

A world of immeasurable presences



[RoGoPaG] ILLIBATEZZA

Director, screenplay: Roberto Rossellini; *cinematography:* Luciano Trasatti; *music:* Carlo Rustichelli; *cast:* Rosanna Schiaffino, Bruce Balaban, Maria Pia Schiaffino, Gianrico Tedeschi, Carlo Zappavigna; *production:* Arco Film/Société Lyre Cinématographique; *country:* Italia/Francia, 1963; *format:* 35mm, b/n; *length:* 33'.

Opening card: «The man of today is frequently oppressed by an indefinable anguish and, in the daily labor, the unconscious suggests a shelter that protected him and fed him: the womb. For this man, now devoid of itself, even love becomes weepy search of the womb protector. Alfred Adler.»

«Rossellini did not believe in cinema as a dark mirror, reflecting and doubling of the enigmatic real. He did not believe in incommunicability, did not believe in aphasia, the slip of the tongue, in the language of trauma. [...] In defending the television, criticized the film as a magical device, dark room, a ritual place, the womb, the men who are regressive retreat again become children, infants, that is, without word, devoid of rationality; and in this sense had led to criticize their own cinema as still full of magical elements, in case of that special form of magic that is to say, for example in front of *Paisà*, “as real,” when in fact it is not reality, but the film projected on the screen what lies ahead. [...] This criticism of cinema as magical and irrational apparatus, as evil force if not demonic, Rossellini has not

made only in words but has even staged the last film made for the cinema (before *Anno uno* and *Il Messia*), namely virginity, the episode of *RoGoPaG*. In his final goodbye then to the movies, exhibits Rossellini film in a telling scene when the protagonist is projected on him, just on the body, the image of women who want but which is not capable of possessing. The short film is a form of masturbation, impotence is the sign of the inability to live.»

Adriano Aprà, *Dal cinema alla televisione*, in Edoardo Bruno (a cura di), *Roberto Rossellini. Il cinema, la televisione, la storia, la critica*, Città di Sanremo, Sanremo, 1980

A QUESTION OF PEOPLE

Director: Roberto Rossellini, [Beppe Cino]; *commento, editor:* B. Cino; *production:* United Nations Fund for Population Activities; *country:* USA, 1974; *format:* 16mm, col.; *length:* 125'.

Opening card: «Roberto Rossellini inaugurated during a dialogue in the form of films of United Nations World Population Year. This study of the human condition has been realized with the support of the United Nations Fund for Population Activities.»

Closing card: «You are invited to respond to this film through your movies - or your letters - to be sent to World Population Year Secretariat, United Nations Fund for Population Activities, 485 Lexington Av., New York, NY 10017.»

Also known as *The World Population*, the film was screened at the Bucharest

Conference of the Organisation of the United Nations World Population. Shot several times in Brazil (by Giampaolo Santini), in Africa (by Renzo Rossellini jr) and Rice University (Roberto Rossellini conversations with two scientists), the film also includes material shot in India by Roberto Rossellini and Aldo Tonti in 1957, and archive documents of NASA and Soviets. A version of 28 minutes was achieved with the title *People: A Matter of Balance*, editing by Michael Heywood, with a new comment Heywood and V. Tarzie Vittachi, for UN Agency Human Settlements, with the clarification “from filming by Roberto Rossellini.”

EVA LA VERITÀ SULL'AMORE
(DER ARZT STELLT FEST...)

Director: Aleksander Ford; *story:* Walter M. Diggelman; *screenplay:* David Wechsler, W. Diggelman; *cinematography:* Eugen Schüfftan; *music:* Robert Blum; *cast:* Tadeusz Lomnicki, Sabine Bethmann, Charles Regnier, Franz Matter, Vera Jesse; *production:* Praesenz/Fino/CCC Film; *country:* Svizzera/RFT, 1966; *format:* 35mm, b/n and col.; *length:* 89'.
35mm print from La Cineteca del Friuli (Fondo Cappai).

«The specialists will find themselves having to consider a “new phenomenon” (at least for our country) of mass communication: the chapter of gynecological film. The resounding earlier (in terms of performance at the box office, of course) was to *Helga*, the film

that reveals *all* the “most intimate sphere of a young woman.” To a narrow gluing, now comes *Eva, la verità sull'amore*, a Swiss-German co-production directed by the Polish Aleksander Ford. A signature, therefore, important to replace the unprecedented E.G. Bender (*Helga* creator), and to give, in a way, spectacular authority to a kind of professional relationship which, not coincidentally, the original was entitled, without the mood for shopping malice, “A doctor notes.” [...] *Eva*, than *Helga*, significantly accentuates romance and grounds, except for a few strictly scientific inserts (one color that creeps on suspicion of tampering made in Italy than in the source text), aligns a number of female characters, which could easily support the weight of an episodic film that centers on the woman-mother. [...] The difference between *Eva* and comic books for big and small screen [...] is that certain conditions need to start short conference theme: abortion, sex, marital happiness, the “pill,” reproductive organs, fertilization. Pull not really convincing, for the schematic nature of the argument and the perceptible desire to move on in order to make room for the following action, but not vulgar or too coarse.»

Claudio Bertieri, «Film Mese», n. 17, May-June, 1968

MØDREHJÆLPEN

Director, screenplay: Carl Theodor Dreyer; *cinematography:* Verner Jensen; *music:* Poul Schierbeck; *voice:* Ebbe Neergaard; *production:* Nordisk Film;

country: Danimarca, 1942; *format:* 35mm, b/n; *length:* 12'.
Copy DVD (from 35mm) from La Cine-
teca del Friuli.

«Shot in the summer of 1942, twelve minutes of this film illustrating the possibilities that the institution called precisely Mødrehjælpen (Assistance to mothers) offered to pregnant unmarried women telling the story of the young Erna, who is expecting a child by a man who does not want Read more about her. Desperate, she goes to an assistant in Mødrehjælpen to obtain the termination of pregnancy. The assistant manages to calm her, to reason with her, to give her hope, and eventually convinces her to give birth to the child. In a first time it takes into account the possibility of adoption, but after birth this eventuality is discarded. Erna is temporarily assigned to a home for unwed mothers. Here it helps, materially and morally, to face his new task. [...] The characters and the short film events seem to allude to the personal story of the director. And this story he rewrites it as he wished that it had taken place. If his mother Joséphine had lived fifty years later he would not abandon Carl Theodor, and would not have died as a result of an abortion. Dreyer would not have so had the childhood he has known, abandoned, orphaned and deprived of love. Behind the neutral and didactic tone of the film, the director's imagination reconstructs a dizzying dream: to live in the company of Joséphine Nilsson. Fantasy mingles with reality. Ice burns like fire.»

