. [...]

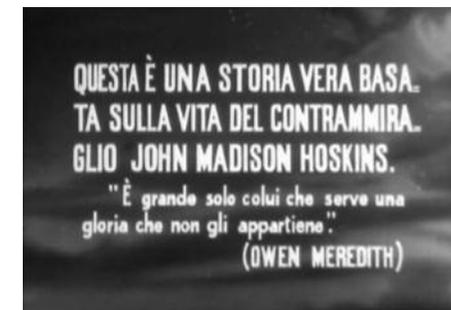
Of questionable taste are several sequences where atrocities of Chinese and North Korean Communists against United Nations troops are unreel. The American public as well as most other peoples of the free world are already well acquainted with the inhuman practices of the Reds and an entertainment motion picture is scarcely a forum to refresh one's memory on gruesome war crimes».

Gilb., «Variety», November 4th, 1953

BANDIERA DI COMBATTIMENTO The Eternal Sea

Director: John H. Auer; *story:* William Wister Haines; *screenplay:* Allen Rivkin; *cinematography:* John L. Russell; *editing:* Fred Allen; *music:* Elmer Bernstein; *cast:* Sterling Hayden (*voice* Emilio Cigoli), Alexis Smith (*voice* Lydia Simoneschi), Ben Cooper (*voice* Massimo Turci), Dean Jagger (*voice* Lauro Gazzolo), Virginia Grey (*voice* Dhia Cristiani); *production:* J.H. Auer for Republic; *origin:* USA, 1955; *format:* 35mm, b/w; *length:* 103'. 35mm from Penny Video.

«Like Edgar G. Ulmer and Joseph H. Lewis, John H. Auer was a filmmaker of high ambitions who discovered a certain freedom working on Poverty Row. Just as Ulmer at PRC and Lewis at Monogram and Columbia found that working without stars on microscopic



From the film *Bandiera di combattimento*

budgets allowed them a stylistic latitude that no major studio would have permitted, Auer discovered an unwitting patron of his art in the form of Herbert J. Yates, the founder and president of Republic Pictures.

Within the confines of Republic, Auer enjoyed a position analogous to that held by his fellow Hungarian, Michael Curtiz, at Warner Bros. Fluent in a wide range of genres – urban thrillers and romantic comedies, melodramas and musicals – Auer was the house director of choice for Republic's periodic prestige productions, to which he reliably lent rhythm, form, and visual polish. [...] At the most abstract level, his films are about constant mutation within a fixed structure. His characters are consistently inconsistent, defined by dual natures and disguised emotions. His plots are almost invariably driven by mistaken or assumed identities; seldom do his characters really know one another. His situations are fluid to the point of a dreamlike instability. [...] Vera Ralston characters find escape and relief when they are finally able to assume their true identities, though that kind of peace and certainty comes at a higher price for the male protagonists of Auer's last three films for Republic: *City That Never Sleeps*, *Hell's Half-Acre* (1954), and *The Eternal Sea* (1955). The Chicago cop played by Gig Young in *City*, the Honolulu racketeer played by Wendell Corey in *Half-Acre*, and the naval officer played by Sterling Hayden in *Sea* are typically driven, dissatisfied Auer heroes, each struggling to escape different forms of professional and emotional confinement (Hayden is a

captain who finds himself sidelined after he loses a leg in combat).

Yet relief for these men comes only in accepting their confinement: Young by taking his murdered father's place on the police force, Corey by dying to protect the wife (Evelyn Keyes) he has refused to acknowledge, Hayden – in a scene written as triumph but staged as defeat – by resigning his commission to work with handicapped veterans».

Dave Kehr, *Inside Man*,
«Film Comment», July-August 2011

Cécile Decugis, the editing of life



CÉCILE DECUGIS

Born in 1930, she makes her debut in 1953 as assistant editor for *Les Petites filles modèles*, unfinished film by Éric Rohmer, and subsequently for *Madame de...* by Max Ophüls. In 1957 she edits together the first short film by Truffaut, *Les Mistons*, while she helps Godard complete *Tous les garçons s'appellent Patrick*. Then *Fino all'ultimo respiro* comes, revolutionising the idea of editing itself, for which Decugis gives credit to Godard. She dies on June 11th, 2017.

LA DISTRIBUTION DE PAIN

Director, cinematography, editing, voice: Cécile Decugis; *production:* Hedy Ben Khalifa; *origin:* Tunisia/France, 1957-2011; *format:* video, b/w; *length:* 14'.
DVD from Garance Decugis.

The film, initially called *Les Réfugiés*, was realised by Cécile Decugis and the Tunisian film-maker Hedy Ben Khalifa in June 1957, and commissioned by the young Tunisian Republic, which presented it to the UN, at the moment of its admission, in the June of that year, in order to request support. It is shot in the 'restricted area' where the refugees gather, which is also used as base by the ALN (Armée de libération nationale). When, about a dozen years ago, Decugis recovers the negative (without sound) of *Les Réfugiés*, she decides to resume it, adding a new comment, which she herself reads, and she takes the freedom to question the images of 1957 once again. The film is released in 2011 under the title *La Distribution de pain*. The voice provides the factual informations, necessary yesterday as much as today, but it also shows

the images from the point of view of our present, without any ostentation. (Bernard Eisenschitz)

RENÉ OU LE ROMAN DE MON PÈRE

Director, screenplay, editing, voice: Cécile Decugis; *origin:* France, 2016; *format:* video, col.; *length:* 28'.
DVD from Garance Decugis.

The raspy voice, somewhat harsh and devoid of indulgence of Decugis comments this "novel" dedicated to her father, a photo story, with the only exception of some cinematographic shot. It starts as a photographic chronology of her parents, characters just like "all the others", and therefore unique. The sense of that time is given by the evolution of the bodies, of the clothing, of the accessories chosen for self-representation - cars, airplanes. A detour takes us to the foundation d'Hyères, twenty-five centuries before: Nothing to cause concern in the spectator, not any more than the meticulous description, which evokes the Nouveau Roman, of the cars and the airplanes, of the trees that shape the garden. (Bernard Eisenschitz)

PARALLEL CONVERGENCES HOW WHEN WHY

POURQUOI? CONTE AVEC MORT INOPINÉE DE SON AUTEUR meeting with Marc Scialom: Presentation of his book (illustrations by Marcel Delmas, Artdigiland editions, 2018) and anticipation of the forthcoming book by René Vautier.

