



## THE FILM CLUBS LIKE SOCIAL NETWORKS



Elio Girlanda

Did Zuckeberg invented the social networks? It is well-known that before there were the university yearbooks. If we look back in time, we could state that, in organizing people, the most important places where the audience and the images can be introduced to each others are the film clubs. We remind you the Cineguf during the fascism and Ricciotto Canudo, who invented the film clubs. As the presidents declared, there's no conflict between new technology and history of associations. Internet is a huge film club where there are a lot of common interests and debates with texts, photos, videos, each of them "coming from below" and converging to an online agora. The film clubs are mostly created in little cities where there's a need for places for sharing films as "common goods": they are an opportunity for

discovery, education and deepening. That's why I think the associations will have a bright future, although the situation is quite critical. From 2014, films in 35mm will be no longer distributed; however, the films clubs produce several formats and standards and they organize theatrical and musical performances, lectures and much more. The film clubs are ready for the digital challenge, as the quality is similar to the current "multiprogramming". Yet the technology facilitates the education to images: just think of blogs, magazines and websites on cinema that offer many opportunities. For example, the associations are interested

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## AND SO THE CULTURAL OPERATOR OPENED HIS EYES



Angelo Tantarò

The film is about a thirteen year old student who is certain of not being loved and unable to assimilate into school: so he

ran away from home a lot of times to go and watch the sea. The title of the film is "I Quattrocento colpi" by François Truffaut and its final is one of the best in film history: the protagonist, Antoine Doinel realizes his dream to escape from the reformatory and go to the sea. This film won the best director award at the Cannes Film Festival in 1959 and the person who organized the screenings passionately told us the choice of showing this film instead of others. He also made us see and analyze it. The film forum

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## TWO (SHORT) EXPERIMENTS OF MARGINAL CINEPHILIA

I wish my few words of testimony could interest an audience of movie fans, even in a marginal way, as stated in the title. Not because they communicate extraordinary concepts, but rather because they represent a change (both personal and external) of a long militancy against the "Chose cinématographique". All of this dates back to a good initiative of the director of "Film Tv" who created a column entitled "Salvate la Tigre", to be published every first Tuesday of the week.

In it I try to recall the various papers I wrote in over 24 years of militancy in Rai against films which are not correctly spread or presented in Italy. For example, how it is that I got my hands on "Duck Soap" and made it buy, dub (adaptation by Oreste Lionello) and finally show after invented the title "La guerra



Claudio G. Fava

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## Mino and Giovanni, a memory...



Giulia Zoppi

*Giovanni Crocè, secretary of Fedic, has suddenly died on February 27th. His father Mino, honorary president of Fedic, died two months later.*

The worst thing about the death of the loved ones is to remain here on earth. There's nothing more painful than changing and readapt our own life on the lack. This is also a physical fact because the death involves a loss and it is needed a great job to fill it up. I think of Renata, Pierangela, Raffaella and Giulia who suddenly and in a short time mourned the passing of dear Giovanni and Mino. I remember Mino and Giovanni as the most united and close "couple of the cinema" I've ever seen in Fedic during the Montecatini film festival.

Mino was a loving father and a real

"movie man": expert on technique and culture, obsessive about perfection, methodical and reliable. He was very proud of his son Giovanni and this latter used to follow him with commitment and seriousness. They seemed a single person: solid, reliable, affectionate and devoted to cinema. They organized exhibitions, repaired antan films, animated the film clubs; they always worked together. I had a son's love for him as I met him in my early twenties. He welcomed me into the arms of Filmvideo along with Floriana Maudente and Teresa Borsotti: despite his stern look, he understood the sincere passion of the youth and supported it with fa-

therly condescension. Giovanni was there with his sister Renata who had a friendly and smiling face.

She used to allow herself funny and pleasant breaks during the festival whereas Giovanni was always serious and busy. Their mother Pierangela was always with them and she looked addicted to the passion of her husband and son, aware that they both used to spend a lot of time and energy in their project. A beautiful thing I learned during my job in the film clubs is that you can meet true people who are devoted to the project and make all the best to promote it. The film clubs were

and still are a place of meeting, exchange and friendship. It still seems to me to see Mino and Giovanni inside the hall of the Imperiale cinema in Montecatini while whispering and getting excited. Mino used to smoke during the break and tell me the day spent offstage whereas Giovanni didn't talk at all but he walked around. I wonder if they've ever known that I've always loved and respect them for being two genuine people. (Giulia Zoppi)



Giovanni and Mino Crocè



### Accommodation during the SARDINIAFILMFESTIVAL

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Info and reservations:

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### The film clubs like social networks

>>> in video transformations of festivals, new ways of funding such as the crowdfunding and still the distribution on internet. And so on. The crisis of culture can be overcome with a remake of politics, educational agencies and associations. Beyond the law, new forms of collaboration between clubs and associations are needed. Internet means cooperation. I hope there will be much more collaboration in the future, as it is already happening in politics and industry. The A.I.C.A. (Associazione per Iniziative Cinematografiche e Audiovisive) is a good example: it has carried out for 4 years the special project "Cantiere Italia", organized the National Forum of Associations and still published the "Guida dei Circoli di cultura cinematografica". Nowadays, these initiatives are no longer possible as

the law on common initiatives has been canceled. It is a pity to see that the associative tool that allowed the creation of the A.I.C.A. in 1986 has been forgotten. This association was created by Riccardo Napolitano and friends in order to give visibility to the capital stock of the associations and create synergies with the "Carta dei diritti del pubblico di Tabor" which wanted to favor the access to audiovisual works.

