

# We do not want to die: Word to Oreste Palella (Expanded Dreyer in progress, I)



Oreste Palella, Messina, the *Mafia alla sbarra* director, it came to the character of Marshal power [in *Sedotta e abbandonata*, 1964] after being preached, he says, to that of Vincenzo Ascalone [...]. And as a director? "I have not had the boom but have never been a mediocre. Being an actor in fifty years is an experience that inspired me so many things, and that will serve me well as a filmmaker. [...] Indirectly the Germa movie was helped also to my *Mafia alla sbarra*. In fact, after *In nome della Legge*, after *Il cammino della speranza* it is born the problem of seeing Sicily; I could not imitate it, I could not make it last; nor lush, all beautiful like in *Jessica* [Jean Negulesco, 1962], for which I directed the second unit." [...] Oreste Palella directed the first film in 1946, *Caterina da Siena*, under the name of "Orestes" ("because, he explains, was a period when fashion wanted foreigners and exotic names"), after some experience in newsreels during topical the war, and activity theatrical university and a short work in cine-owl; He had staged inter alia *Asinaria* and some of Plautus No Japanese, also collaborating with Mario Landi and Enrico Fulchignoni. Now, among his films as a director, as well as *Caterina da Siena* and *Mafia alla sbarra*, remember *Cristo è passato sull'aita* and *Il grande viaggio* [that *Non vogliamo morire?*]. In a few months he works *Il sole dietro la nebbia*, to be shot in Milan and Sicily, with perhaps two of the interpreters *Sedotta e abbandonata*: Stefania Sandrelli and Roberta Narbonne. «The purpose of the film, he says, is advocating the end of the division between "terrone" and

"polentoni", emphasize the goodness of the merger between the cold rationalism of the north and the heat of the south. They will be three love stories to affirm the need to compose, between north and south, the new Italian family.»

Giacomo Gambetti, *Sedotta e abbandonata di Pietro Germa*, Cappelli, Bologna, 1964

### CATERINA DA SIENA

*Director*: Oreste Palella; *story*: Fernando Leonardi; *screenplay*: F. Leonardi, O. Palella; *cinematography*: Alfredo Lupo; *music*: Leopoldo Perez Bonsignore, G.C. Carignani; *cast*: Regana De Liguoro, Rina De Liguoro, Teresa Mariani, Ugo Sasso, Guido Gentilini; *production*: L. Perez Bonsignore per Cigno Film; *country*: Italia, 1947; *format*: 35mm, b/n; *length*: 92'.  
35mm print from La Cineteca del Friuli.

«I am proud of being knocked to work in an extremely difficult period, in 1947, when the outlook was very different from now. Headed *Caterina da Siena*, wisely especially spectacular; I was never able to make up for certain tastes and needs, I had to make many sacrifices. The rest of the amazing plan the film met considerable success: cost 14 million and a half, had a return of 390.»

Oreste Palella in Riccardo Redi, Fabio Rinaudo, *Piacciono in periferia*, «Cinema», n. 133, 15 May 1954

«In the sixth centenary of the birth of Catherine of Siena, patroness of Italy Primary, organizations and associations

have organized events of various kinds designed to celebrate the great saint of our land. As part of these events the Cigno Film wanted to cooperate in the celebration with a film that translate on the screen the mystical world of Catherine, describing the life spent all through towering historical events, a fervent religious activity and by a bold and manly policy activities and social. The Holy Father was so benign interest in the making of the film. The Pontiff, receiving in special audience the producer Leopoldo Perez Bonsignore, the director Oreste Palella and the protagonist of the film Regana de Liguoro, deigned like The photographs that were offered and delivered the best wishes for the success of the film celebrates such an endearing personality at the heart of every Italian, every artist, every Catholic.»

«Rivista del Cinematografo»,  
October-November 1947

**IL RICHIAMO NELLA TEMPESTA / GLI  
AMANTI DELL'INFINITO / E LE STELLE  
NON ATTESERO INVANO**

*Director, editor:* Oreste Palella; *story:* O. Palella, Carlo Guidotti; *screenplay:* O. Palella, Argi Rovelli, Carla Tavianini; *cinematography:* Alfredo Lupo; *music:* Paul Giugniani; *cast:* Silvana Pampardini, Renato Baldini, Gabriella Sangro, Carlo Tamberlani, Amedeo Trilli, Renato Malavasi; *production:* Ezio Lavoretti per Eros Film; *country:* Italia, 1950; *format:* 35mm, b/n; *length:* 88'.  
16mm print (from 35mm) from Cine-  
teca Bruno Boschetto.

From the review preventive film (8 March 1950): «It is [...] the story of a paralyzed girl, Dani, who falls in love spiritually the boyfriend of his cousin, Roberto, who never had the opportunity to see if not photography. Suddenly the sick girl dies. While his soul travels in the afterlife, he is invited by a white figure of an old tramp down, for one night, in the ground to find the companion for eternity. [...] The current script does not deviate from the earlier draft if not in the final, where he replaced the original suicide of the hero [...]. Moreover the old vagabond reason is entered - kind of *deus ex machina* - which, with its frequent supernatural apparitions, should recall the theme of immortality of love. The rough work of verismo and surrealistic tone, inspired by some foreign films (*Scala al paradiso*, *Joe il pilota* etc.) In which the souls of the dead resume their journey on earth among mortals. no need to point out the difficulties of such works, where a formal delicacy of the script must match a perfect technical realization.»