Maurice Drouzy, *Carl Th. Dreyer nato Nilsson*, Ubulibri, Milano, 1990

The art of Raffaele Andreassi



THE ART OF RAFFAELE ANDREASSI
by Fulvio Baglivi

Present the work of Raffaele Andreassi starting with his feature films may appear a cruel exercise. He would be right who defines an unexpressed talents who manages to turn only two films of average length fiction.

Following Andreassi standards would be a documentary filmmaker best known for having discovered with his documentary *Lo specchio, la tigre e la pianura* (1960) the naive painter Antonio Ligabue. From then on it he will be considered an expert in the art documentary, as confirmed by his latest film, a three-hour documentary on the naive painting along the banks of the Po, *I lupi dentro* (2000). Since the end of the sixties will work especially for RAI, signing some detailed investigations on football (*La palla è rotonda*, 1973), the US in the seventies (*Aspetti di vita americana, Vita in USA*), host of amenities for sports and cultural magazines on which so many contemporary painting. Her best-known film, *Flashback* (1969), the story of a German soldier dying while in retreat from Italy in 1945, he participated at the Cannes Film Festival, in competition, but had little commercial success and remained out of the critical trends. The film Andreassi lives right in the folds of a path always marked by externally imposed rules, first of all production and economic reasons forced to pack a recognizable product that conceals within it the silent gaze, stern and curious like a child, the its author.

It is trite to say that Raphael was born

too early to be part of the Nouvelle Vague and too late to participate in the celebration of freedom that was Italian cinema in the early periods after the liberation, but it is equally true that the date of birth affects their career and pushes it even more out of that present time who resented and even less loved. However, even luck has played and continues to play its part: the first feature, *Face by scoundrel*, Andreassi not signed it, being co-directed (but not only). If the poor love was transformed, by dint of cuts in the forbidden pleasures, *Flashback* was difficult to “sell” and passed virtually unnoticed, condemning Andreassi television. The diary / countdown *Wolves inside* tells just that stubborn and against the path, including marginalized characters, fragments of a vanished world. It is perhaps the epilogue the only lifeline of fragmented starting this work, tangled, hidden.

OFF-SCREEN

FACCIA DA MASCALZONE

Faccia da mascalzone (1956) consists mostly of material derived from three episodes of the British television series *Douglas Fairbanks Jr Presents* had been a frequent visitor to Britain since 1934, when it had turned *Catherine the Great*, and in the early fifties, well aware of the importance now growing of television, the star had formed his own company in England, the Douglas Fairbanks Productions, with the aim of producing short TV film for the English

and American market. Established its headquarters in the British National Elstree Studios, in suburban London, Fairbanks starts well for NBC to produce a series of short films lasting approximately 25 minutes each, broadcast in America in January 1953 in the *Rheingold Theatre* series. These show will be broadcast in Britain only in 1955, in a series renamed *Douglas Fairbanks Jr Presents*, although some short films had already appeared in cinemas, reassembled to form a film composed of two or three episodes. *Faccia da mascalzone* would seem rather a compendium designed specifically for the Italian market, because in Britain there are no other compounds feature films by the same three episodes included in the film (*Big Nick, The Treasure of Urbano* and *Together*), however, all filmed in Italy. The first and third of the episodes are directed by Lance Comfort, which also acts as a producer for the second event (directed by Harold Huth), with interludes that connect the various episodes allegedly made by Andreassi, that for this would be credited as a director. (John Oliver)

I PIACERI PROIBITI

Director: Raffaele Andreassi; *screenplay:* Callisto Cosulich, Ottavio Jemma, R. Andreassi; *cinematography:* Giuseppe Aquari; *editor:* Jolanda Benvenuti; *music:* Piero Umiliani; *production:* Lucio Marcuzzo per Publi Italia; *country:* Italia, 1963; *format:* 35mm, b/n; *length:* 75'.

35mm print from Cineteca Nazionale.

«The movie in black and white *L'amore povero*, that the manufacturer and distributors presented on national film circuit with the dubious title *I piaceri proibiti* despite violent reactions of the authors, was a collaboration between me and Callisto Cosulich to which was added, in word processing, forming a big rough draft and not a real script, Ottavio Jemma. For some months we conducted a comprehensive and thorough investigation into the city of Rome, bringing streetwalkers day and night. This research was then the support base of cinematic history that included six episodes, chosen from among the stories that these women had said. The main question that Cosulich and I had turned to the women interviewed had been: among men who have encountered since you dedicated to your craft, which there were more impressed, and why? From the many responses, many unique and shocking, they were chosen few episodes of life that together could provide an anthology of various situations and indicative of a world on the edge of the simplest feelings, but also the most frequent psychic and sexual deviations. [...] The crew of *L'amore povero* was little more than a crew of documentary, but formed by excellent collaborators. Shot for a good part by hand, by myself, with the irreplaceable Arriflex, the film used in the boundary parts, except a few cases, non-professional actors. The danger, in dealing with a subject as abused as that of prostitution, was twofold: to indulge in absolute under-

standing attitudes towards those women, or stiffening of moralistic positions easy condemnation. I believe I have avoided both these difficulties, shifting the focus of the speech to a focus on man.»

Raffaele Andreassi, in Stefania Parigi (a cura di), *100 anni di nuovo cinema italiano*, Mostra internazionale del Nuovo Cinema, Pesaro, 1994

FLASHBACK

Director, cinematography, editor: Raffaele Andreassi; *screenplay:* R. Andreassi, Maurizio Barendson, Callisto Cosulich, Nelo Risi; *music:* Bruno Nicolai; *cast:* Fred Robsham, Pilar Castel, Sandra Dal Sasso, Dada Gallotti, Gianni Cavina; *production:* Bernardino De Arcangelis, Giovanni Massari per Ascot/Cineraid; *country:* Italia, 1968; *format:* 35mm, col.; *length:* 106'.

35mm print from Cineteca Nazionale.