«Don't let technical issues stop us». A Rossellinian tribute to Franco Basaglia



photo © Neva Gasparo

BODIES, GAZES AND SILENCES

by Michele Zanetti

Silence too, just like the gaze, is a pause in which human beings “catches their breath” in order to take possession of themselves and their world.

Corpo, sguardo e silenzio, in Franco Basaglia, *Scritti I*, Turin, 1981, p. 300

In the history of psychiatry it proved necessary to objectify the insane person: the illness was defined to coincide with the behavioural disorder, organic body and social body were conformed. Both the patient of the organic body and that of the social body cannot express their sick subjectivity. Instead, they express their objectivity of sick things.

Conference in Belo Horizonte November 17th, 1979, in Franco Basaglia, *Conferenze brasiliane*, Raffaello Cortina Editore, Milan, 2000, p. 173

Similarly to how medicine was established on a dead body, psychiatry was built on a dead mind ... the behavioural disorder was included into the bodily disorder, body and behaviour became the same thing, both within the positivistic logic of the cause-effect relationship.

Conference in San Paulo June 21st, 1979, in Franco Basaglia, *Conferenze brasiliane*, op. cit., p. 61

Founding a new medical science conscious of the fact that human beings, besides being bodies, are the product of battles, social bodies as well as organic bodies.

Conference in San Paulo, in Franco Basaglia, *Conferenze brasiliane*, op. cit., p. 73

The problem is that the patient in question is an abstract patient; I cannot give an answer, since it would still be an institutionalised answer. The issue really lies within the specific condition of the individual.

Conference in Belo Horizonte, in Franco Basaglia, *Conferenze brasiliane*, op. cit., p. 178

Franco Basaglia's words, as well as giving the title to this year's edition of the Festival, better illustrate this little show proposed on the occasion of the 40th anniversary of the law 180. The words from the *Conferenze brasiliane* (of which we present the new expanded edition in preview, once again curated by Maria Grazia Giannichedda) are direct, immediately comprehensible to everybody, even those who are not well-versed in the issue of mental health.

Sergio Zavoli's footage on the mental institution in Gorizia represents a monumental emblem of the specific journalistic TV language that was continuously getting refined, and contains a poetic touch reminiscent of his countryman Federico Fellini; today it is also used as formative material for mental health operators.

The amateur footage of Basaglia's interviews to the political personalities in charge of the healthcare sector as well as to a party leader on the day after the approval of the law 180 is unpublished. It also contains some humorous implications that hint at how many of the members of the parliament and the senators who approved the law, few days after the finding of Aldo Moro's slaughtered body, were not actually

aware of the extent and the effects of the piece of legislation they voted. We must not forget that the legislative text was written in some haste in order to avoid the holding of the revocatory referendum of the law concerning mental institutions proposed in 1904 by Marco Pannella's radical party, referendum which would have most likely confirmed the old law, postponing and altering the entire healthcare reform already in the homestretch under the guide of the health minister Tina Anselmi.

I GIARDINI DI ABELE

Director: Sergio Zavoli; *cinematography*: Marziano Lomiry, Franco Tonini; *editing*: Vasco Micucci; *production*: RAI; *origin*: Italy, 1969; *format*: 16mm, b/w; *length*: 26'

Digital copy (from 16mm) from Anno uno.

«On January 3rd, 1969, Zavoli's inquiry on the mental illness is broadcast on “Tv7”. Seizing the opportunity represented by the opening of the gates of the mental institution in Gorizia, Rai's cameras, led by the author of *Viaggio intorno all'Uomo*, enter the rooms of suffering to provide documentary of the courage of Franco Basaglia, the illustrious psychiatrist behind the law that in a few years will sanction the permanent closure of the psychiatric hospitals. [...] The introduction shows the discussion among the nurses during a meeting in the ward, their comments, but most importantly their reactions to

the opening of the psychiatric hospital's gates. Basaglia himself, promoter of the initiative, represents the second fragment of this large, dramatic mosaic. The flow of Zavoli's questions, Basaglia's slow and calm speech, as well as some of his emblematic phrases that are thus indeleibly imprinted in the heart and the conscience of millions of Italians: “In Calabria, there is quite an interesting proverb that says *who has not is not*. And this contradiction that expresses, as a whole, the contradictions of our society, is most evident in our psychiatric hospitals”. The interview is closed by Zavoli's question: “Honestly, professor Basaglia, what interests you the most? The illness or the ill?” Basaglia's splitting answer: “The ill, definitely”. The third fragment of the reportage explains the choice of the title. Showing the magnificent gardens around the hospital, Zavoli declares: “in these parks of anachronistic beauty, absurdly vast and inviting, takes place the hypocrisy behind which, generally speaking, people take cover from a case of conscience. The luxuriant gardens in which we observe the patients through the railings as they live their lives freely and serenely are in reality the gardens of the problematic brothers, Abel's Gardens”. On May 13th, 1978, the law 180, in regard to “mandatory and voluntary inspections”, is promulgated. The law is universally known as Basaglia law, in honour of professor Basaglia and his battle for the recognition of the basic rights of the ill».

Damiana Spadaro, *Sergio Zavoli tra silenzio e rumore*, Rai/Eri, Rome, 2014

[MATERIALI DA UN PROGETTO DI FRANCO BASAGLIA DEL 1979] **FRANCO BASAGLIA INTERVISTA I POLITICI SULLA “LEGGE 180” E LA RIFORMA SANITARIA**
Director: Franco Basaglia; *origin:* Italy 1979-2018; *format:* col.-b/w; *length:* 40'.
Digital copy from Fondazione Basaglia.

Franco Basaglia, who has left Trieste after having been appointed consultant of the Lazio Region, starts, in the autumn of 1979, the project of interviewing prominent political leaders concerning the reasons that led them to vote the “law 180” and the healthcare reform, and how they intended to rule such reforms. Along with some film-makers of the “Maestranze e tecnici del cinema” cooperative as well as two collaborators, Paolo Crepet and Maria Grazia Giannichedda, Basaglia interviews the Christian democrats Paolo Cabras and Bruno Orsini, the social democrat Pietro Longo, the socialist Claudio Signorile. The project is interrupted by the disease that will carry Basaglia to his death on the 29th of August 1980.