«Palella is a man of about forty, a Sicilian and as such friendly and eloquent. [...] Palella knows what it means to set a film intended for a slightly sophisticated audience, a film without the lure of great actors, a film with no guaranteed minimum. He also knows what it is to make a film about the bush, without announcing it, without spending big money on advertising, no one talked about. [...] In 1950 Palella directs a film that truly can be considered typical for the purposes of our

inquiry, the film who vainly search in the directories: *Amanti dell'infinito* or *Il richiamo della tempesta*. His story is very significant. The film tells of two lovers; one of them died, the other reached on earth for a day: the subject that the author does not hesitate to describe as surreal. The conclusion was that love still between a man and a woman, even beyond death. "There was something unreal - says Palella -; a simple story, told without the commitment of major technical equipment, in which I had tried to reach outside the usual atmosphere. I had very favorable critics, although the film was presented in Rome on 18 August. For the first time I did see on Silvana Pampanini screen in a dramatic role, without making them show their legs. I threw Renato Baldini in the movie. But I do not know why, perhaps for some religious matter, the film was not allowed to mandatory programming: the producing company, Eros Films, failed, while managing to pay all. They were not paid for the sharing, that is, the subject and directed".»

Riccardo Redi, Fabio Rinaudo,  
*Piacciono in periferia*, cit.

## CRISTO È PASSATO SULL'AIA

*Director*: Oreste Palella; *story*: Paolo Mocci; *screenplay*: Gerolamo Favara, P. Mocci; *cinematography*: Alfredo Lupo; *music*: Lodo Lodi; *cast*: Franco Fabrizi, Gianna Segale, Giuditta Tuttaeff, Pier Ugo Gragnani, Renato Malavasi, Amedeo Trilli, Sergio Bergonzelli; *production*: O. Palella per Segesta Film;

*country*: Italia, 1953; *format*: 35mm, b/n; *length*: 80'.

35mm print from Archivio storico del cinema italiano.

«In 1952 Palella produces *Cristo è passato sull'aia*, drawing from the subject to a popular legend, that in the time of harvest Christ go to the countryside in the guise of a beggar, and that misfortune strikes whoever refuses alms. Film in which they are treated the themes of popular superstition and simple love. "The movie has some really beautiful spots - the author assures us -, true faces, intensely dramatic scenes. There is a happy ending: I did not want to fall into the conventional. I wanted to be archaic and ruthless, otherwise I would have really missed the goal." The film remained four months in censorship, and was eventually recommended cutting a love scene in a barn; It was forbidden for children under sixteen and not admitted to compulsory programming. Only on appeal, and in these last days, it gained ten percent. Following the vicissitudes of the film charterers they refused to pay the bills, putting the producing company, Segesta Film Palella, in some embarrassment».

Riccardo Redi, Fabio Rinaudo,  
*Piacciono in periferia*, cit.

I can save you:  
Wysbar/Wisbar,  
feminine presence over  
the Heimat  
(Expanded Dreyer in progress, II)



FRANK WYSBAR  
by Olaf Möller

Frank Wysbar/Wisbar's career is oft two halves yet one piece; and what holds it together, is the enigma of death – something the trained officer knew intimately from the teachings at the Prussian military academy. When he made films in the German Reich, starting in the Weimar Republic and continuing deep into its Nazi-run successor, he excelled at a cinema of female passions and transcends — climaxing twice: once in the more Dreyer-than-Dreyer'ian *Anna und Elisabeth* (1933), and then again in a ballad of love first defying than defeating death, *Fährmann Maria* (1935); with Leontine Sagan [ & Carl Froelich ]'s *Mädchen in Uniform* (1931) looking now very much like an integral part of his oeuvre – in fact, considering the differences in ending between Christa Winsloe's theatre piece and the film, a change that stresses the need for a change in social attitude towards education more than lesbian desires, *Mädchen in Uniform* could be seen as a Weimar-version of his later classic *Fabrik der Offiziere* (1960). Wisbar might have disliked the Nazis but still he stayed – despite the fact that his first wife, Eva, was in permanent danger due to her lineage, ancestry; that he could continue his career was mainly due to the discreet protection of an old friend who was a high-ranking and very influential figure in the Nazi hierarchy... Still, after the Kristallnacht (as the Nazi pogroms of '38 are still called in English), even he understood that they needed to leave

the country. Thus started the great interlude called emigration: USA where he lived for almost twenty years (and even took on citizenship), did several splendid films for the bottom feeders of the studio system (most famously a variation on *Fährmann Maria* called *Strangler of the Swamp*, 1946), became a pioneer of television (he directed a.o. episodes of *Fireside Theater*), and ended up a human wreck due to his rampant alcoholism. The Federal Republic of Germany became his life raft... When he went to Adenauerland as a US-American, he became the only successful re-migrant in FRG cinema mainly due to a series of films about WWII, grim and brooding anti-spectacles of suffering whose meaning could not be found in death; here, man and women merely perish – the pathos of it all can be found in the gaps they leave which are usually quickly filled with someone else. In this cinema of carnage, inner turmoil and spiritual impotence, his last melodrama about love suffered more than lived, *Barbara* (1961), a modernised version of Faroese maverick master Jørgen-Frantz Jacobsen's lone novel, was almost casually ignored. For the liberal and left-wing establishment of the FRG 50s and 60s, was something of a riddle they had no interest in solving. When he died, few cared.



## MÄDCHEN IN UNIFORM

*Director:* Leontine Sagan, [Carl Froelich]; *story:* play by Christa Winsloe; *screenplay:* C. Winsloe, Friedrich Dammann; *cinematography:* Franz Weyhmayr, Reimar Kuntze; *music:* Hanson Milde-Meissner; *cast:* Hertha Thiele, Dorothea Wieck, Emilia Unda, Hedwig Schlichter, Ellen Schwanneke; *production:* Deutsche Film-Gemeinschaft; *country:* Germania, 1931; *format:* 35mm, b/n; *length:* 88'. 35mm print from Stiftung Deutsche Kinemathek.

It should first be attributed at the time *Mädchen in Uniform* was produced. We are in 1931 is about to end the last act of the tragedy of Weimar and Germany, despite its thirteen million voters workers, it prepares to hand over his freedom in the hands of monopolists [...] and their snipers National Socialists. [...]