«A group of German soldiers is retreating under fire, at night. The commander orders that one of them left behind to do the “sniper” from a large tree. Private rooms on the plant settles and falls asleep. The next morning, when he wakes up, you do not hear any more noise: the battle has moved away. [...] Perhaps to contribute to some external circumstance - the proximity of dates, presented at the Cannes Film Festival - you can not avoid the combination *Flashback* to *Dillinger è morto*. The common element, the story of one character narrated in detail the single gesture, it is obvious and can not be ignored. [...] *Flashback* - despite the

title - is independent of the film: a man only thinks on a tree. His thoughts, sometimes translated into acts, but other times just intuited, are simply matters of story. Mind you: “regardless of the film” is not to be taken literally, otherwise I could easily argue that it is a feature film translate thoughts into images, perhaps even with the despicable “flashbacks”. I will say better than in its best moments the film goes beyond the traditional cinema, without fear or immobility or silence. And to further correct the word “ignores” I will say that there is such a great piece of traditional cinema [...]: while patrolling the lonely abandoned town, the boy hears a rhythmic sound, a kind of beating, revealing the presence of someone. I research the origin, there is a moment of curiosity, tension, almost suspenseful. [...] What was it? The author does not say, leaving us in uncertainty; although it is argued that in those parts there were not residents of the country. In traditional cinema finally fall the “flash” (which in the edition I saw were partially toned, I do not know if in the next have been restored to normal colors): very nice one in which she appears as evoked by the life-size design done with a chalk on a river stone, less successful ones of the memories of war and violence on the civilian population. The rest of the film is the result of an absolutely personal author. [...] There is no doubt, in other words, that *Flashback* must be interpreted as a poetic narrative and not as a psychological story.»

Riccardo Redi, «Film Mese», n. 28-29, May-June, 1969

I LUPI DENTRO

Director, screenplay, cinematography, editor, voice: Raffaele Andreassi; *music:* Renato Giorgi; *production:* Mario Cavazzuti per Union Contact; *country:* Italia, 2000; *format:* 16mm, col.; *length:* 180'.

35mm print (from 16mm) from Cine-teca Nazionale.

«A confirmation of invisibility and dell'invalicabilità the cages, we could propose the harrowing images of the carnival celebrated in a hospice of the Lower Valley, populated by elderly and demented, for the occasion, all in masks. It is a sequence of *I lupi dentro*, a title, that of Andreassi film, which seems to express in other words the concept of "second shadow", the "illegitimate interiority" [...]. In that sequence Andreassi describes the present of a country, where some "crazy" are always untied and live a wandering life on the banks of the Po, making rubagalline sunset with fog, but also playing the guitar in the bars, or painting their naïf paintings, which depict more often nature and imaginary subjects, the result of an imagination stimulated perhaps by a few glasses of Lambrusco. No spawning sociological in the description of this humanity that has been barricaded in exile without compromise and where to Andreassi not interested in the causes: the just love it, this humanity, to love her as a poet and as a painter, even before that as a filmmaker. [...] *I lupi dentro* is not only a journey into the mind of those regions. The images Andreassi bind

indissolubly the present to the past, referring also to the spent wandering the director, that right there had shot his best documentaries. Its therefore becomes a journey through time, as well as in space: the search for a time, which is not lost, but it continues to co-exist (albeit poorly) with the most intrusive signs of modernity. Almost to underline the extreme personalization of this trip, [...] Andreassi intervenes with his own voice, so different from that of television tellers, to ask questions, to urge the memory of those present, to let them repeat what they remember of the characters in the meantime disappeared. As - for example - the now legendary Ligabue, that the director had once stalked long, portraying him at work in two documentaries: *Lo specchio, la tigre e la pianura* (1960) and *Antonio Ligabue, pittore* (1965).»

Callisto Cosulich, *Fuori dal coro. Agosti, Andreassi e Baldi*, «Bianco & Nero», July-August, 2000

[LA PALLA È ROTONDA] IL PIÙ BEL GIOCO DEL MONDO

Director, cinematography: Raffaele Andreassi; *texts:* Maurizio Barendson; *editor:* Rinaldo Berto; *guests:* Nereo Rocco, Helenio Herrera; *voice:* Gianni Bonagura; *production:* Mario Cecchi Gori per RAI; *country:* Italia, 1973; *format:* 16mm, b/n; *length:* 60'.

Copy BetaSP from Fuori Orario.

First episode, *Il più bel gioco del mondo*. Perhaps the only in-depth investigation into the football made in Italy. Divided

into five episodes, *La palla è rotonda* tries to look through and around the leather ball that catalyzes so much passion and as a result the currency. Andreassi questions the more technical / theoretical era as Helenio Herrera and Nereo Rocco as he believes football is an epochal phenomenon, a melting pot of stories and feelings that make it the most beautiful game in the world. As always in his work, the Andreassi work focuses on images, the director personally takes care of the shooting, pursuing his personal research started a few years earlier as a curator of some services for gravure *Sprint*. From the sidelines Raffaele filming phases of the game less salient, the movements without the ball, the psychological tricks that make a player a sample; leaving intact the mystery and the magnetic charm and chaotic of the ball. (Fulvio Baglivi)

A wolf inside.

The shield reflective of Titanus



CHI È SENZA PECCATO...

Director: Raffaello Matarazzo; *story:* based on the novel by A. de Lamartine; *screenplay:* Aldo De Benedetti; *cinematography:* Rodolfo Lombardi; *editor:* Mario Serandrei; *music:* Salvatore Allegra; *cast:* Yvonne Sanson (voice Dhia Cristiani), Amedeo Nazzari, Mario Ferrari, Enrica Dyrell (voice Andreina Pagnani), Françoise Rosay (voice Giovanna Scotta), Aldo Nicodemi (voice Emilio Cigoli); *production:* Labor Film/Titanus; *country:* Italia/Francia, 1952; *format:* 35mm, b/n; *length:* 100'.
35mm print from Cineteca Nazionale.

«Lamartine wrote *Geneviève, memoires d'une servante* in 1851; the poet of *Méditation* and *Harmonies* had condemned, in this last phase of his life, the “*travaux forcés littéraires*,” as he said. The policy does not tempted him again and the poetry was fading inside. From that short “social novel” that he entitled *Geneviève*, dedicating it to Reine-Garde, now has is a “clear reduction” in film, scripted by Aldo De Benedetti. The film was directed by Raffaello Matarazzo and starring Amedeo Nazzari and Yvonne Sanson, the same director and the same actors of *Tormento*, *Catene*, and *I figli di nessuno*. These names and these titles explain the dumb, the taste and the substance of the film derived from the story of a century ago. The “passions contrasts,” as in this case it is said, have become violent emotions and facts and people are framed in the popular melodrama schemes. Geneviève has changed its name, became Mari, massive and healthy highlander. Because the reputa-

tion of his sister Lisetta, seduced by a young aristocrat, does not suffer shame, she agreed to pose as the mother of the child born from the mating of the two. It pushes the simulation to the point that her husband Stefano, who emigrated to Canada, believes her guilt and repudiates her. [...] The many opportunities that logic would offer the truth to have the upper hand are meticulously avoided, because the suffering of Mary is durable and emotion of smoderi audiences in sobs. In accordance with a formula of cheap success, the film *Cbi è senza peccato ...* is devised with satanic skill. [...] The mountain village is to Courmayeur, with the background of Monte Bianco; the filmmakers liked it so much that I have used so for the action imagined in Italy as the Canadian one. The whole mountain is country.»