From the video recordings after interviews, Maria Grazia Giannichedda and Renato Parascandolo derived, in 1986, a 35-minute-long film, which was presented for the first and only time in Rome, on June 5th of the same year, in the Hall of Parliamentary Groups, on the occasion of the convention *Tutela, diritti, controllo sociale* promoted by the parliamentary group Independent Left, of which Franca Ongaro Basaglia was part, elected in Senate for the first time in 1984. The current edition is the restored version of that of 1986.

CONFERENZE BRASILIANE

Meeting with Maria Grazia Giannichedda, featuring the presentation of the book *Conferenze brasiliane* by Franco Basaglia, in its new complete edition, Raffaello Cortina Editore, Milan, 2018 (already curated with Franca Ongaro Basaglia).

PARALLEL CONVERGENCES TROPICS, I

MIRAGE OF A FILM. DE CASTRO-ROSSELLINI-ZAVATTINI CHART WORK

From the idea of shooting a film inspired by *Geopolitica da Fome* (1952 - translated in Italy in 1954 under the title *Geografia della fame*), one of the best known books by the Brazilian sociologist Josué De Castro, emerges a project of international significance whose protagonists are the leading lights of the Italian neorealism, Zavattini, Rossellini and Sergio Amidei. But how can a humanitarian mission, born from the desire to raise the awareness of the world population towards the critical situation of food shortage that still affects a large proportion of mankind, represent an occasion of cultural renewal and new cinematographic perspectives as well?

PARALLEL CONVERGENCES

TRIBUTE TO UGO GUARINO

In the lobby of the Teatro Miela, a small exhibition of the illustrator who has artistically accompanied Franco Basaglia's events in Trieste. Selection of works, unpublished as well, from the collection of Michele Zanetti.

«Franco has a secret»: who knows the identity of the pleasant woman from Trieste who replied in this manner to a young Tullio Kezich, curious about Franco Giraldi's reputation of *tombeur de femmes*? The anonymous woman, back when Franco was not yet a filmmaker, was able to foresee with critical eye his future cinema, of which today we understand much more than the mere "culture", "reader's intelligence", "sensitivity regarding one's places"... Among the many things we understand of his cinema, there is certainly a will to listen to the feminine force, and not for dull progressivism, but rather as a consequence of something that he must have absorbed early in his life from the maternal – and Slovene – presence. When Franco makes, in the canonical 1968, a film inspired by Alba de Céspedes about a female figure, *La bambolona*, featuring the unknown Isabella Rei in her only cinematographic role, he entrusts her with a provocation towards the Italian cinema dominated by the comedy, shortly after welcoming the tender Soledad Miranda in *Sugar Colt*. The co-protagonist is the great Tognazzi who, two years later in *Cuori solitari*, comedy edited by the brilliant Kim Arcalli, is just as much bewildered by a wonderful Senta Berger. And in the equally canonical 1977, in the intimate as well as staggering *Un anno di scuola*, it is the flamboyant Laura Lenzi, with her attraction towards the Viennese psychology, to introduce the more and more rhabdomantic Berger, who will once again appear two years later in *La giacca verde*; film preceded by the ultimate film on Trieste *La città di Zeno*, where the leading presence is Franco Basaglia. *La giacca verde* (which we arrange for the award, and not only for our beloved Berger) represents an unicum of the Italian cinema, film of rare conceptual force when it comes to demolishing any form of power: that of an orchestra conductor who turns out to be loser towards his ignorant fake master, a wonderful Renzo Montagnani with the sharpness of his Ciceronian comedies. And while Luis Bacalov twists Verdi and Chopin with secret love, Giraldi puts himself along with Garboli at the service of Soldati. Art cinema never belongs to a single author.

Associazione Anno uno
September 2018

Franco Giraldi, a master of European cinema behind the corner



FRANCO GIRALDI, A MASTER OF CINEMA
BEHIND THE CORNER
by Olaf Möller

It was high time that the Premio Anno Uno went to a filmmaker whose art is a more popular one: A director as much at ease with genres of all kinds as with the culture deemed “high” by the arbiters of taste. All of *I mille occhi* has been about erasing these borders that serve nobody but those who like to be in control. We don’t. We like the fleeting, the disposable, everything that is in flux. Thinking about borders and what they did to people comes naturally in a town like Trieste. Should we maybe suggest that the genius of Franco Giraldi, born in Comeno now Komen to a Slovene mother from Trieste and a father from Istria, is that of all things and matters indefatigably defiant and restless and creative about this town where cultures meet and cross-breed? Giraldi’s was an exemplary way into cinema: First he wrote reviews; then he also got involved with screening films (alongside Tullio Kezich and Callisto Cosulich); finally, he moved from Trieste, where he grew up, to Rome, the capital of Italian cinema, at a time when it was in fact the lone true international movie hub besides Hollywood. There, he became part of a circle well described as one of communist entertainers: Giuseppe de Santis was certainly the center, *primus inter pares*, with Gillo Pontecorvo, Carlo Lizzani and Giuliano Montaldo as laws of their own; politically speaking, these were the right kind of people to consort with – for even if Giraldi rarely

flaunted his convictions his works were always popular: films from the people, for the people – the kind of left-wing spirit only too rarely found in arts. That said: If needed he’d fly his colors: Giraldi was involved with the making of *L’addio a Enrico Berlinguer* (1984) as well as *Un altro mondo è possibile* (2001), two collective efforts, the former looking backwards in mourning, the latter forward in anger. Should one say that Giraldi took for his films the best of de Santis and Pontecorvo as well as what little one could use of the others’ examples, but cleansed it of all its baroque braggadocio, surface splendor? For Giraldi’s is above all an art of humility and demitones, a particular quietness in the midst of Western sound and comedy fury. Already *7 pistole per i MacGregor* (1966), his solo debut, shows that Giraldi was not out to impress with formalist flamboyance but cheek and smarts – a true storyteller who considers his characters as the one and only guides through their worlds, fates and circumstances. ’66 is an interesting moment for the Italian Western: The spaghetti model isn’t yet the one and only to follow – works closer to an American spirit are still made. *7 pistole per i MacGregor*, like *Sugar Colt* and *7 donne per i MacGregor* (both 1967) are imbued with that: marvel at their wonderfully laconic air, laid-back sense of speed, and a rhythm clockwork precise while never feeling forced (or worse: mechanical); Walsh comes to mind, but more urgently second-echelon masters like Heisler, Garnett or Parrish whose excellence lies in the way they can keep