*Mädchen in Uniform* had the merit of being imposed in dense and difficult this time as the best film and, in a sense, as the real, big surprise of the season. Taken as a comedy - *Gestern und heute* Christa Winsloe - who had made the rounds of art theaters of German schools and co-produced by Deutsche Film Gemeinshaf, *Mädchen in Uniform* had primarily the character of independent production. Second he was directed by a woman, Leontine Sagan, a pupil of Reinhardt and his first movie experience. Finally, the performers were all women, for the most part not actresses, but girls of the middle and upper middle class and aristocracy

agrarian, [...] on a basis that the Italian post-war cinema has accustomed us to consider normal, but then in Germany it was quite unusual to be judged a little less than revolutionary. [...]

The exceptional circumstances in which it was conceived and produced *Mädchen in Uniform* are no strangers to the success and the same style of the film. The extreme simplicity of the story, the sacrifice of certain traditional features of German films of the time [...] the intention is almost always implemented to overcome a simple problem of education to achieve a critical picture more general about the different manifestations of the German spirit and its most troubling contradictions) are justified and blend in the confidence that the author clearly demonstrates the necessity of his film. The film depicts life in a boarding school in Potsdam, reserved for official poor daughters, however, belonging to the aristocracy.

The protagonists are the orphan Manuela von Mainardis, the headmistress, Miss von Bernburg, governess loving and understanding, and in a sense the school itself, such as the environment. Soldierly discipline, imposed by the director, in order to stifle the femininity of the students, it has the result of exacerbating the morbid side of their youthful passions. [...]

The director of the educational methods are thus not an exceptional result caused by random circumstances, [...] rather than traditional education Wilhelmine, which, in turn, have precedents in German history and do not end at all with the defeat of accord-

ing to Reich, but they will find their most logical outcome in education National.»

Callisto Cosulich, *Ragazze in uniforme e tiranni in borghese*, «Cinema Nuovo», n. 32, 1 April 1954

## ANNA UND ELISABETH

*Director:* Frank Wysbar; *screenplay:* Gina Fink, F. Wysbar; *cinematography:* Franz Weyhmayr; *editor:* Alice Ludwig; *music:* Paul Dessau; *cast:* Dorothea Wieck, Hertha Thiele, Carl Wery, Mathias Wieman, Maria Wanck, Carl Balhaus, Roma Bahn, Dorothea Thiess, Karl Platen; *production:* Kollektiv-Film/Terra-Filmkunst; *country:* Germania, 1933; *format:* 35mm, b/n; *length:* 74'. 35mm print from Friedrich-Wilhelm-Murnau-Stiftung.

«Important, artistically, is the German *Anna und Elisabeth* (Terra Film) made by Frank Wysbar, played by a good group of players that excel Dorothea Wieck and Herta Thiele, the two known stars of *Mädchen in Uniform*. The subject is unusual: a humble village girl who watches in prayer, one dead, the singular did happen to see him resurrect. From that moment, she is considered a saint, and so you believe in her, in her divine power, that a young lady paralyzed, immobilized for years in the chair, ends up regaining, in a supreme effort of will, evidently a nervous shock, the own two feet long remained inert. At this second miracle, the innocent fame spreads and all the sick, those in

need, rush to her, pretending to be healed and blessed.»

Enrico Roma, *Concorso cinematografico internazionale*, «Cinema Illustrazione», 3 May 1933

«In the first part *Anna und Elisabeth* reminded us of *La guarigione delle malattie* by Charles-Ferdinand Ramuz, the more we found the same atmosphere and some of the same landscapes of the famous Swiss novelist. [...] A curious film, original, sometimes slow, as required by the script, and admirably played by Dorothy Wieck and Hertha Thiele, the latter even extraordinary. [...]

The scene in which Elisabeth gets up to walk is top notch, as well as other moments of the film; but I repeat that a few scenes could be relieved, because the images are exceptionally expressive, thanks to the two main performers. Herta Thiele makes us forget about being in front of an actress. His acting reaches the perfection, a level that erases traces of the trade.

Congratulations also to the director, which unlike many others saw no need to show us in the first scene a long view of the village, on the pretext of creating the atmosphere. Here on the contrary the atmosphere comes gradually, and the story is concealed in the rhythm of events. A definition that perfectly accords to *Anna und Elisabeth* is the one that Christian S  n  chal [...] proposed for works of setting paesana of Ramuz, who “are so new in their earthly realism to create a hallucinatory, in when a visionary



imagination captures the everyday details of our lives”.

Lucien Wahl, «Pour Vous»,  
n. 264, 7 December 1933

## FÄHRMANN MARIA

*Director, story:* Frank Wysbar; *screenplay:* F. Wysbar, Hans Jürgen Nierentz; *cinematography:* Franz Weihmayr; *editor:* Lena Neumann; *music:* Herbert Windt; *cast:* Sybille Schmitz, Aribert Mog, Carl de Vogt, Peter Voss, Gerhard Bienert, Eduard Wenck, Karl Platen; *production:* Pallas Film/Terra-Filmkunst; *country:* Germania, 1936; *format:* 35mm, b/n; *length:* 85’.

35mm print from Friedrich-Wilhelm-Murnau-Stiftung.