Arturo Lanocita, «Il Corriere della Sera», 27 January, 1953

PARALLEL CONVERGENCES

GRAZIELLA

Director: Giorgio Bianchi; *story:* based on the novel of Alphonse de Lamartine; *screenplay:* Suso Cecchi d'Amico, Sandro Continenza, Enrico Medioli; *cinematography:* Mario Bava; *editor:* Gabriele Varriale; *production designer:* Veniero Colasanti; *musica:* Alessandro Cicognini; *cast:* Maria Fiore, Jean-Pierre Mocky, Elisa Cegani, Tina Pica, Francesco Tomolillo, Franco Nicotra, Vittorio Vaser, Nanda Primavera, Michele Sakara, Eduardo Passarelli, Enzo Maggio; *production:* Giovanni Adessi per Trion-

falcine; *country*: Italia, 1954; *format*: 35mm, b/n; *length*: 95'.
16mm print (from 35mm) from Cineteca Griffith.

«The attitude of Bianchi towards the triumphant general in the early fifties is significant: not who specialized in comedy as it will be in the following years, however, the director will never tackles, indeed seems to seek their own path with a couple of adaptations of plays ten years Dario Niccodemi (*La nemica* [1952] and *L'ombra* [1954]), and even a classic of Lamartine (*Graziella* [1954]). The first two, it is especially the second to get in touch with the contemporary melodrama, with the theme of the disease, which as usual alloy body and soul. *Graziella* seems to decant the oleography the Neapolitan kind in its noble roots, tourism, foreign novelists of the nineteenth century, making both a unique sublimation operation of neo-realism with its fishermen of the island, and the amour fou of poor Maria Fiore icon of *Due soldi di speranza*, for the romantic poet played by Jean-Pierre Mocky.»

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

DIFENDO IL MIO AMORE

Director: Vincent Sherman, Giulio Macchi, [Raffaello Matarazzo]; *story*: Ettore Giannini, Suso Cecchi d'Amico; *screenplay*: S. Cecchi d'Amico, Giorgio Prosperi; *cinematography*: Gianni Di Venanzo; *editor*: Mario Serandrei;

music: Renzo Rossellini; *cast*: Martine Carol, Vittorio Gassman, Gabriele Ferzetti, Charles Vanel, Giorgia Moll, Arnoldo Foà; *production*: Silvio Clementelli per Titanus/Tenuggi/Les Film Marceau; *country*: Italia/Francia, 1956; *format*: 35mm, b/n; *length*: 108'.

Copia 35mm da Cineteca Bologna (Fondo Titanus).

Signed for bureaucratic reasons by Giulio Macchi, but directed by the American Vincent Sherman, the film was completed and edited under the supervision of Raffaello Matarazzo.

Preventive script revision, dated January 17, 1956: «A Milan newspaper is in pre-bankruptcy situation. Giovanni, a young editor, aims to revive the fortunes of the newspaper giving the record a prominent yellow tone and scandal. He proposes in particular to start an investigation to inform readers about what they do at present all those who were in some way involved, in recent years, in some crime or famous trial. [...] Among those who were soon targeted by the investigation there is Elisa Leonardi, wife of a banker residing in Bergamo which is about to be appointed director of the local office of the bank. [...] This script clearly refers to well-defined models and precisely to Cayatte film to which is linked, for both the rhythm of the story (in particular for the characteristic “growing” that assumes the affair with his progress), both the appearance of the characters that appear, dashed incisively and taking into account the fundamental ambivalence in evil and the good, in the strength and weakness of human nature; or, finally, as a denun-

ciation of social ills, not adequately suppressed by modern legal systems.»

MALINCONICO AUTUNNO

Director: Raffaello Matarazzo; *screenplay:* Aldo De Benedetti, Ricardo Dominiguez Garcia, Fernando Merelo Casas; *cinematography:* Alejandro Ulloa; *editor:* Mario Serandrei; *music:* Furio Rendine; *cast:* Amedeo Nazzari, Yvonne Sanson (voice Dhia Cristiani), Mercedes Monterrey, José Guardiola, Miguelito Gil, Manuel Guitian; *production:* Titanus/Compagnia Cinematografica/Benito Perojo; *country:* Italia/Spagna, 1958; *formato:* 35mm, b/n; *length:* 98'. 35mm print from Cineteca Bologna (Fondo Titanus).

«The return to Spain leads to a great and uprooted film, even the couple's encounter with the child in the final frame has unsuspected festive variations with a dissemination of presences, the protagonists do not linger in feeling, as if to ascertain that these presences are real, but address, in travelling, spectators of all places and all epochs: the last film of the "series" is the most open.»

Sergio M. Germani, *Il vortice e lo scudo. Matarazzo nella vicenda Titanus*, in Sergio M. Germani, Simone Starace, Roberto Turigliatto, *Titanus. Cronaca familiare del cinema italiano*, Centro Sperimentale di Cinematografia/Sabinae, Roma, 2014