a film moving with ostensibly nothing happening. Lots of stuff is happening in Giraldi’s Westerns, ditto in the comedies he’d soon prefer to focus on: *La bambolona* (1968), *Cuori solitari* (1970) ... Sure, his Westerns were also comedic in tone but Giraldi was too respectful of the genre to go all-out funny. Let’s say: If in the Westerns laughter found its counterpoint in gunplay and some such, Giraldi’s comedies are above all remarkable for qualities not fundamentally associated with the genre: what remains in the mind of eg. *Cuori solitari* is its sensitivity, a feeling closer to melodrama; it’s almost as if the film just cannot persuade itself to be obvious and loud – excessively direct. Off-hand, casual, lively, concerned, alert to the dangers and pitfalls of history: These are the qualities that make his loose trilogy *La rosa rossa* (1973), *Un anno di scuola* (1977) and *La frontiera* (1997) but also *La giacca verde* (1979), *Il corsaro* (1985), *Voci* (2000) shine brightly. Commonly it’s pointed out that all these are literary adaptations, almost as if to say that their qualities come from writers like Pier Antonio Quarantotti Gambini, Giani Stuparich, Franco Vegliani, Mario Soldati, Joseph Conrad or Dacia Maraini respectively; but maybe it’s more like this: by leaving genre and its rules behind, Giraldi was finally able to be fully himself: a grandmaster of cinema whose values today seem ever more precious and desperately needed.

SUGAR COLT

Director: Franco Giraldi; *story:* Augusto Finocchi, Giuseppe Mangione; *screenplay:* Sandro Continenza, Fernando Di Leo, A. Finocchi, G. Mangione; *cinematography:* Alejandro Ulloa; *editing:* Ruggero Mastroianni; *music:* Luis Bacalov; *cast:* Hunt Powers (*voice* Sergio Graziani), Soledad Miranda (*voice* Flaminia Jandolo), Gina Rovere (*voice* Rita Savagnone), Erno Crisa (*voice* Massimo Foschi), Victor Israel, George Rigaud; *production:* Eva Film/Mega Film; *origin:* Italy/Spain, 1966; *format:* 35mm, col.; *length:* 93’.
35mm from Cineteca Lucana.

‘Fresh of the success of *7 pistole per i MacGregor*, Franco Giraldi signs a contract for a new western film, a comedy for the producer Ugo Santalucia. The sequel about the MacGregor, therefore, will have to wait. However, the writing and staging times are extremely short. “That time I had some real fun” recalls Franco Giraldi in the monograph curated by Luciano De Giusti. “The keynote was irony, shooting serious and authentic scenes without taking ourselves too seriously. We were already writing it, and we started with the shootings few months later. At that time, things used to proceed quickly. I didn’t choose the actor among the American actors who used to hang around Rome, since they were all quite rough, not very flexible, whereas I needed someone worldly-wise, somewhat dandy, so I went to Los Angeles in order to look for him [...]”. And there you have it, the first spaghetti Western with Hunt Powers, whose real

name is Jack Betts. He was freshly out of the *General Hospital* TV series. It is the only western film for Soledad Miranda too, cult actress for the Spanish horror films by Jesus Franco (as well as *Ursus* by Carlo Campogalliani), passed away in 1971 at the young age of twenty-seven in a car accident on the motorway to Lisbon. “I chose her” remembers Giraldi “because of her intense, almost spiritual look, but also full of personality, of spice. She perfectly contrasted the solemn Gina Rovere. “Soledad Miranda is the beautiful barmaid in the saloon of the town where, disguised as a doctor, Hunt Powers is investigating in the role of a gunslinger who promised to solve a mystery to his dying friend. Some time before, a military contingent disappeared around Snake Valley. Are they still alive? And who holds them hostage?».

Marco Giusti, *Dizionario del western all'italiana*, Mondadori, Milan, 2007

LA BAMBOLONA

Director: Franco Giraldi; *story:* from the novel by Alba de Céspedes; *screenplay:* Ruggero Maccari, F. Giraldi; *cinematography:* Dario Di Palma; *editing:* Ruggero Mastroianni; *music:* Luis Bacalov; *cast:* Isabella Rei, Ugo Tognazzi, Corrado Sonni, Lilla Brignone, Marisa Bartoli, Susy Andersen; *production:* Ugo Santalucia for Mega Film; *origin:* Italy, 1968; *format:* 35mm, col.; *length:* 107'. 35mm from Cineteca Nazionale.

«One night, walking down Via Veneto around midnight, I noticed a bookshop

still open. In the window, a cover caught my eye: *La bambolona* by Alba de Céspedes. It had a detail of a painting by Manet printed on it, I believe. I read the book during the night and the following morning I immediately went to Ugo Santalucia, the producer of *Sugar Colt*. [...] The one big problem was the choice of the protagonist, who had to be attractive, but also embarrassing to show around. This lawyer Brogini, successful man, interpreted by Tognazzi, who begins stalking her, on one hand is infatuated with the body of this girl in a fetishistic way, while on the other hand he is incapable of introducing her to his doorman. The young woman gradually becomes aware of the cynicism and the violence with which this man is watching her and eventually punishes him. If I had chosen a pretty actress for the role of the girl, the film would have been ruined. The girl I needed could even have been pretty, but not in the way someone like, I don't know, Catherine Spaak would be considered pretty. In my imagination, she had wide hips, a quaint charm, a somewhat melancholic look [...]. This search lasted 6 months: I travelled all over Europe. [...] I was desperate, when a 16 years old girl came along with her agent: It was her, it was written all over her face. She auditioned for formality sake, but it was not really necessary».

Franco Giraldi in Luciano De Giusti (curated by), *Franco Giraldi, lungo viaggio attraverso il cinema*, Kaplan, Turin, 2006

CUORI SOLITARI

Director: Franco Giraldi; *story:* Ruggero Maccari; *screenplay:* R. Maccari, F. Giraldi; *cinematography:* Dario Di Palma; *editing:* Franco Arcalli; *music:* Luis Bacalov; *cast:* Senta Berger, Ugo Tognazzi, Silvano Tranquilli, Clara Colosimo, Edda Ferronao; *production:* Mega Film; *origin:* Italy, 1970; *format:* 35mm, col.; *length:* 121'. 35mm from Cineteca del Friuli.