«*Fährmann Maria* closes the series of supernatural films that began with *The Student of Prague* in 1914. [...] At the beginning of the film, a boatman in a place far from his hut feels playing hopscotch across the river. He brings his boat on the other shore, where it takes on board a strange, silent man. In the middle of the river the boatman drops dead in the arms of the unknown. This story gives rise to the rumor that the river is inhabited by an evil spirit, and it is impossible to find someone willing to do the boatman. A homeless girl named Mary, who was looking for work at the resort, accepts the post. The first night of her new job, she is called to pick up a wounded young man who is clearly on the run. It makes him cross the river, and does not respond to the calls of those who

chase him, which, according to the description of the young man delusional, are the agents of death himself. The following evening she responds to the sound of the bell and find again the stranger on the other side. [...] The last resort of Mary is to sacrifice in place of man who now loves. [...] Of course, this film had nothing in common with any other film of the Nazi period. In practice it is a silent film, with a few pieces of dialogue, accompanied by bright soundtrack of Herbert Windt, photographed in an exceptional way by Frank Weihmayr. Wysbar and Weihmayr took their players and their team and led them away from the studios, in the remote wilderness of Luneburg near Hamburg. [...] In an era of slapstick and historical pomposity, *Fährmann Maria* is a really strange note, and you can read a variety of symbolic meanings in the plot, some of which will certainly not flattering towards the Nazi cinema. The men on horseback chase the hero riding in black on white horses, like the SS. The figure of the Unknown (Peter Voss) that almost never speaks, is taken directly from Lang film, *Destiny*; He is obviously the agent of evil and death, but it is not indifferent and insensitive. [...] Goebbels was disgusted by the film, probably because the meaning of the story was not clear. [...] When he emigrated to the United States, Wysbar remade the same story under the title *Strangler of the Swamp*»

David Stewart Hull, *Il cinema nel Terzo Reich. Studio sul cinema tedesco degli anni 1933-1945*, Cinque Lune, Roma, 1972

## STRANGLER OF THE SWAMP

*Director:* Frank Wisbar [Wysbar]; *story:* F. Wysbar, Leo J. McCarthy; *screenplay:* F. Wysbar, Harold Erickson; *cinematography:* James S. Brown jr; *editor:* Hugh Winn; *cast:* Rosemary La Planche, Robert Barrat, Blake Edwards, Charles Middleton; *production:* PRC; *country:* USA, 1946; *format:* 35mm, b/n; *length:* 59'.

Video copy (from 35mm) from Anno uno.

«Frank Wysbar (1899-1967) is one of the lesser-known German directors and more interesting. During the early years of the sound he produced two very fine films - *Anna und Elisabeth* (1933) and the movie tonight, *Fährmann Maria* - then leaving Hitler's Germany to arrive in 1939 in America. We know little of his early years in this country, except that pledged to disclose its anti-Nazi position with a long series of public interventions. His Hollywood career was limited to four interesting low-budget films shot for the PRC, as the curious *The Prairie*, a western shot entirely in the studio. He returned to work in Germany in 1957, making eight more films [...] but never regain the prestige of the past. On the basis of *Anna und Elisabeth* and *Fährmann Maria*, Wysbar may nevertheless be put on one of the most original poets of the silver screen. [...] It is no coincidence that Wysbar, arrived in Hollywood, he decided in 1945 to produce a remake of his best German films. After all it was basically his creation that had not been seen by the American public, and also

in a period marked by *La casa sulla scogliera* and *Dead of night* the ghost stories at last beginning to be taken seriously. But the PRC was the poorest of all the Hollywood studios, even smaller than the Monogram, and all I expected was a horror little film from turning in one week, with less than \$ 20,000, to accompany products like *Mad Monster* or *The vampire*. Wysbar did not disappoint the expectations in terms of cost and manufacturing plans, but gave the PRC what looked like an "art" film, a work which, although unable to match the lyricism of the original remained unmistakably romantic and German. [...] The PRC, probably shocked by the result, he tried to bring the film as horror, inflicting a typical horror soundtrack that not only anticipates the suspense, but impoverishes the moments of silence [...] so important in creating the atmosphere. But it's a small film so remarkable that you can defer on these limits, and also on those of Rosemary La Planche, beauty queen who would undertake a brief and negligible career, and starring Blake Edwards, who would then have done better as a director.» (William K. Everson, 1987)

# When the film is hot

The body of the bodies  
in the image



**[GIORNALE LUCE C0133]  
COME NASCE LA PELLICOLA  
FOTOGRAFICA E CINEMATOGRAFICA**

*Produzione:* Istituto Luce; *country:* Italia, 1941; *format:* 35mm, b/n; *length:* 2'.

In 1923 at the Turin presents the first Italian positive motion picture film. In 1926 under the name Film Ferrania, it becomes a brand that is increasingly asserting itself until 1932, when he becomes Italian leader in the production of films in Italy. A document of Luce describes the process of manufacture in the laboratories are located right in Ferrania (Savona) when the film was still in the cellulose nitrate and therefore flammable. The film is presented within the film that follows.

**IL CINEMA È UNA BOMBA. DA FERRANIA A CINECITTÀ**

*Director:* Anna Lajolo, Guido Lombardi; *voce:* Giuliano Montaldo; *production:* RAI; *country:* Italia, 1989; *format:* video, b/n e col.; *length:* 55'.

Copy video from Cineteca Nazionale (by permission Lajolo-Lombardi).

Giuliano Montaldo lends his voice acting in this process that ideally starts from Ferrania, the historic factory, producer of films, and reaches its destination par excellence: Cinecittà. Famous cinematographers, directors, actors and laboratory technicians recall experiments and successes of Ferrania films. Witnesses of the meeting except between Ferrania and Italian cinema are among others: Raf Vallone and Isa

Barzizza, Carlo Ludovico Bragaglia, Tonino Delli Colli, Mario Craveri, Gabor Pogany. So many films shot on film Ferrania, including the first Italian film in color *Totò a colori*. We like to play with the twist of fate and find out Montaldo is also a town in the province of Savona, near Ferrania. The circle closes.

**LA NOSTRA CASA NEL VERDE**

*Director:* Emilio Gerboni; *country:* Italia, 1976; *format:* Super8, col.; *length:* 27'.

Copy video (HD digitization of Super8 at Lab 80, Bergamo) from the author.