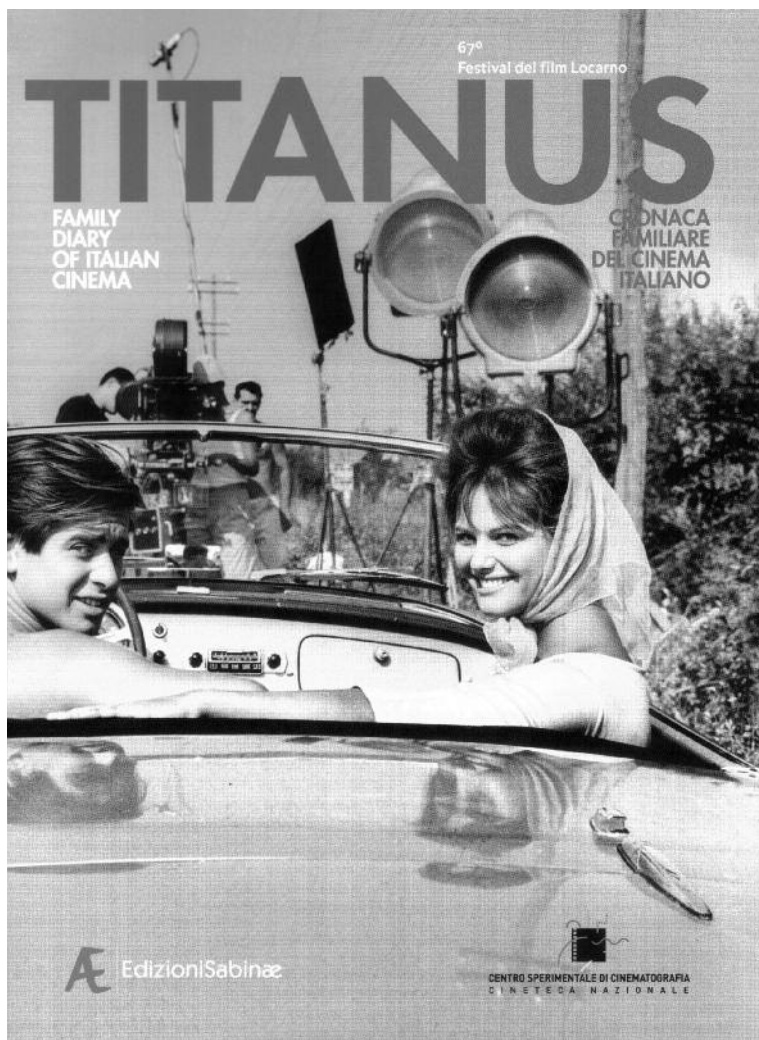
«The title of the last mélo of the partnership between Matarazzo and De Benedetti also seems to allude to leave by a formula that is now widely con-

sumed. *Malinconico autunno* is an Italian-Spanish co-production made by Titanus along with Producciones Benito Perojo Madrid with a priority participation. In fact, for each of the main tasks, the number and the name of the Italian staff is joined by ones Iberian and even the title is double (*Café de puerto* for Spain, which replaces the interim *Captain Papà*). The shooting in both countries: the story is divided between the locations planned in Barcelona and the Genoese. [...] On opening outdoors, immediately useful to characterize the environment in which the story takes place (Barcelona), takes over a microvicenda whose protagonist is the baby Luca, one of the many "humiliated and offended" in the Matarazzi cinema, the victim of injustice because, having lost his father and mother committed to working all day, has no one to defend him. He comes the putative father, or a brave and strong-willed captain's from the murky past, but looking for a ransom, thanks to an honest woman and unpretentious.»

David Bruni, *Dalla parte del pubblico. Aldo De Benedetti sceneggiatore*, Bulzoni, Roma, 2011

CERASELLA

Director: Raffaello Matarazzo; *story:* Ugo Pirro, Enzo Bonagura; *screenplay:* Alessandro Continenza, R. Matarazzo, Dino Verde; *cinematography:* Václav Vích; *editor:* Mario Serandrei; *music:* Giorgio Fabor; *cast:* Claudia Mori (voice Maria Pia Di Meo), Mario Girotti [= Terence Hill] (voice Massimo Turci),



The cover of the book published for Titanus retrospective of Locarno, in which the international circuit (with different programs) are inserted I mille occhi and Cinema Trevi in Rome. The volume, edited by Sergio M. Germani, Simone Starace, Roberto Turigliatto, includes further contributions by Carlo Chatrion, Jean Douchet, Bernard Eisenschitz, Gian Luca Farinelli, Chris Fujiwara, Franco Grattarola, Miguel Marías, Olaf Möller, Emiliano Morreale, Stefania Parigi, Dario Stefanoni, Sergio Toffetti. In the picture on the cover, Claudia Cardinale with Corrado Pani on the set of *La ragazza con la valigia* Valerio Zurlini (Fototeca del Centro Sperimentale di Cinematografia).

Luigi De Filippo, Alessandra Panaro (voice Fiorella Betti), Carlo Croccolo, Mario Carotenuto; *production*: Titanus/SPIC; *country*: Italia, 1959; *format*: 35mm, b/n; *length*: 102'.

35mm print from Cineteca Bologna (Fondo Titanus).

«Regarding Lourcelles, the greatest critic of Matarazzo's cinema but not unduly open to late blossoms, and his preferences on the matter of the last film, we beg to differ. On the very latest, defining it simply the best of his later period seem frankly to belittle its major greatness, the films leading to it should perhaps be reconsidered in this roadway, and it appears to us that this last Titanus production is very interesting for the way in which it moves towards new social feeling – one obviously reaches this point from the pathway going from Comencini to Risi, via Bragaglia. Curiously, this must have been vexing for him as it was for Mario Praz whom we shall not shirk from naming, many women did not perceive any charisma in Matarazzo's presence both in real life and on set, as can be gleaned from the testimony of many actresses, such as Maria Denis, Anna Proclemer, Anna Maria Ferrero and Claudia Mori, while Lorella De Luca is more sensitive, yet in films there endures not just an abstract, incorporeal love for the female figure, but a capacity to perceive single presences: and here Mori's stubborn discourse going against all rules is really a happy occurrence.

Sergio M. Germani, *Il vortice e lo scudo. Matarazzo nella vicenda Titanus*, in Sergio M. Germani, Simone Starace,

Roberto Turigliatto, *Titanus. Cronaca familiare del cinema italiano*, cit.

I TERRIBILI 7

Director: Raffaello Matarazzo; *story*: Guglielmo Santangelo; *screenplay*: Bruno Corbucci, Gianni Grimaldi, G. Santangelo, R. Matarazzo; *cinematography*: Raffaele Masciocchi; *editor*: Ornella Micheli; *music*: Armando Trovajoli; *cast*: Roberto Chevalieri, Antonio Piretti, Stefano Tamborra, Stefano Conti, Loris Loddi, Massimo Giuliani, Giacomo Furia, Riccardo Garrone; *production*: Gilberto Carbone per Film Columbus; *country*: Italia, 1963; *format*: 35mm, b/n; *length*: 92'.

35mm print from Cineteca Bologna (Fondo Titanus).