«A young, modern couple, in search of contacts with other couples with the purpose of naturism and photography” ... : Two people who have nothing more to say to each other decide, on the man's initiative, to explore the world of *swapping*. The situation is typical of an Italian-style comedy of manners which, however, evolves into a study of characters: The titillating game stops working as soon as the man realises that the rules also take the equality of the sexes into account. The drama is avoided by pretending to let it go unnoticed or, in other words, by embracing the only lifeline provided by hypocrisy. Therefore, it is assumed that the two will live together happier than before, having discovered the advantages of unfaithfulness. This, in short, is *Cuori solitari*, sixth film by Franco Giraldi. Giraldi is a cultured author, who comes from the critics and, most significantly, from the militant critics. In order to establish himself, he took the longest way: The technical training as assistant of several experienced directors (De Santis, Leone, etc.); the management of the second troupe (*Le soldatessa*, *Per un pugno*

di dollari); and finally the direction. But the extremely modest, ordinary direction of a homemade *Western*, signed with the English pseudonym (*7 pistole per i MacGregor*) Frank Grafield. Then Frank Grafield's *Western* became Franco Giraldi's *Western*, they told romantic desperate stories (over the background music by Gustav Mahler), they searched for unprecedented sceneries across the already threadbare Spanish Sierra. Lastly, they diverted from the ordinary, making way for the films worthy of such name (*La bambolona* and this *Cuori solitari*)».

Callisto Cosulich, *Swapping all'italiana*, «Cinema 60», n. 77, July-August 1970

LA ROSA ROSSA

Director: Franco Giraldi; *story:* from the novel by Pier Antonio Quarantotti Gambini; *screenplay:* Dante Guardamagna, F. Giraldi; *cinematography:* Marcello Masciocchi; *editing:* Giuseppe Giacobino; *music:* Luis Bacalov; *cast:* Alain Cuny, Elisa Cegani, Giampiero Battistella, Giampiero Albertini, Susanna Martinkova; *production:* CEP/RAI; *origin:* Italy, 1973; *format:* 35mm, col.; *length:* 93'. 35mm from Cineteca del Friuli (Franco Giraldi library).

«Few weeks before his premature death, in a poem dated 9 March 1965 and included in the posthumous anthology *Al sole e al vento*, Pier Antonio Quarantotti Gambini revisited characters and settings of his early novel *La rosa rossa*

[...]. Precisely during those days, the fifth edition of the book was released, at that time already 30 years old and deemed the highest literary testimony of the society of the Istrian province wiped out by the fury of two World Wars. The film *La rosa rossa* is conceived as illustration as well as meditation of the pages of Quarantotti Gambini, “capable of reviving some peculiar atmospheres/ of the Istria of the late 1800s/ (from the 18th century they came, towards 20th century/ so faint, they came!)...” (it is still the Author’s voice). Until then, novels such as *L’onda dell’incrociatore* and *La calda vita*, although entrusted to remarkable film-makers, had not managed to reflect on the screen the poetic world of the Istrian writer. For *La rosa rossa*, Franco Giraldi (*La bambolona*, *Cuori solitari*) ventured along the itinerary of memory, recreating the Koper of Gambini through the most intact images, architecture and landscape of today’s Istria (the old city of Rovigo, the Bembo hall in Bale, a square in Labin, the lyrical theatre in Pula). Alain Cuny translated into Austro-Hungarian his noble melancholy of Claudelian character, Battistella recovered and conveyed through a mimetic vivacity the Venetian roots of his temperament, Elisa Cegani was capable of blending naivety and resignation. Actualised in dedicated, real and unique places, the rite that involved the makers of this film has more than a mere value of sentimental pilgrimage; it is also a way to rediscover some unknown links of our tradition to seemingly distant and different cul-

tures. Tenderly provincial at first sight, the subject of *La rosa rossa* (book and film) actually concerns the reality of all Europe: it is a chapter of the “Finis Austriae”, a codicil about the pathetic sunset of the imperialregio myth that marked for our Continent the beginning of the longest night».

Tullio Kezich, *Un film europeo*, in Mario Di Francesco, Giorgio Guarino, Luciana Tissi (curated by), *La rosa rossa di Franco Giraldi*, RAI, Rome, 1974

UN ANNO DI SCUOLA

Director: Franco Giraldi; *story*: from a story by Giani Stuparich; *screenplay*: Lucio Battistrada, F. Giraldi, Lucile Laks; *cinematography*: Dario Di Palma; *editing*: Gabriella Cristiani; *music*: Luis Bacalov; *cast*: Laura Lenzi (*voice* Madalena Crippa), Stefano Patrizi, Margherita Guzzinati, Juliette Meyniel, Mario Adorf, Mario D’Arrigo, Franco Garofalo, Paolo Morosi, Giovanni Visentin, F. Giraldi; *production*: Arturo La Pegna for CEP/RAI; *origin*: Italy, 1977; *format*: 16mm, col.; *length*: 120’. 16mm from RAI Sede Regionale di Friuli Venezia Giulia.

«I read *Un anno di scuola* after the high school, before moving to Rome. Since then, I have always had the desire to see it on the screen. In 1976, after the completion of *Il lungo viaggio*, which had been a strenuous but successful effort, RAI accepted my requests, with which Tullio Kezich totally sympathised, to realise an adaptation of the novel by Stuparich. As usual, the inescapable condition was: “Ok, but

careful, because we don’t have much money”. We are talking about ITL 140 millions, not much to make a vintage film, in costume, but I was ready to anything in order to make it. As it always happens with any film, the phase of preparation, the research, the finding of potential survivors was extremely stimulating and enjoyable. [...] From this research, from these fragments of life that came out from the letters, a strong, passionate male generation was born. They were all young people who used to revolve around the figure of Scipio Slataper. They were torn between their love for D’Annunzio and Carducci on one side, and Schopenhauer, Nietzsche, Otto Weininger on the other. They were inside a mental whirlwind. They were profoundly nationalist even though most of them were not of Italian origins. Moreover, such nationalism was in contrast with their deeply European, cosmopolitan culture. [...] I wanted to postpone the events of 1913-1914 by producing a fabrication of history but, at the same time, giving more authenticity to the episode, to coincide with the news of the murder of the Archduke Ferdinand in Sarajevo. Such fabrication of history put the film on a well-defined track: It all made perfect sense, everything seemed justified, because it was with those news that the passionate fury of those young people exploded. Many would then cross the border illegally and die, as Slataper heroically did on the front of World War I».