Emilio Gerboni graduated at the school for cinema operators in Turin in 1954. He worked at Ferrania 3M for fifteen years in the graphic arts division, product development, quality control, training and marketing. For the magazine "Ferrania" has created several photo shoots. He taught courses in the graphic arts industry and for twenty years marketing director Policrom Screens. As a journalist working with several Italian and foreign graphic magazines. In addition, passionate cineamatore, has traveled the world and filmed mainly in Super8. The constancy with which Gerboni accomplishes this short family films, is certainly the first thing to which you will be impressed: throughout the whole of the construction of his new home, Gerboni relies on camera the role of the project witnessed: purchase the terrain, the casting of foundations, up to the roof covering and furnishings. For

over a year, in every decisive moment of the yard the camera captures the various stages edification. This, to steal a term to professional film, is the first time. The second time, however, is the human factor: the family can finally get into his new home and live in all its seasons: lunch in the garden with friends and summer barbecues, snowmen with heavy snowfalls in winter. We are in Gorle, a residential district in the city of Bergamo, a short distance from the center, in the meantime become quiet and peaceful destination of the most affluent Bergamo. It was 1976 and today the house is still the core of that family. The children growing up have left but there are returning introducing other characters (always to remain in the structure of film language): their children. During moments of celebration, they find themselves so three generations under one roof. Often family films involving and deeply moved that small group of people to whom they are intended, retracing the tracks of their past. So why this film manages to touch deep chords even a stranger who comes across in his vision from the first time? As often happens, the will of those films is disrupted by the look of the observer and the meaning of those images suddenly is another.

### **IL MUSEO DEI SOGNI**

*Director:* Luigi Comencini; *production:* Cineteca Italiana; *country:* Italia, 1949; *format:* 35mm, b/n; *length:* 10'.  
35mm print from Cineteca Italiana.

Short film shot two years after the founding of the Cineteca Italiana, at the hands of the same Comencini. The route explains how the films, now out of circulation, Venetian brought to pulp and regenerated to create new objects. A bitter fate, if we think of how many masterpieces have been lost for ever, but also one of the first examples of highly hazardous material recycling, which does not seem to affect the director, leaning instead on the impending need to be a film archive. The Cineteca Italiana of Milan is the result of this relentless determination in safeguarding and constant enhancement of film heritage.

### **LA VALIGIA DEI SOGNI**

*Director:* Luigi Comencini; *screenplay:* L. Comencini, Giuseppe Bennati, Ettore Maria Margadonna; *cinematography:* Vaclav Vich; *editor:* Franco Fraticelli; *music:* Mario Nascimbene; *cast:* Umberto Melnati, Maria Pia Casilio, Roberto Rizzo, Ludmilla Dudarova, Helena Makowska, Xenia Valderi; *production:* Mambretti; *country:* Italia 1953; *format:* 35mm, b/n; *length:* 84'.  
35mm print from Cineteca Italiana.

A 1953 film which contains parts of the short film *Il museo dei sogni*, shot by the director himself some years earlier. The films, real passion of the protagonist, becomes his main problem, due to their flammability. Saved from the shredder, and projected in the institutions of education, films catch fire and this is precisely accused the unlucky

protagonist, Ettore Omeri. He manages to clear her name and a wealthy benefactor will give him the chance to realize his great passion: a museum of Cinema. Many autobiographical references of the director, who in 1947 in Milan was the founder of the Cineteca Italiana. Luigi Comencini was one of the first conservative of film heritage in our country. In archive scenes appear among others Italia Almirante Manzini, Francesca Bertini, Lyda Borelli, Eleonora Duse, Pina Menichelli, Amleto Novelli and Bartolomeo Pagano.

### **DUE DOLLARI AL CHILO**

*Director:* Paolo Lipari; *screenplay:* Gianni Comencini, Matteo Pavesi; *production:* Fondazione Cineteca Italiana; *country:* Italia, 2000; *format:* 35mm, b/n and col.; *length:* 18'.  
35mm print from Cineteca Italiana.

Not far from the intent of Luigi Comencini with his *Museo dei sogni*, this documentary makes us discover the fate reserved for Kodak films disposed in an establishment in Liguria. And now a blockbuster movie at the box office, requested for months in all rooms in the world, after a little back to become a common object, conducted through the shredder at the price of just two dollars a kilo. Several tributes to *Museo dei sogni*, which contains some scenes.

### **L'ULTIMO PROIEZIONISTA**

*Director:* Vito Palmieri; *production:*

Maxman Coop/Kilda Film; *country:* Italia, 2015; *format:* video, col.; *length:* 12'.

Copy video from the author.

Since 2014, movies are no longer distributed in film. Paolo Romagnoli was a projectionist and his past life in the projection booth becomes a documentary. In recent years, the wave of nostalgia already postmodern, there are many articles written about the disappearance of the film and the projectionists, these figures seen almost as a shop craftsmen, architects of the last movie magic. With this film he wanted to document a world that is closed, that changes shape before our eyes, and a trade, for many charming, always lived in the shadows, became the symbol of an era that goes down.



# Persistence of picture



## **DEBORAH DE ROBERTIS AND MILLE OCCHI 2014**

Video with the photo shoot made by Andrea Lasorte and Aaron Burn video.

*Country:* Italia, [2014-]2015; *format:* video, col.; *length:* 29' in loop.

Copy video from Anno uno.

Was it a mistake? Not the choice of video-projection on the big screen last year *Miroir de l'country* and starring Deborah De Robertis, in his presence, video that was continuing his appearance at the Musée d'Orsay under the vaginal painting by Courbet: that choice we are convinced as she was, even though the author herself was hesitant to move its vision from the museum space and *online* to that of the room; and even though no one else in the world wanted us to snatch the event, and the complaints now permissive (except the Islamists hells) will have returned to service their classic work of provocative image enhancement and censored, and even in Trieste on staff it was feared that the event exceeds certain limits (which the uncertainty of Deborah has perceived and avoided). The blunder on which doubt is the appearance of Deborah in our world, even if we are sure of exciting day after the festival passed with her still in Trieste, with the vision of his other videoperformance what promise of his return this year. But soon it became clear that the festival dates would coincide with its major exhibition in Luxembourg, and then it has postponed the return to 2016. Now, however, we learn that the