I hope these new experiences will be relaunched.

(Elio Girlanda)

*Director. Professor of Languages and Formats of Films at the On-line University NETTUNO at University Sapienza in Rome. Author of monographs on Woody Allen, Meryl Streep and Stefania Sandrelli. He is interested in digital films in relation to the origins of pre-cinema audiovisual media (Il cinema digitale, 2006; Il precinema oltre il cinema, 2010, Dino Audino Editore). He was the general secretary of the A.I.C.A. for common services and activities to the National Associations of Film Culture.*

*Maria Maddalena Beltramo's memories***Remembering Sardinia (at the Olbia Film Festival)**

M. M. Beltramo

*The Olbia International show began in 1957 and ended in 1974 and was organized by Piero Livi, director of the Fedic. Maddalena's memory refers to the years 1 9 6 1 / 6 3 . .*

I discovered Sardinia when I was invited to the Olbia film festival many years ago. I was a promising member of the Fedic and the festival was directed by my friend Piero Livi. A section of the festival was dedicated to the short films, which was attended by some authors Fedic (I remember Gianpaolo Bernagozzi, Luciano Gori, Gastone Menegatti, Alfredo Moreschi). I have kept a significant find of those

exhibitions: the poster made by an important artist which includes all the value and the commitment of a film show rich in culture. We stayed at the Hotel Cervo in Porto Cervo. The rooms were located in a long corridor and were elegant and simple and the pieces of furniture were in a typical Sardinian style; each room had a balcony connected with that of the next room and overlooked to the crystal clear Sardinian sea. We

were excited and fascinated and we all have shown our rooms. Alfredo (Moreschi) soon sat on the balcony to read the newspaper.

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Maddalena Beltramo, Gastone Menegatti and Carla Negri at the square of the Hotel Cervo overlooking the harbor

## Two (short) experiments of marginal cinephilia

>>> *lampo dei Fratelli Marx* (it all came from a failed attempt to create a series of films on the Marx brothers, until then unknown).

As it happened with a "restitutio in integrum" of "Era notte a Roma", underrated Rossellini's film: he subtitled many original Russian and English dialogues and recovered an entire episode (maybe the best) which was out of distribution because of the length of the film. A recovery of the original dialogues of the film "Il giorno e l'ora" by René Clément, by translating French and retaining English (subtitled). It happened almost by chance that I remembered an intrusion of my voice in "Ribalta di gloria" (Yankee Doodle Dandy, 1942) by Michael Curtiz, very famous in its homeland: I didn't have the permission to subtitle and I inserted some comments in the passages whose dubbing wasn't made before. Another operation in which I had a certain nose has been buying, dubbing and showing "Ciao Amico!" (Tchao Pantin!), the only dramatic film starred by Coluche, a corrosive comic actor very famous in France. Finally, I also recovered the film "Amore tra le rovine" for a series on Katharine Hepburn: the film was the first television experience of George Cukor (costar was Laurence Olivier) but it was

imported into Italy only because included in works for television and not for cinema.

As long as I have a good memory I'll go on for several episodes and I will only disapprove my lack of vanity that didn't let my work be mentioned in credits of various films (I see that nowadays it is made in television for less important operations).

(Claudio G. Fava)



Claudio G. Fava joined the RAI in 1970, where he worked for Rete Uno and later as office manager for Rete Due. Thanks to this assignment he chose for years the films and TV series to be screened in Rete due and he also made the Italian audience know famous TV series such as Beautiful.

He organized dozens of works with the program "Cinema di notte": profiles of actors, directors, screenwriters and genres. He also hosted two sections on the seventh art: "Dolly" and "Set". Expert of the works of Jean-Pierre Melville (he often screened French unpublished works) he has been appointed "Officier des Arts et des Lettres" by the French government. He wrote monographs on important figures of Italian cinema (among the others, Alberto Sordi, Federico Fellini and Ugo Tognazzi) and also texts such as sketches then collected in *Tagliati al vivo*.