Franco Giraldi in Luciano De Giusti (curated by), *Franco Giraldi, lungo viaggio attraverso il cinema*, cit.

LA CITTÀ DI ZENO. A TRIESTE CON ITALO SVEVO

Director: Franco Giraldi; *collaboration*: Tullio Kezich; *cinematography*: Guido Bertoni; *editing*: Giancarlo Raineri; *contributions*: Franco Basaglia, Fulvio Anzellotti, Letizia Svevo Fonda Savio, Stelio Mattioni, Fulvio Tomizza, Vittorio Vidali, Giorgio Voghera, Omero Antonutti (*voice*); *production*: RAI; *origin*: Italy, 1978; *format*: 16mm, col.; *length*: 87’.

Digital copy (from 16mm) from Anno uno.

«*La città di Zeno*, realised in collaboration with Tullio Kezich and Claudio Magris, is an affectionate inquiry concerning the 50th anniversary of the death of Italo Svevo (happened in 1928). Introduced by Magris himself, the inquiry involves a multitude of testimonies, places, memories, in search of those sentimental geographies - an emotional tangle full of solicitations and incomprehensions - capable of connecting the illustrious writer to Trieste. After a brief historical introduction to the town, in which Giraldi highlights the instability of the sense of belonging, the constant torment of the people of Trieste, in a sort of neurotic identity crisis, the gallery of memories is made explicit through a series of interviews: to writers, such as Fulvio Tomizza, Giorgio Voghera or Vittorio Vidali (communist leader during the post-war period); visual artists, such as Marcello Mascherini or Livio Rosignano; historians, such as Bruno Mayer or Roberto Damiani; relatives (daughter,

granddaughter, descendants...) and psychiatrists, such as Franco Basaglia, in those years protagonist of a movement capable of taking the issue of anti-psychiatry to the scene of national debate by openly promoting the dismantling of the mental institutions and the defence of the patient against the prison-like system. The interview to Basaglia, who passed away only two years after the making of Giraldi's film, encourages the viewer to analyse the situation of Svevo's Trieste in terms of psycho-social malaise».

Marco Bertozzi, *Feriti, alla frontiera: tre documentari di Franco Giraldi*, in Luciano De Giusti (curated by), *Franco Giraldi, lungo viaggio attraverso il cinema*, cit.

LA GIACCA VERDE

Director: Franco Giraldi; *story:* from a story by Mario Soldati; *screenplay:* Lucio Battistrada, Sandra Onofri, F. Giraldi, Cesare Garboli; *cinematography:* Dario Di Palma; *editing:* Raimondo Crociani; *music:* Luis Bacalov; *cast:* Jean-Pierre Cassel, Renzo Montagnani, Senta Berger, Laura Trotter, Vittorio Sanipoli, Adriano Russo; *production:* Arturo La Pegna for CEP/RAI/TVR3; *origin:* Italy/France, 1979; *format:* 16mm, col.; *length:* 103'.

35mm from Cineteca del Friuli (Franco Giraldi library).

«The events, as everybody know, take place in the autumn of 1943 on the mountains in Molise: In a convent, a young and fascinating orchestra conductor and a way less young and fasci-

nating player, a timpanist to be exact, meet each other. Both are on the run from Rome, occupied by the Germans, and waiting for the arrival of the Anglo-American troops located along the Garigliano. However, while the timpanist, who wears a ridiculous green jacket, pretends to be a famous conductor in front of the friars, master W., who is the actual "star" of the situation, pretends to be a bank clerk. Why? First and foremost because, being Jewish on his mother's side, he fears the fascist police, and secondly because, little by little, he becomes captivated, in an almost morbid way, by that paradoxical identity swap according to which the king (master W.) becomes the buffoon, whereas the buffoon (the timpanist) becomes the king. To think of it, this is also a model typical of Dostoevskij. But let's stay on topic. At some point, the two fugitives ask a lady for hospitality (the displaced character of the story), the only one in the village who lives in a privileged and comfortable condition. I presumed that this female character would be a Hungarian actress, one of the many who in those years, in Cinecittà, used to act in those films reminiscent of the sophisticated American comedy, also because I had in mind the actress for such role, namely the Austrian Senta Berger, nine years before protagonist of one of my own films, *Cuori solitari*. I was sure that this actress, interpreting this character with her Middle-European accent, would add appeal and substance to the story. Soldati, to my surprise, was immediately interested; enthusiastic, actually, about the idea. The character intrigued

him also because it belonged to an environment that he had known perfectly back when, as film-maker, he directed *Piccolo mondo antico*. I was impressed by the fact that Giraldi looked at my screenplay not from the point of view of the author who inspired it, but rather from that of the viewer of a future film. Since he identified with the character of the conductor, he was ready to live the adventure of his "double" in a new, surprising way».

Franco Giraldi in Luciano De Giusti (curated by), *Franco Giraldi, lungo viaggio attraverso il cinema*, cit.

IL CORSARO

Director: Franco Giraldi; *story:* from the novel by Joseph Conrad; *screenplay:* Nicola Badalucco; *cinematography:* Dario Di Palma; *editing:* Massimo Latini; *music:* Luis Bacalov; *cast:* Philippe Leroy, Laura Morante, Ingrid Thulin, Alain Cuny, Fabrizio Bentivoglio; *production:* Arturo La Pegna for RAI/Taurus/Télécip/Jadran; *origin:* Italy/France/Yugoslavia 1985; *format:* 35mm, col.; *length:* 167'.

Digital copy from Anno uno.