«But the director had not lost his way, this “children's” film retrieves the low comedy areas in a much more consistent way, the scatological references in the finale are really a full prelude to Cicero's films, and moreover harks back to Matarazzo's obsessions': I drank the oil and crapped in my pants' the child states, “me too, but from fright” the father replies, closing the film. The film however widens its registers, and frankly the figure of the other, policeman, father making his son cry off screen hitting him with his belt sadistically and theatrically taken off his trousers, is one of the most brutal scenes Matarazzo directed, worthy of *The Ship of Condemned Women*, and vindicates Dino Risi's remark that Matarazzo physically resembled Hitchcock.

His cinema also “resembles” Hitchcock, elsewhere Lang, Mizoguchi, and perhaps today it appears to us more inconclusively complex than theirs»

Sergio M. Germani, *Il vortice e lo scudo. Matarazzo nella vicenda Titanus*, in Sergio M. Germani, Simone Starace, Roberto Turigliatto, *Titanus. Cronaca familiare del cinema italiano*, cit.

AMORE MIO

Director, screenplay: Raffaello Matarazzo; *cinematography:* Raffaele Masciocchi; *editor:* Tomassina Tedeschi; *music:* Carlo Savina; *cast:* Eleonora Brown (voice Maria Pia Di Meo), Paul Guers, Didi Perego, Antonella Lualdi (voice Rosetta Calavetta), Luciana Angiolillo (voice Dhia Cristiani), Halina Zalewska; *production:* Gilberto Carbone per PAR; *country:* Italia, 1964; *format:* 35mm, b/n; *length:* 100’.

35mm print from Cineteca Bologna (Fondo Titanus).

«His latest work, *Amore mio* (1964), is self-produced, like those of a Jean-Claude Brisseau or Paul Vecchiali today, and in Italy only know a distribution in the province. It is the best of his last four films. It comes to light a new form of emotion that comes from misunderstanding paradox. The characters do not understand each other, and even Matarazzo hard to understand them. A girl just out of college attempts suicide for unknown reasons. She is saved by a married man, father of a girl, with whom he had a brief affair. In this picture-conscious novel but no frills, virtually devoid of intrigue, numerous

scenes of discussion and argument override the disasters of the old stories but, nevertheless, is the temporary disappearance of a little girl to put in front of people to their truth.»

Jacques Lourcelles, *Le long voyage de Raffaello Matarazzo*, programma della Cinémathèque Française, June-July, 2013

«We endorse Miguel Marías in comparing it with *Gertrud* (id., 1964) although this is not the only instance in Matarazzo’s works of a woman’s words become the only law, as happens in Dreyer. Today Eleonora Brown, interviewed in her home in Rome on April 25, 2014, although speaking well of Matarazzo does not remember much and has never actually seen the film, which speaks volumes on the limits of its release, stated something that however is sublimely contradicted by the film’s strength: that after her childhood performance in *Two Women*, which in her eyes is her cinema, she disliked seeing herself more and more as she grew; well, in the film her presence is endowed not only with her character Mori’s speeches’ determination, but a real, charming ageless physical presence. And the film is at the same time concluded in an adieu, and open to the journey she is about to take. When as someone who has already attempted suicide she says, reassuringly: ‘You don’t stare death in the face twice’, we are listening to the meaning of the final contradiction that cinema embodies. And then, there is, in the film, a never before seen moment: the first uncertain touching of her hand by Guers is fol-



Frame from *Il figlio di Spartacus* of Sergio Corbucci, supplementing by *Romolo e Remo* peplum framework of Titanus, joining *La battaglia di Maratona* of Tourneur and Bava (co-production Galatea with Mylène Demongeot and exciting Daniela Rocca), *Rosmunda e Alboino* of Campogalliani (with an extraordinary Eleonora Rossi Drago), *La vendetta di Spartacus* of Michele Lupo (written with Lionello De Felice), and in more rare *Antinea l'amante della città sepolta* of Ulmer (with Haya Harareet). The two Corbucci films indicate the importance of the director at Titanus, where also treated other "children" (*I figli del leopardo* with Franchi and Ingrassia) and then made some of the best spaghetti westerns.

lowed by a black fade-out and a subsequent fade-in retrieving them at the same moment (*Da quell'istante* was Matarazzo's first song written for Malasomma's *La telefonista*): there, in that brief black out, all the kisses, all the love-making of cinema and life occurred.»

Sergio M. Germani, *Il vortice e lo scudo. Matarazzo nella vicenda Titanus*, in Sergio M. Germani, Simone Starace, Roberto Turigliatto, *Titanus. Cronaca familiare del cinema italiano*, cit.

P.S. The note above was based on a vision of the film copy video from RAI master. Reviewing the film (twice) in Locarno in the only existing copy of 35mm, there is found the fade to black with the next riassolvenza on which I dwell with enthusiasm. Yet it does not appear in the video copy an electronic intervention but mounting on film. Among the many things to investigate the film, there is this hypothetical variant, perhaps derived from independent random reasons by copyright choices. I do not regret it anyway enthusiasm, even considering it in this case an apocryphal variation on a film that already contains multiple reasons for enthusiasm. (s.m.g.)

L'ARCIERE DI FUOCO

Director: Giorgio Ferroni; *story*: Ennio De Concini; *screenplay*: E. De Concini, Manuel Torres, Giorgio Stegani, André Tranché; *cinematography*: Giuseppe Pinori; *editor*: Antonietta Zita; *musica*: Gianni Ferrio; *cast*: Giuliano Gemma, Mark Damon, Silvia Dionisio (voice Serena Verdrosi), Mario Adorf (voice

Glauco Onorato), Helga Liné (voice Rita Savagnone), Daniele Dublino, Nello Pazzafini; *production*: Oceania/Talia (Madrid)/Les Films Corona (Paris); *country*: Italia/Francia/Spagna, 1971; *formato*: 35mm, col.; *length*: 104'. 35mm print from Cineteca Nazionale.

