

INTERVIEW WITH MASSIMILIANO ELEONORI, PRESIDENT OF ANCCI (Associazione Nazionale Circoli Cinematografici Italiani)



MASSIMILIANO ELEONORI

Face to face with Massimiliano Eleonori, president of ANCCI (National Association Italian Film Circles) to grasp the ideological-operational lines of a congregation that count over 150 clubs in Italy. Born in 1973 within ACEC (Catholic Association of Cinema Operators), which protects the interests of the former parish movie theaters, the ANCCI presents a clear cultural vocation. The association, in fact, organizes and produces different artistic expressions, first of all starting from the planning of film reviews following predetermined thematic cycles.

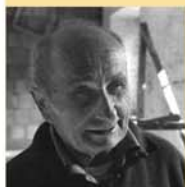
As Eleonori stresses: «Often the movie is only the occasion to enliven the debate on subjects that have a more general scope. In addition to these functions that fall into the mainstream of traditional cineforum, there is the support for schools and education paths to the image». Moreover there are within the ANCCI some clubs that are dedicated to the preparation of festivals, like for example that of Alcamo in Sicily. Among the activities of the ANCCI, we must include the publication of various magazines (the most famous is «Filmcronache») and the constitution of the Film Web TV, born to relate directly the Venice Film Festival. With regard to «Filmcronache», the president claims



Maria Cristina Caponi

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ANCIENT LAND



Franco Piavoli

I shot in Sardinia most of *Nostos, il ritorno*, inspired by the Odissey.

Along the coasts, in the gulf of Orosei and along the streams descending to sea from the peaks in Ogliastra, I've discovered the most ancient

roots of the land.

In Sant'Antioco and Tharros, in nuraghi and dolmen in Cagliari, I've seen codes and symbols of my Mediterranean ancestors.

I hope that the young authors, Sardinian or not, sometimes get inspiration by these places and these people, as Vittorio De Seta (with *Banditi a Orgosolo*) and Piero Livi (with *Pelle di bandito*) already have done.

I hope the Sardinia Film Festival will find a way to uncover these and other films of the FEDIC and will dig out from the archives and the film libraries those the films that are not commercially contaminated, unlike what happens nowadays. I hope the Sardinia Film Festival will select and broadcast films by authors who are not influenced by the trends and who uncover our roots, our tradition and also the traditions of remote lands.

So the Festival can become a school and develop a new educational role for the new generations.

Even if the biggest attractions are now the works based on speed, violence, hectic sex and although they're full of intense dialogues that don't let the audience to interpret, I think that we (and the young) need careful considerations and simple emotions. In a time when the values of goods are determined by the rating agencies, we need to have a pause and reflect on traditions and basic feelings.

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FAREWELL TO WILLIAM HINZMAN



Fabrizio Violante

On the 5th of February William "Bill" Hinzman, a US actor, screenwriter and director, departed this life.

Perhaps his name is not known to most readers, even if his

brief appearance in Romero's first full-length film has indelibly marked the story of cinema, as Bill has been the first living dead of the big screen. With his lanky shape, faltering walk and fierce grin, he's the first human flesh-starved zombie appearing in the scary afterlife which is represented by the desolate suburbs (the surrounding of Pittsburgh) of *Night of living dead*. The first crazy chip of a film considered as the founder of the *new horror*, a genre that the director George Romero has redeemed from the subordination by making it a special instrument to understand the existential and environ-mental fragility of suburbs, places on the fringes of society, undefined and abandoned.

Romero and his daring young fellows like Bill taught us that horror films can be used to reveal the complexity of the world and to imagine its destiny; that the fiction becomes horror by distorting and radicalizing fears of contemporary world; it can also be a useful genre in the representation of urban dynamics and social phenomena.

Filed in 1968, *annus mirabilis* in the history of students movements, it had a very

low budget and was filmed in black and white with amateur actors. However, the film was quickly elected as cult manifest of the new anti-cultural trend. The corpses of the *theromerian dead saga* make real a terrible truth: they're not the dead who come back from the afterlife, instead it is the world to be condemned to fall into hell. The horror is in the nature of our society, where the humanity is consumed by its own generation. The living dead, as its author said, «represents a revolutionary society that devours the existing one».

Farewell to Bill, the first actor of this scary revolution. He was so faithful to his role that wanted his body to be burned, so that he couldn't «get back in life»...



WILLIAM HINZMAN

INTERVIEW WITH MASSIMILIANO ELEONORI, PRESIDENT OF ANCCI

►► that «We continue to focus on the magazine because it represents a fundamental tool for deepening. Now it has a quarterly rate, because we have tried in this way to emphasize this aspect further». Speaking of the online TV channel, Eleonori hopes that «this experience could be implemented and made more systematic, making the web TV available to individual clubs. Of course I am talking about those clubs that have the appropriate skills to exploit this type of instruments, being able to resume the talks with the insiders and load this material on the website».

The interview with the president of the ANCCI cannot touch the unfortunate question of the reduction in funding from the MIBAC. Assuming that the association which makes head Eleonori is protected by article 18-19 of the Legislative Decree 22/01/2004, for which it can count on an annual contribution from the Ministry, however we have to say that the allocation of it is subject to the decision of the administrative authority. Structuring the association in the territory, it would be «possible to have access to subsidies from the budget of individual regions» states Eleonori, convinced that «Nine associations are perhaps excessive in relation to the actual availability of economic resources. From several years it seems, therefore, possible a union of the guilds of Christian faith with similar cultural guidance». Precisely in view of a strengthening of relations between the various congregations, Eleonori looks with sympathy for the conference to be held on the occasion of Sardinia Film Festival, defining it «An important opportunity for dialog and exchange».