«The film was a late release because RAI expected something fundamentally different from what I did. The fact is that Conrad has three different keys to interpretation: the plot, namely the structure, the events; then the symbol and, lastly, the mystery. The less relevant one is the plot, which they wished I would favour. What I found fascinating about Conrad, instead, was the

melancholy of the character, a feeling that dominates him after having lived an epic life. [...] The privateer's return to his homeland after years of adventures in search of the taste of life, his return to the "warm life", as Saba used to call it, causes him profound distress, in its simplicity, forcing him to undertake an even more epic action in order to escape: suicide. I was deeply enthralled by the subject. Furthermore, the encounter with Philippe Leroy turned out to be an actual revelation, essential to the success of the film. He himself tells today that the character of the privateer is the best one he has ever interpreted. He had joined the military for the foreign legion, he had had comparable experiences, he had been in Indochina along with Dien Bien Phu, he had lived some extraordinary right-wing vicissitudes, therefore it was like he had already experienced that character, like he already knew it to the core. During the events, the privateer is distressed by the new family life: the girl, the Napoleonic lieutenant with whom she falls in love, their sentimental story, all this makes him understand that his life is already spent. The privateer, in fact, does not leave because of jealousy, but rather he chooses suicide over a fight with already deteriorated weapons, because old age is simply old age. For him it is too hard to live what Svevo used to call "the horrid real life"».

Franco Giraldi in Luciano De Giusti (curated by), *Franco Giraldi, lungo viaggio attraverso il cinema*, cit.

Parallel events

LA FRONTIERA

Director, screenplay: Franco Giraldi; *story:* from the novel by Franco Vegliani; *cinematography:* Cristiano Pogany; *editing:* Antonio Siciliano; *music:* Luis Bacalov; *cast:* Raoul Bova, Omero Antonutti, Marco Leonardi, Giancarlo Giannini, Vesna Tominac, Claudia Pandolfi; *production:* Mario Gallo for Filmalpha-Factory/RAI; *origin:* Italy, 1996; *format:* 35mm, col.; *length:* 107'. 35mm from Cineteca del Friuli (Franco Giraldi library).

«I knew, having learned it the hard way, that on the border no one is born as “univocal”, that everybody are born “themselves plus something more”, and that if one wants to reject this additional part, then conflicts and tragedies take place. The identity pluralism of the border, if subject to the will of reducing it to a single identity, cannot but lead to conflict, tragedies, massacres, as it happened in the Balkans in those years. For me it was a necessary film. [...] When the protagonist of *La frontiera* arrives to the Dalmatian island where he learned to swim, he is welcomed as guest at a friend’s house – which, by the way, is lieutenant Orlich’s house – and the girl with whom he speaks is a girl who, rightly, is fighting against the Italian army, which in her eyes is nothing but an army of occupation. She is born in the island, just like him, but he came back as occupier and, as such, he cannot know how she feels about it. That is where the right ambiguity of the border is born: when she will take action against the Italian army, he will

not be able to report her. On the border, whenever you know, whenever you understand, you cannot act. Raoul Bova, whose name in the fiction is Olrich, identifies as Austrian, yet he speaks Italian at home; he experiences an ambiguous situation, as he loaned some Italian literature books to a Slovene nationalist who is then executed, for which he is afraid and feels guilty, and therefore he faces a problem of belonging, of recognition of an universal identity».

Franco Giraldi in Luciano De Giusti (curated by), *Franco Giraldi, lungo viaggio attraverso il cinema*, cit.

Tuesday 18 September – 6pm

Il Duce a Trieste, Istituto Luce production, 1938, 37’.

Replicated from a previous edition of the festival, the film is presented at the Teatro Miela on the occasion of the anniversary of the historical event and the completion of the film, on September 18th, curated by the Istituto regionale per la storia della Resistenza e dell’Età contemporanea nel Friuli Venezia Giulia, in collaboration with the Istituto Luce in Rome as well as the Archivio della Resistenza in Turin.

Featuring a speech of the historian Marcello Flores and the archivist Paola Olivetti.

Casa del Cinema di Trieste presents

ESTERNO/GIORNO. GUIDED TOURS TO DISCOVER THE FILMS SETS IN TRIESTE

Saturday 15 September – 11am

Porto Vecchio and cinema

An itinerary completely dedicated to one of the most evocative locations in Trieste. The Porto Vecchio is an open-air set often used by productions (*Il ragazzo invisibile*, *La porta rossa*, *The English Patient* ...). Participants will have the opportunity to visit the area usually inaccessible to the public and, thanks to some devices, see some scenes of the films shot inside the Porto Vecchio.

From Casa del Cinema di Trieste

Sunday 16 September – 3pm

Coach Trip: Around Trieste, Carso area

A coach trip to discover the peripheral locations of Trieste that have hosted several productions such as *Va’ dove ti porta il cuore* by Cristina Comencini, *La ragazza di Trieste* by Pasquale Festa Campanile or *Giulia e Giulia* by Peter Del Monte. A way to get to know other striking locations in Trieste through the cinema.

From piazza Oberdan

ticket 10€

information and booking: esternogiornots@gmail.com +39 3394535962

Authors in Alphabetical Order

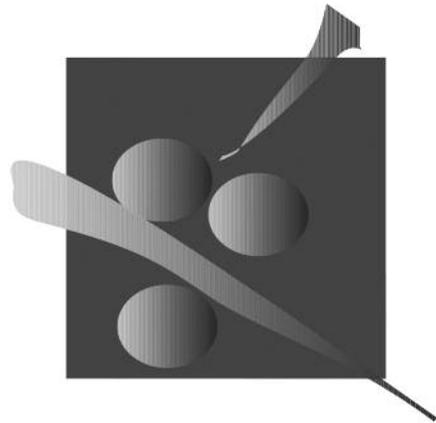
John H. Auer	63
Claude Autant-Lara	43-44
Franco Basaglia	67-70
Carmelo Bene	52
Giorgio Bianchi	49, 50
Duško Brala	34
Vedran Ćupić	34
Damiano Damiani	54
Cécile Decugis	65-66
Vittorio De Seta	48, 49
Allan Dwan	58, 62
Ivan Faktor	32
Fabrizio Ferraro	46
Marco Ferreri	51
Ivan Ladislav Galeta	32
Pietro Germi	49, 50, 55
Franco Giraldi	71-82
Jean-Luc Godard	41, 66
Edward Ludwig	59
Luis	56
Anthony Mann	60, 61
Ivan Martinac	33, 34
Stefano Morandini	46
Zdravko Mustać	33
Ermanno Olmi	53
Mihovil Pansini	32
Pawel Pawlikowski	35
Eckhart Schmidt	17-28
Douglas Sirk	18, 62
Lazar Stojanović	34-39
Enrico Verra	40
Sergio Zavoli	68, 69
Vlado Zrnić	34