«*The Scalawag Bunch* is an intriguing mix of several genres: the opening tune unleashes Spaghetti Western-furies, while the setting, the way the actors carry themselves as well as their costumes, is pure peplum (several centuries later). What's curious is the film's general bearing which is decidedly not one of the early '70s; in its days, *The Scalawag Bunch* must have looked at once ancient and eerily modern, like something that fell through a crack in time – think *Gertrud* (1964) by Carl Theodor Dreyer or *A Matter of Time* (1976) di Vincente Minnelli. Most other directors would probably relish the more dynamic aspects of the Robin Hood-story, Ferroni seems to enjoy himself most with the moments in which characters make a spectacle of their worldly powers, like the execution after roughly half an hour or the tournament about mid-movie – lots of visual symmetries, stark compositions glowing with strong colours. At times, these images are vaguely reminiscent of Medieval paintings: The noble shine in front of their worldly possessions – be these castles or human beings; the somewhat ramshackle quality of certain sets (accidentally...) underlines this quality. [...] In the context of Ferroni's cinema one cannot fail to wonder about the political undertones of *The*

Scalawag Bunch: who is fighting here for whose rightful return? *The Trojan Horse* (1961) eg. reads like a paean to the Republic of Salò where Ferroni was among the very few to make feature films. *Blood for a Silver Dollar* (1965), again, sided with the Confederates whom he conceived of as vanquished, a noble cause crushed. One wonders whether the Richard Lionheart of *The Scalawag Bunch* is but another incarnation of Mussolini, or at least one of the DC-strongman whose praise he'd sung in his shorts made for the party. Ferroni's antidemocratic ideas make for an especially strange look at Robin Hood.»

Olaf Möller, *Giorgio Ferroni*, in Sergio M. Germani, Simone Starace, Roberto Turigliatto, *Titanus. Cronaca familiare del cinema italiano*, cit.

IO, MAMMETA E TU

Director: Carlo Ludovico Bragaglia; *story*: Riccardo Pazzaglia, Alessandro Continenza; *screenplay*: A. Continenza, R. Pazzaglia, Ugo Guerra, C. L. Bragaglia; *cinematography*: Raffaele Masciocchi; *editor*: Mario Serandrei; *music*: Carlo Savina; *cast*: Marisa Merlini, Rossella Como, Renato Salvatori (voice Giuseppe Rinaldi), Domenico Modugno, Dolores Palumbo, Memmo Carotenuto; *production*: Gilberto Carbone per Titanus; *country*: Italia, 1958; *format*: 35mm, b/n; *length*: 84'.
35mm print from Cineteca Bologna (Fondo Titanus).

«It was a great pleasure to make it happen, especially since Domenico Modugno was recovering from the great suc-

cess in San Remo with the song *Volare* and transmitted to all his fervor. [...] In the cast of *Io, mammeta e tu* were present the same actors of *Lazzarella* film with, in addition, Renato Salvatori. He and Rossella Como were highlighted in the film *Poveri ma belli*. [...] Between Modugno, Pazzaglia and me settled atmosphere of great friendship. I remember Pazzaglia and Modugno were both released from the Experimental Centre of Cinematography and both were in love with two colleagues, who then married. They were inseparable friends! I had had the delicacy and the wisdom to take Pazzaglia - who wanted to be directed - like my help. And it proved to be a big help ... because the knowledge that he had a Neapolitan student environment allowed us to put in the film many of his inventions.»

Carlo Ludovico Bragaglia in Lamberto Antonelli (a cura di), *Vita con i fratelli*, in L. Antonelli, Ernesto G. Laura (a cura di), *Nato col cinema. Carlo Ludovico Bragaglia. Cent'anni tra arti e cinema*, ANCCI, Roma, 1992

RIDI PAGLIACCIO!

Director: Camillo Mastrocinque; *screenplay*: Giuseppe Zucca, C. Mastrocinque; *cinematography*: Jan Stallich; *editor*: Duilio Lucarelli; *production designer*: Boris Bilinsky; *music*: Alessandro Cicognini; *cast*: Fosco Giachetti, Laura Solari, Elli Parvo, Otello Toso, Giulio Donadio, Bella Starace Sainati (voice Lola Braccini), Osvaldo Genazzani, Gero Zambuto; *production*: Titanus/Rondini Film; *country*: Italia, 1941; *format*: 35mm, b/n; *length*: 93'.

35mm print from Cineteca Nazionale.
 «This is a movie where all the hard work of those who have dedicated their work must have been intended to save with an excellent direction and with a certainly not inferior acting weaknesses of a subject that follows, uniting in one, roads now jokes countless times by the cinema. We are faced with this *Ridi pagliaccio!* just to the problem of a person who goes all supported by the most strictly cinematic elements, the problem which we thought was largely resolved. The reasons for that essence pathetic and cheap sentimentality that already announces the title we find them in fact in this story. Deceived by the girl, the blackmailer who wants to upset a quiet dearly reconquered by the woman, from the terror of the past kept hidden because of this peace and threatens to return light to the end of the clown with a heavy heart has to entertain the public [...] it seemed to go by recognizing the many situations that cinema there has been gradually offering, you can tell since he was born. But the thought with some regret chasing the memory of *Varieté* and the more recent *I tre diavoli*. [...] Either way Mastrocinque directed wisely and has really been able to get out of a difficult subject for intimate weakness everything possible to give prominence and effectiveness to the story. Is this all about a balancing act that must be recognized.»

Giuseppe Isani, «Cinema», n. 117, 10 May, 1941

PARALLEL CONVERGENCES

[PHOTO ALBUM]

LA STATUA VIVENTE

Director: Camillo Mastrocinque; *cast:* Fosco Giachetti, Laura Solari; *country:* Italia, 1943.

Original album found by the Cineteca del Friuli, with photos on the set in Trieste.

«A completely different solution, bitter and tragic, must reach Paolo, that Fosco Giachetti, to get rid of the nightmare that suffocates, when, the dead woman whom he adored, and found her in the guise of a woman from trivium, takes it home because it needs to be seen near the *Statua di carne*: it's fascinated by the similarity, but hates the new woman who has not the soul of the other and wears in torment [...]. Curious is the fact that, when the Wanderer faces to the miserable little room hotel where mature the tragedy, the woman, who is Laura Solari, rebels with harsh words of contempt for Paolo, but nothing appears on the face of these intimate shortness of breath, as if it were something that does not concern him. And it is right: scramble would be superfluous because the director warned him right now that the objective, although very close, do not provide a framework in this recovery.»

Il Viandante, *Terra – Mare – Cielo e dintorni*, «Cinema», n. 157, January 10, 1943

ROMOLO E REMO

Director: Sergio Corbucci; *story:* S. Corbucci, Luciano Martino, Sergio Leone;

screenplay: L. Martino, Franco Rossetti, Ennio De Concini, Giorgio Prosperi, S. Corbucci, Duccio Tessari; *cinematography*: Enzo Barboni, Dario Di Palma; *editor*: Gabriele Varriale; *music*: Piero Piccioni; *cast*: Steve Reeves (voice Pino Locchi), Gordon Scott (voice Nando Gazzolo), Virna Lisi, Ornella Vanoni (voice Rita Savagnone), Jacques Sernas (voice Gianfranco Bellini), Massimo Girotti, Laura Solari (voice Lydia Simoneschi); *production*: Alessandro Jacovoni per Ajace/Titanus/Pathé Cinéma; *country*: Italia/Francia, 1961; *formato*: 35mm, col.; *length*: 108'.
35mm print from Cineteca Bologna (Fondo Titanus).