Luxembourg institutions that seemed more enlightened they canceled the show, there a tough legal battle in which we can only wish to Deborah a success despite the current worrying loss of institutional support. The appointment remains for us to 2016, but we await assurances from always intermittently communicate with her. The only certainty of his cross our lives are the images that we see in the loop throughout the festival: the beautiful fotoservizio of 49 photos that he took for "Il Piccolo" in the lobby of the Hotel Colombia, Andrea Lasorte, and of which is reproduced in the catalog first, seductively pre-spread (taken from the beautiful red ranging from sofa, nail polish and lipstick); and the video that this event has taken Aaron Burn, where the extension near her with timid excitement in her smiling assured of a need of the body (such as remembered "Lilith" Jean Seberg) observed with an icy fund that we would be the only unreal. (smg)

# Abysses of passion



**a) The Last House on the Left. Small tribute to Wes Craven**

**[THE TWILIGHT ZONE] THE ROAD LESS TRAVELLED**

*Director:* Wes Craven; *screenplay:* George R.R. Martin; *cinematography:* Bradford May; *editor:* Greg Wong; *music:* Dennis McCarthy; *cast:* Cliff De Young, Margaret Klenck, Jackie Bernstein, Clare Nono, John Zarchen, Christopher Brown; *production:* Persistence of Vision/CBS; *country:* USA, 1986; *format:* 35mm, col.; *length:* 45'. Copy video (from 35mm) from Anno uno.

The peaceful existence of Jeff is disrupted by the appearance of a ghost, that forces the protagonist to confront his past, and in particular with his decision to desert the call to arms during the Vietnam War.

Last of the five episodes which in the eighties Wes Craven takes part in the remake of the cult television series *The Twilight Zone*.

«*The Road Less Travelled* starts with a series of nightmarish visions and then turn into a story of double, which Craven returns to the themes of *Shatterday*. This time, however, two versions of the same woman complete in one being, with the more fortunate that I agree to share the nightmares of the least fortunate, in order to become a complete human being. The Jungian implications of that idea - to integrate their shadow-side into a new identity - would continue to bleed in many of the

subsequent Craven movie ... but not before his inevitable return to Elm Street, to face the legendary monster he created».

Joseph Maddrey, *Beyond Fear. Reflections on Stephen King, Wes Craven, and George Romero's Living Dead*, Bearmanor, Albany, 2014

**b) Boiling ice. Jancsó/Ronconi/Pasolini**

**LABORATORIO TEATRALE DI LUCA RONCONI**

*Director:* Miklós Jancsó; *texts:* excerpted from *Calderón* by Pier Paolo Pasolini and *Las Meninas* by Diego Velázquez; *cinematography:* Nino Celeste; *editor:* Roberto Perpignani; *guests:* Luca Ronconi, Gae Aulenti, Gabriella Zamparini, Edmonda Aldini, Miriam Acevedo, Marisa Fabbri, Tullio Valli, Franco Quadri, Ugo Tessitore, Antonello Fassari; *production:* Cooperativa A.A.T.A. and Cooperativa Tuscolano for Raidue; *country:* Italia, 1977; *format:* 16mm, col.; *length:* 77'.

Copy video (from 16mm) from Fuori orario.

«*Calderón* has entrusted to a Miklós Jancsó documentary, when it is still in the testing phase; Hungarian director is favored by the circularity which determines the movements of the first act, congenial to his predilection for the sequence shot. But for him it comes to experience on an experiment, regardless dall'esprimerne the narrative. Indeed, in the years when still struggling to realize the importance of the video, however, it is completed, the

Laboratorio di Prato on waiver communication to communicate an emotional experience, by means not ephemeral».

Franco Quadri, *La scena elettronica*, in Luca Ronconi, *Gli ultimi giorni dell'umanità. Dal Lingotto alla televisione*, Aleph, Torino, 1991

«With all its limitations, from a theatrical point of view *Calderón* seemed like a good story: to make exactly what Pasolini did not want, a theater show. has stimulated first and foremost I an external element to the text: the Laboratory of Prato on *Calderón* had been included in the program as a variation on the theme of Life is dream of *Calderón* de la Barca, and not only for what the author hoped to say *Calderón*, as for what the text expresses objectively in comparison with *La vita è sogno* and *Der Turm* by Hoffmansthal. [...] I think Pasolini did not think the representation of his plays, so it's no surprise that it does not happen. Are read, and get that correspondence that poetry can have, but you can represent them in very unusual cases, such as in Prato: if the seat had not been to the laboratory, but that of a normal relationship between the theater and the public, hardly I put *Calderón* scene. [...] I'm interested in a work and not the author: this at the cinema, in the theater, in front of a painting, in music. I resent the author's prevarication. [...] A playwright has to make way for the public; if it believes that the public is a despicable category to which inflicting some of his opinions, no theater here is the inertia reasons. An author who does not stimulate

the ability of intuition, imagination or rebellion of the viewer goes on a rant. Those of Pasolini are rants - beautiful, interesting, banal, conventional, rhetorical, exciting - and not comedies.».

Stefano Socci, *Pasolini a teatro. Conversazione con Luca Ronconi*, «Cinema e Cinema», n. 43, May-August 1985

### c) Cinema on the bottom. The promise of *Ciro*

#### **BUIO IN SALA**

*Director:* Dino Risi; *cinematography:* Enzo Oddone; *music:* Mario Nascimbene; *cast:* Renato Nardi, Gaddo Treves, Adriana Asti; *production:* Film Service; *country:* Italia, 1950; *format:* 35mm, b/n; *length:* 11'.  
35mm print from Istituto Luce.