Films in Alphabetical Order

- 24 *Amor sacro, Amor profano*, 2017, Eckhart Schmidt
 26 *Angel's Flight*, 2016-2017, Eckhart Schmidt
 78 *Un anno di scuola*, 1977, Franco Giraldi
 50 *Assicurasi vergine*, 1967, Giorgio Bianchi
 76 *La bambolona*, 1968, Franco Giraldi
 63 *Bandiera di combattimento (The Eternal Sea)*, 1955 [vers.it. 1955], John H. Auer
 28 *Broken Hearts. Verlieb Dich nie in eine Mafia-Tochter*, 1996, Eckhart Schmidt
 55 *Le castagne sono buone*, 1970, Pietro Germi
 53 *Un certo giorno*, 1968, Ermanno Olmi
 79 *La città di Zeno. A Trieste con Italo Svevo*, 1978, Franco Giraldi
 28 *Colore d'amore*, 2018, Eckhart Schmidt
 28 *Colour of Love*, 2018, Eckhart Schmidt
 81 *Il corsaro*, 1985, Franco Giraldi
 77 *Cuori solitari*, 1970, Franco Giraldi
 41 *Dans le noir du temps*, 2002, Jean-Luc Godard
 32 *Das Lied ist aus*, 2001-2002, Ivan Faktor
 27 *Der Sandmann*, 1993, Eckhart Schmidt
 66 *La distribution de pain*, 1957-2011, Cécile Decugis
 52 *Don Giovanni*, 1970, Carmelo Bene
 83 *Il Duce a Trieste*, 1938, Istituto Luce
 70 *Franco Basaglia intervista i politici sulla "legge 180" e la riforma sanitaria*, 1979-2018, Maria Grazia Giannichedda
 82 *La frontiera*, 1996, Franco Giraldi
 80 *La giacca verde*, 1979, Franco Giraldi
 69 *I giardini di Abele*, 1968, Sergio Zavoli
 44 *Gloria*, 1977, Claude Autant-Lara
 33 *Grad u sivom*, 1992, Ivan Martinac
 51 *L'harem*, 1967, Marco Ferreri
 50 *L'immorale*, 1966, Pietro Germi
 49 *In Calabria*, 1993, Vittorio De Seta
 26 *It's Me*, 2017, Eckhart Schmidt
 46 *Je suis Simone (La condition ouvrière)*, 2009, Fabrizio Ferraro
 41 *Je vous salue, Sarajevo*, 1993, Jean-Luc Godard
 21 *Love and Death in the Afternoon. An Elegy*, 2016, Eckhart Schmidt
 22 *Loving Valeria*, 2017, Eckhart Schmidt
 21 *La mia estate più bella (Mein schönster Sommer)*, 2016-2017, Eckhart Schmidt
 34 *Most*, 1977, Ivan Martinac
 62 *Operazione Corea (Flight Nurse)*, 1953 [vers.it. 1954], Allan Dwan
 32 *Pismo*, 1993, Ivan Ladislav Galeta
 32 *Pismo iz Hrvatske*, 1991, Mihovil Pansini
 46 *Portis deve rinascere qui*, 2018, Stefano Morandini
 37 *Približno Srbi*, 1998, Lazar Stojanović
 24 *Princess – Voices from Hell*, 2016-2017, Eckhart Schmidt
 77 *La rosa rossa*, 1973, Franco Giraldi
 60 *Il regno del terrore (Reign of Terror)*, 1949 [vers.it. 1949], Anthony Mann
 66 *René ou le roman de mon père*, 2016, Cécile Decugis
 40 *Scemi di guerra. La follia nelle trincee*, 2008, Enrico Verra
 49 *Sedotti e bidonati*, 1964, Giorgio Bianchi
 35 *Serbian Epics (Srpska epika)*, 1992, Pawel Pawlikowski [e Lazar Stojanović]
 56 *'77 No commercial use*, 2017, Luis [Fulvio Baglivi]
 35 *Škorpioni – spomenar*, 2007, Lazar Stojanović
 54 *Il sorriso del grande tentatore*, 1974, Damiano Damiani
 62 *Il sottomarino fantasma (Mystery Submarine)*, 1950 [vers.it. 1951], Douglas Sirk
 22 *Stella*, 2016-2017, Eckhart Schmidt
 22 *Stella Reloaded*, 2016-2017, Eckhart Schmidt
 75 *Sugar Colt*, 1966, Franco Giraldi
 59 *Texas selvaggio (The Fabulous Texan)*, 1947 [vers.it. 1952], Edward Ludwig
 46 *Les Unwanted de Europa / Gli indesiderati d'Europa*, 2018, Fabrizio Ferraro
 48 *Un uomo a metà*, 1966, Vittorio De Seta
 39 *Uspon i pad generala Mladića*, 2005, Lazar Stojanović
 58 *La valle dei forti (Trail of the Vigilantes)*, 1940, Allan Dwan
 33 *Zadar nije za dar*, 1992, Zdravko Mustać, Vlado Zrnić, Vedran Ćupić, Duško Brala
 37 *Život i priključenje Radovana Karadžića*, 2005, Lazar Stojanović

Summary

6	<i>Fuggiamo insieme</i> by Sergio M. Grmek Germani
17	All the colours of love. Eckhart Schmidt and Italy as female seduction: preview of nine films, with two flashbacks and one flashforward
29	Castles of sand, II. The last bridge (Nikad više)
43	Autant qu'était Lara. A woman's presence in a furious film-maker, I
45	I ask for the floor. Can Italian cinema become young again?
47	A certain year. 68 between 67 and 69 (Seedlings. Correspondence between Italian film-makers, II)
57	Flowers in the mud. Universal and Republic gems (Nobody's stepchildren, I. The most flamboyant American cinema, spoken by the Italian cinema)
65	Cécile Decugis, the editing of life
67	«Don't let technical issues stop us». A Rossellinian tribute to Franco Basaglia
71	Franco Giraldi, a master of European cinema behind the corner
83	Parallel events
85	Authors in Alphabetical Order
86	Films in Alphabetical Order



Š K E R K



Stefano Coluccio, Canestrelli - Venice Mirrors
www.venicemirrors.com.






THERESIA
— * —
MITTEL BISTROT



ROSSOPOMODORO
cucina e pizzeria napoletana



caffè teatro verdi

1  OO

The Associazione Anno uno
awaits you at the
XVIII edition of

I mille occhi

International Arts and Film Festival

www.imilleocchi.com

 @IMilleOcchi

 I Mille Occhi