Scholar of the problems in dubbing, as RAI manager he commissioned thousands of hours of dubbing and re-dubbing and he brought back in circulation films such as *Il grande sonno*, *Acque del Sud* and *I migliori anni della nostra vita*, and he made the Italian audience know TV works such as *Duck Soup* (renamed *La guerra lampo dei fratelli Marx*), one of the most famous of the Marx brothers. As responsible for the film initiatives of the city of Finale Ligure, he was appointed art director of *Voci nell'ombra* in 1999: it is the first Italian festival dedicated to the dubbing and it was conceived and organized by Bruno Astori. Since 2006 he is author of a blog called "Clandestino in Galleria" in collaboration with Lorenzo Doretti.

## The cultural associations at the dawn of the twenty-first century. The commitment of the cultural operator and the burning of culture

The Cineclub Sassari Fedic will hold a conference on the associating process, contemporary associations, the prospects of the cultural operators and the rebirth of cultural dignity. The conference will be held at the Aula Magna of the University in June 29th and 30th, 2012, in occasion of the seventh editions of the Sardiniafilmfestival International Short Film Award.

Among the speakers, there will be the presidents of the nine MIBAC associations and other important players in the world of culture, entertainment and politics. Italo Moscati will moderate over the debate.

Angelo Tantarò (SFF 2012 President) a.tnt@libero.it

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## Remembering Sardinia

>>> Again, one more room with a balcony where Alfredo sat on. Third room: still Alfredo on the balcony. We then discovered that the Hotel Cervo proposed an Alfredo More-schi sat on a balcony to read the newspaper!!

The films were very good and interesting especially for the comments made in the hall by the Fedic members. I remember Carla Negri with whom I shared the room probably at the Caprile hotel during the next edition. Carla and I on the one part and Gianpaolo Bernagozzi and Luciano Gori on the other part: we used to order four coffees in the morning and drive the waiter mad as he didn't know which of the rooms he had to serve. Porto Cervo was very expensive and the prices were adapted to the luxury of the "Costa Smeralda": my friends bought a cough syrup in a chemist's and they asked for the biggest packaging because all afflicted by cough. Then we went to the supermarket to buy a bottle of whisky and quickly back to the hotel to empty the bottle of syrup in the sink and fill it with the whisky. It was our syrup to be taken after meals. The other guests (actors, directors and simple

guests) were amazed of our rigor in taking the medicine. There was also time to go around Sardinia with the cars of Nando Scanu and Gastone Menegatti: we alternated stops on the beaches bare because of the autumn.

While my friends were contemplating the beautiful sea and the variety of vegetation, I was looking around on the beach and picked up pieces of wood, sea shells and sea urchins. Back to the car, I put all my stuff on the back window; unfortunately, space wasn't enough and Gianpaolo, stretched his arm on the sea urchins. We heard him screaming and lashing out at me. Back to the hotel, I put all the things on the bedside table. I'll now propose you a poem of mine:

### Solità

è una siepe di rosmarino  
sotto le dita del vento  
Ikebana di sogni  
Ikebana di memorie  
portate dal tempo in città.  
Volti amici dove siete  
i giorni come  
l'incresparsi del mare  
mi hanno avvolta di nebbia.

(M. Maddalena Beltramo)

*Maria Maddalena Beltramo is currently auditor and major of the and the Associazione Montecatini Cinema.*

## And so the cultural operator opened his eyes

>>> was preferred to the basket and football matches. A few years later there was the youth protest and the world was turned upside down, as new values emerged. But soon there were coined new words such as terrorism, globalization, clean hands, illegal immigration, workplace fatalities and unemployment. Nowadays, "raising the devil" is perfect to describe the desire to show passion and commitment. We support cinema, whose language is an instrument of communication and growth for the audience. However, sometimes the audience is careless and rude. Like all arts, the film tell us the world, but are we ready to reflect and have doubts? Our authors are free from commercial logic and are interested in atmosphere of late empire that suffocates us. Italian cinema is now producing excellent films not always rewarded as the audience seems much more interested in television, which is an instrument of pastime. The gold to the Taviani brothers and their "Cesare deve morire" which won several David awards; the violence of "Diaz" (don't clean up this blood) by Daniele Vicari; the film "ACAB - All Cops Are Bastards" by Stefano Solima; "Romanzo di una strage" by Marco Tullio Giordana (the subtitle could be "Italian history of some unpunished killings"). All these films give expression to the many Italian mysteries and contradictions and are an example of contemporary films which make us reflect and be more aware and angry. That's the way the cultural operator works: he identifies the cultural needs of the works and develops a project. This occasion is important as it remind us how important are films in promoting the values of our Constitution.

(Angelo Tantarò)

In the next issue, to be published online on May 30th, Italo Moscati's speech; image education in school by Laura Biggi; Folco Quilici, the sea, Sardinia and the SardiniaFilmFestival by Anna Quarzi.

You can find out all the issues on:

[www.sardiniafilmfestival.it](http://www.sardiniafilmfestival.it) e [www.cineclubromafedic.it](http://www.cineclubromafedic.it)

## Sardinia Film Festival

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