AVANT-GARDES: THE FEKS



Giulia Zoppi

The Feks group was born in 1921 with the Public Discussion on the Eccentric Theatre, held at the *Libera Commedia* in Pietrogrado, and with the publication of the Eccentric Manifesto (released in 1922). In the presence of the cultural and artistic coeval intelligence, the group presents itself as led by the iconoclastic power of the post-revolution avant-gardes. The Feks has been inspired by the research of Merjerchol'd, the linguistic innovation of Futurism, the poetry of the Formalist School and the lesson by Ejezenstein (cf. "montage of attractions").

The group breaks away a little bit from Ejezenstein and Vertov and tries to use the techniques of the western mass theatre and combines them with Russian popular culture.

Therefore, the Feks group had a provoking feature already from the start, in order to shock and disturb the audience (see *Il matrimonio*, a work released in 1922 and defined by Gogol' as an "electrification").

Gregorij Kozincev starts working with the Feks (Acronym of Fabrika EKScenrice-skogo aktera, Factory of the eccentric actor) at the age of 17, after working on the agitprop trains. He set up with Trauberg the first theatrical performances in the sign of improvisation. The combination of circus,

cabaret, music-hall and cinema has been inspired by some French German works of the postwar. Not to omit also the typical Russian taste in "open show". Although it was a theatrical avant-garde, the Feks left the theatre for the cinema (which talks much more about the emerging industrial modernization) and comes out in cinema in 1924 with *The adventures of Ottobrina*, a film full of creativity. It is a funny metaphor of imperialism and it is made according to the canons of the whodunits (breaks with letters that form slogans). The Feks combines the need for social and contemporary art with the technical qualities of the cinema to remove the film language and show how it works. The Feks produced *Michka vs Yudenic* and *La ruota del diavolo* in 1925, *Il cappotto* (Gogol', 1926), *Fratellini*, *Unione per la grande opera e La nuova Babilonia* (1927; Sostakovic debuts as opera composer for films), *Sola* (1933). From 1933 until 1939 the two made La Trilogia di Massimo. The period dedicated to the documentaries ended in 1956 with *Gente semplice* (made years before). It also marked the end of Feks.



Feks, L'unione per la grande causa



IL PIANETA AZZURRO



AL PRIMO SOFFIO DI VENTO

In the next issue (to be released on 15th March), among other things, interview with **Carlo Tagliabue**, president of Centro Studi Cinematografici C. S.C.; *Is there still room for independent cinema?* By **Enzo Natta**.

ANCIENT LAND

►► I know I'm a moralist even though I should consider the new measuring instruments of the world which are based on economy and advanced technology.

Nevertheless, I can't do without revisiting some old rural proverbs, if we consider that earth and water are still the primary sources of our existence.

Not only for their material treasures, but also for their beauty. So, if every day we pause to watch the changing lights and colors, I don't think it is only to know if it's rainy or sunny, but also to fulfil the eyes, to excite the senses.

Today, new optics and new cameras allow us to capture even the smallest variations of tone and colour that are important to establish the atmosphere of a rural or urban environment where the film is set.

We must use this new technology not only for special effects but also to enjoy and make others rediscover the simplest emotions.

In *L'orto di Flora* (last chapter of *Terramadre* by Ermanno Olmi) I hesitated to describe the hard works and pleasures of a farmer in Val d'Adige; I drew inspiration from a passage of the *Georgics* in which Virgil encourages people to rediscover the importance of agriculture.

Because even at that time the war between Augustus and Antonio had stolen the lands from farmers in order to be given as compensation to the soldiers who eventually exploited them in an unusual way.

In *Là dove scorre il Mincio*, a short film presented in Mantua at the celebratory exhibition of the poem, I pointed out that even the *Bucolics* are not only an idyllic exaltation of the beauty of nature but also a sad reflection on quarrels of men.

Franco Piavoli is director, editor, producer and director of photography...

Extraordinary independent film-maker, he makes and produces films on his own, by shooting often at his own home on the hills of Lake Garda. He pursues an original idea of lyric-symphonic cinema in which the images are no longer anthropocentric, but they're a sort of audiovisual score with a strong emotional impact. His first full-length film (Il pianeta azzurro, 1981) is a lyrical naturalistic elegy on the rhythm of the seasons and life cycle; Nostos il ritorno (1990) is an unusual reinterpretation of the myth of Ulisse (the actors speak ancient greek) and Voci nel tempo (1996) is an aching and sad reflection on the hurts inflicted by time. Al primo soffio di vento (2002) is about the afternoon of the "feast day" of a family from Brescia, closed in the solitude of a summer Sunday. Piavoli is very close to FEDIC from whom he came. In 2009 he was appointed honorary president of FilmVideo by Tantarò, the then president of filmVideo Montecatini Cinema.

SardiniaFilmFestival
News dell'International Short Film Award

redazione: via Bellini, 7 - 07100
Sassari - Italy

responsabile: Angelo Tantarò

consulente: Marino Borgogni

grafica e impaginazione: Fabrizio Violante

info@sardiniafilmfestival.it