«Walk, on a street in Milan, a man, like so many in the big city. Walking, with faux leather bag from one street to another, from store to store, to offer brushes, or jewelry. It's a win, one of those that life, with a patient work all hours, of all minutes, pushed to the margins. The daily struggle is difficult for men like him who lack courage, authority, self-confidence. But there are, fortunately, in the city, the places made just for forgetting and forgetting. That's why our business traveler goes to the cinema: to change skin, get out of life everyday, travel, see beautiful women, love, succeed in life. In the cabin, the operator puts the pizza in the car: he is perhaps the only one who

does not believe in fairy tales that, at fixed hours, the dream machine offers to the paying public. After the operation, turn off the light in the room. The show begins. But we do not look at the screen, keep your eyes on the audience. The soundtrack sends us the voices of the film-type screen that is being projected: there is everything, the cruel dialogue gangsters, the fear, the gunshots, the joints, the music, the laughter, the furious rides: the words love and the final kiss. The audience watches, cries, laughs, wait and despairs. And our hero slowly rise, comes out of his apathy, he also participates, he has his heart in his throat, and shudders and laughs and is moved. Thus, when the film is finished, another man is what comes out in the daylight, a man smiling and walking tall. Off the real life awaits him, the difficult money, impossible loves. But the movie to anything served. He gave, in our dilapidated commercial traveler, a little courage. A small injection of energy that will serve to pull through, as best, even this gray, endless day.»

#### **APPUNTI PER UN FILM SUI CINEMA ROMANI**

*Director:* Ciro Giorgini; *edited by:* Alessandro Aniballi, Valerio D'Angelo, Martina Ghezzi, Daria Pomponio; *country:* Italia, 2015; *format:* video, b/n and col.; *length:* 20'.

Copy video (edition in progress) by authors.

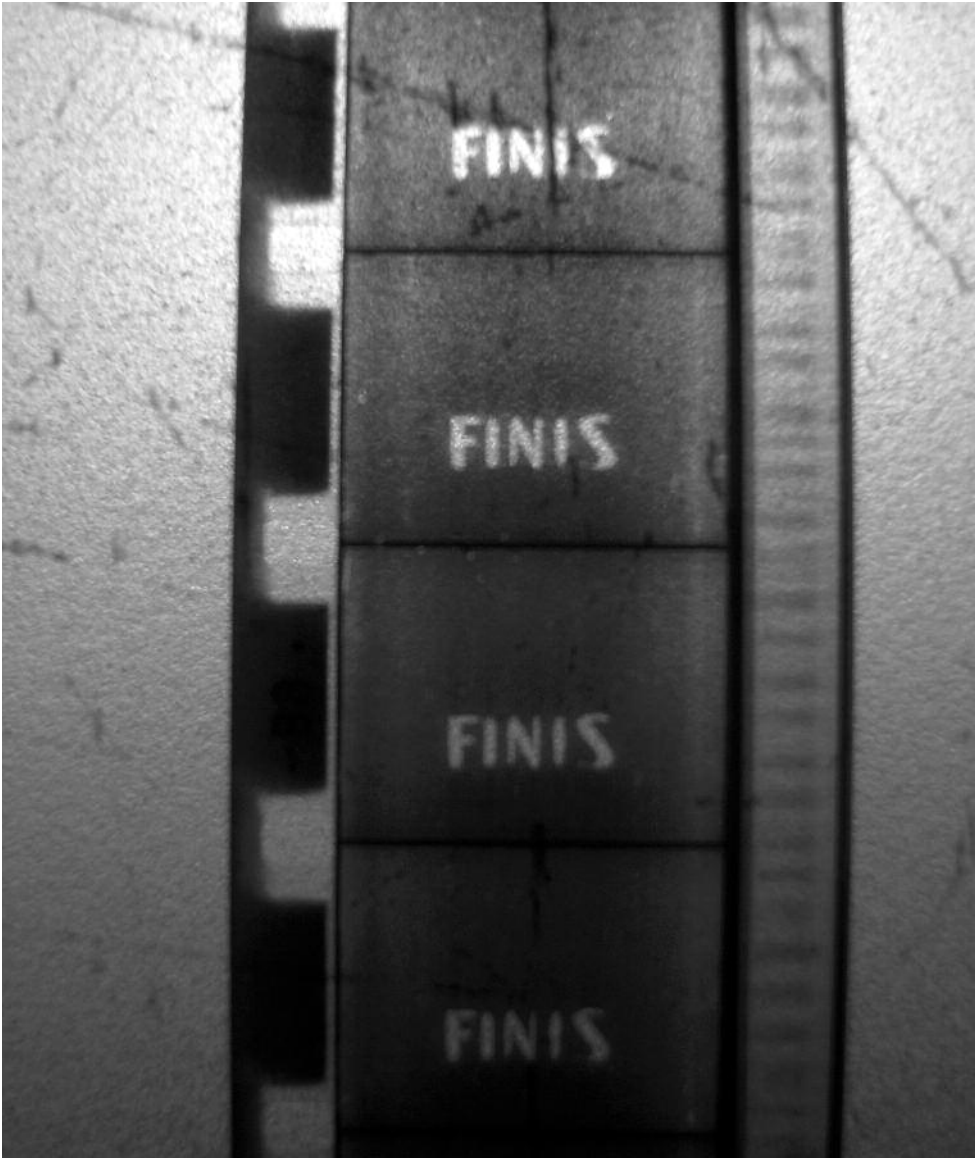
«In 1976 I founded the film club L'Officina together with some friends. I

started to take care of indoor halls when, in one of the first months of life of L'Officina, an elderly gentleman descended the stairs of the room. He returned from Russia where he had moved after the promulgation of racial laws. Before leaving Italy he had been operator for newsreels "Luce" but it was communist. He said that his department head at the time had made filming for scarring the demolition of his house in Piazza Montanara. And close by, as a child, went to the movies always trying to get in without paying. Then he had left Italy and Russia had made the projectionist until retirement age. Just he got back had gone to see those places, but had not found anything. So he asked me to help him find something then, that small cinemas, some element of his youth and of his carelessness. I never saw him again. But in the early nineties, down with my wasp from Piazza San Saturnino to Corso Trieste, I saw that they were demolishing the Rex cinema, one of the rooms of my life. I had a small heart and a great anger. That time I remembered the promise I made to the Lord ...».