«The partial success of the two Reeves/Titanus peplums directed by Sergio Corbucci can be attributed to their acknowledgment of their Italian-ness and especially to Corbucci's deliberate attempt to make the films into Italian Westerns. *Duel of the Titans* and *The Son of Spartacus* can thus be considered the inaugural works of the Italian Western cycle, which is commonly thought to have originated later with Sergio Leone's *A Fistful of Dollars* (1964). As has often been noted, the Italian Western emerged as an important commercial genre at almost the exact moment when the peplum disappeared. It is sometimes believed that the Italian Westerns were merely disguised American films, but it can more persuasively be argued that the popularity of these films came about not in spite of their true national origin, but because of it. The same could be said of Corbucci's two ur-Westerns for Titanus.

Duel of the Titans has, of course, national origin as a central theme, whereas *The Son of Spartacus* is concerned with various threats to Rome (some moral, some physical; all internal, since nothing envisaged within the world of the film lies outside the Empire).

Corbucci is interested in issues that do not concern Tourneur; whereas *The Giant of Marathon* establishes a mood of antiquity, with its uncomplicated, archetypal characters and conflicts and its picture-book landscapes, *Duel of the Titans* and *The Son of Spartacus* are modern in their psychology and in their treatment of politics no less than in their *mise en scène*. Both Corbucci films are about heroes who, through their duality, embody the conflict between 'freedom' (stated overtly as a theme of both films, as also in *The Giant of Marathon*) and power (as exercised over other people in the service of a national concept). In this, the characters of Corbucci's films are clearly the descendents of the heroes of American Westerns, in which the same conflict is crucial. At the same time, these two films evoke the feeling of assisting at the beginning of a new national history, a point at which personal, existential choices and actions also determine the destiny of a nation. 'Every young man feels like a king,' says Romulus, indicating the source of the appeal of the peplum genre to young contemporary viewers.»

Chris Fujiwara, *Tre peplum con Steve Reeves*, in Sergio M. Germani, Simone Starace, Roberto Turigliatto, *Titanus. Cronaca familiare del cinema italiano*, cit.



Anouk Aimée in a scene photo (Fototeca del Centro Sperimentale di Cinematografia) by Gian Battista Poletto for *Sodoma e Gomorra* by Robert Aldrich, the film of 1962 (also played by Annamaria Pierangeli, Rossana Podestà, Scilla Gabel, Claudia Mori) that, its large budget overruns, contributed to the crisis of Titanus.

IL GIORNO PIÙ CORTO

Director: Sergio Corbucci; *story:* Alessandro Continenza; *screenplay:* Giorgio Arlorio, Bruno Corbucci, Giovanni Grimaldi; *cinematography:* Enzo Barboni; *editor:* Ruggero Mastroianni; *music:* Piero Piccioni; *cast:* Franco Franchi, Ciccio Ingrassia, Walter Chiari, Teddy Reno, Raimondo Vianello, Yvonne Sanson, Gino Cervi, Totò, Annie Girardot, Ugo Tognazzi, Eduardo De Filippo, Peppino De Filippo, Aldo Fabrizi, Gabriele Ferzetti, Philippe Leroy, Amedeo Nazzari, Tomas Milian, Romolo Valli, Renato Salvatori, Paolo Stoppa, Franca Valeri, Anouk Aimée, Franco Citti, Sylva Koscina, Virna Lisi, David Niven, Simone Signoret, Antonio Acqua, Ángel Aranda, Maurizio Arena, Franco Balducci, Roland Bartrop, Rik Battaglia, Jean-Paul Belmondo, Warner Bentivegna, Luisella Boni, Pierre Brice, Lilla Brignone, Aldo Bufi Landi, Gino Buzzanca, Vittorio Caprioli, Memmo Carotenuto, Nino Castelnuovo, Rossella Como, Valentina Cortese, Mark Damon, Lorella De Luca, Franco Fabrizi, Sergio Fantoni, Alberto Farnese, Paolo Ferrari, Fiorenzo Fiorentini, Giacomo Furia, Scilla Gabel, Cristina Gaioni, Gianni Garko, Ivo Garrani, Giuliano Gemma, Franco Giacobini, Ennio Girolami, Massimo Girotti, Aldo Giuffrè, Claudio Gora, Stewart Granger, Gérard Herter, Terence Hill, Frank Latimore, Antonella Lualdi, Folco Lulli, Piero Lulli, Alberto Lupo, Erminio Macario; *production:* Titanus/Cinecompar; *country:* Italia, 1963; *format:* 35mm, b/n; *length:* 91'.
35mm print from Cineteca Nazionale.

«After the failure of *Sodoma e Gomorra*, the house has emptied the coffers to produce *Il Gattopardo*, the new film

that Luchino Visconti has just finished shooting. Lombardo attempted to get back on track with another company but the banks, waiting for the budget settles, deny him funding for new productions. Lombard sells several films, some personal property, even the hill where his father Gustavo has given rise to the Titanus studios. “Lombardo is the only character of Italian cinema has given assurance to the end at all the commitments made,” says Enzo Barboni, “he paid it all and was on the ground.” In the world of cinema, often cynical and selfish, trips once solidarity: a sign of encouragement to Lombardo, dozens of actors offer free participation for its own short film all stars. The result is *Il giorno più corto*, parody of *Il giorno più lungo* by Darryl F. Zanuck: the American movie was a patriotic reconstruction of the Allied landings in Normandy, our, in the wake of *La grande guerra* by Monicelli, a farcical re-enactment of the first conflict world. [...] Corbucci, Lucherini and a small crew are per set to ask for a joke and a close-up to the interpreters of other films, Toto as Yvonne Sanson, Walter Pidgeon as Aldo Fabrizi, Paolo Stoppa such Amedeo Nazzari. Turn the piece and reassembling only after all the appearances in a sort of script. In the case of Eduardo and Peppino De Filippo, which are not available, you even get to recover songs from other films. The apparitions are all fast except in the case of true interpreters of the film, Franco Franchi, Ciccio Ingrassia and Virna Lisi, as two pusillanimous soldiers and a girl determined to do anything to make war.»

Alberto Anile, *I film di Totò (1946-1967): la maschera tradita*, Le Mani, Recco, 1998