Ciro Giorgini in Martina Ghezzi, *I cinema di Ciro*, «Alias», 1 May 2015



# Head and tail titles



## **A THOUSAND AND ANOTHER THOUSAND (EYES)**

Volunteers, employees and the public have contributed to the realization of the promo 2015: the eyes of the participants were taken to create a composite video, in which they own a thousand eyes open wide, a thousand views on cinema, everywhere, every time. You just have to open the doors of perception and abandon themselves to the vision of a vortex of looks, our.

## **MY LOVE**

*Director:* Paola Pisani; *country:* Italia, 2015; *format:* video, col.; *length:* 4'.  
Copy video from the author.

A preview of a declaration of love at convergent Niki, through his artworks and his lyrics.

## **PREVENIRE È VIVERE**

*Realization:* Francesca Alessandrini, Hari Bertoja, Stefano Facchinetti, Mila Lazić, Otto Reuschel; *cast:* Franco Maria Bertoja, Guido Botteri, Stefano Facchinetti, Marta Jerijan, Simone Laterza, Amadeo Rigatti Bernal, Davide Sallucci; *production:* LILT Trieste; *country:* Italia, 2014; *format:* video, col.; *length:* 2'.  
Copy video production.

The spot is part of the program "Youth and Volunteering: Volunteering in motion", promoted by LILT (Lega Italiana per la Lotta contro i Tumori), section

of Trieste. The program was developed in agreement with the Istituto Statale di Istruzione Superiore Giosuè Carducci - Dante Alighieri with the aim to raise awareness among young people. The video message was edited by Cinema con i giovani, a project of Associazione Anno uno.

## **CODA**

*Director:* Luis [Fulvio Baglivi]; *production:* SCS; *country:* Italia, 2014; *format:* 35mm/16mm/8mm, b/n and col.; *length:* 11'.  
35mm print from the author.

*Coda* is a film material, physical. A film made film with films, with those places segments in the head or tail of a roll useful to the projectionist and mounting and printing laboratories: Film pieces include information. *Coda* is a film made with scraps of film processing industry, with the unnecessary film segments for the viewer but fundamental to achieve the zero-copy of a movie or to ensure that this is projected correctly. *Coda* is a film made of code, is a small movie poster that reminds us of the material of which are (were?) made with open eyes Cinema. (Fulvio Baglivi)

# Le gai savoir

meetings with filmmakers and other festival visitors

MONDAY, SEPTEMBER 21

hr. 11:15 Caffè degli Specchi

## **Le gai savoir, 1. A thousand and another thousand (eyes)**

Meeting between spectators and co creators of the Mille occhi, with the presence of the other festivals of the city and the region, public administrators and all the curious, and the participation of Fulvio Baglivi and Emilio Gerboni.

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TUESDAY, SEPTEMBER 22

hr. 11:15 Salone degli Incanti

## **Le gai savoir, 2. Books are the cinema, the cinema is the book of life**

Readings of non-film works which nevertheless belong to the cinema, or rather which the film belongs. With Skype via intervention of Marc Scialom (*Les autres étoiles*, ed. Artdigiland 2015) and reading dialogues with Guido Ceronetti, Paolo Isotta and other authors.

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WEDNESDAY, SEPTEMBER 23

hr. 11:15 Salone degli Incanti

## **Le gai savoir, 3. Why the Premio Anno uno?**

Meeting with Vítor Gonçalves, with the participation of Roberto Turigliatto and Roberto Calabretto, even on large Portuguese cinema (António Reis, Paulo Rocha, Manoel de Oliveira, João César Monteiro ...), its constellation of collaborators (Daniel Negro, Ana Luísa Guimarães, Joaquim Pinto ...) and about music in his films.



# Anno uno overflow

parallel events during and after the festival

## **OUTSIDE / DAY. WALKS TO THE DISCOVERY OF CINEMA IN THE PROVINCE OF TRIESTE**

curated by Casa del Cinema in Trieste and Province of Trieste

- Saturday, September 19, 10:30

*There was once a town of fools*

A path to the discovery of the San Giovanni area

- Sunday, September 20, 10:30

*The Carso, the Sea, the Cinema*

A path to the discovery of the territory between Opicina, Napoleonica and Duino

## **THE TASTE OF A CITY. TRIESTE COFFEE CAPITAL**

at the Salone degli Incanti (ex Pescheria) every day from Tuesday to Sunday, in the path on the coffee events and its tasting, the *Mille occhi sul caffè* edited by Francesca Bergamasco, made for the exhibition

## **EUROPE AT WAR. TRACES OF THE SHORT CENTURY**

between the volumes accessible to the bench of the magnificent festival expanded edition of the book edited by Piero Del Giudice (edizioni "e" 2015), output for the resumption of the exhibition in Trento after the first in Trieste, with over 100 pages added

## **PORTI MAGICI**

October 3, Lanterna, the third call of the event organized by Associazione Anno uno, partner with the Province of Trieste

## **LUCA COMERIO AT THE PORDENONE GIORNATE DEL CINEMA MUTO**

October 3 to 10 one of the greatest international film events continues the rediscovery of a great misunderstood filmmaker, with the complicity of the Mille occhi and their humble Director

## **A FRIEND BACK**

Friday, September 25, 18:00, Casa della Musica in Trieste

Olmo Amico, Gabriele Centis and Sergio M. Germani have a program in tribute to Gianni Amico with *L'uomo Amico* by Germano Maccioni, *Noi insistiamo!* and *Appunti per un film sul jazz* by Gianni Amico; first stop in Trieste of a tribute that will continue to Mille occhi 2016 with Brazilian films, his elegies policies and choral, and his other rare films.

*... the festival can last years and lives on, as long as he knows he can cultivate the festival fit for a future edition.*