

FAR FROM ROME



Francesco Calogero

Messina. When I starting making films (during the eighties), the recurring question of my friends who already had made some films was: «what do you think to do in Messina? Rome is

home of cinema...». I was frightened by this mantra and so I stoically resisted the siren song and it hasn't even been a great effort, as I was used to face the Cariddi's eddy and the dark shadow of the rocky monster, better known as Scilla. I didn't feel the lack of the bridge in Messina (considered by the politicians as a great opportunity for growth in Sicily already for some time): I was born and grown-up in Messina and I was used to go to the mainland in my sentimental journeys.

In short, bridge or not, we all went smoothly up and down Italy without feeling any need to relocate: rather, our ambition, shared by many provincials like us, was to create a film production centre outside Rome. Then the years passed and it was inevitable for all of us to start a family but it was psychologically and practically very hard to stay long periods away from the children.

And so, *alea iacta est*: but, at the very time when many of us got married, everything changed: the economic crisis, the cut to culture, the advent of new technologies, a new way of making films and the need of facing the difficulties. Films were once made with the expensive film 35 mm., and so they were screened in the cinemas after being developed and printed in the roman workshops and produced in the big moviolas

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Technical test of Convention:

The cultural associationism at the beginning of the XXI century. The commitment of the cultural operator and the burning of the culture

During the VII Edition of the SardiniaFilmFestival Sassari 25/30 June, 2012

CGS. THE CULTURAL POLICY OF THE CINECIRCOLI GIOVANILI SOCIOCULTURALI

Meeting with the national officers staff Candido Coppetelli, Fabio Sandroni e Emilio Santoro



Fabrizio Violante

Candido Coppetelli, the president of the association CGS (one of the nine National Association of Film Culture recognized and funded by the Ministry of Cultural Heritage) explained that «it was founded in 1967 with the primary objective of providing young people with paths to critical reading of cinema, music, educational theatre and culture in general». The vice president Fabio Sandroni added that «the mission is also to discover budding young talents and offer a wider cultural and educational offer».

There was a drastic reduction of spaces of critical analysis on the most important media and a sad transformation of the criticism itself in a mere promotion of commercial products. That's why Coppetelli wants to focus on the quality and the support for «the less visible cultural products. He says: «We mainly work on that segment: we look for what is out of the classic systems of distribution and we attempt to make the boys themselves the protagonists of these new forms of storytelling».

The relationship with the audience is therefore the focal point of the CGS: «We are much more interested in working with the films rather than telling something about them», Fabroni explains, as he really thinks of the cinema as a space of culture and aggregation. Concerning this, Emilio Santoro, the National secretary of the association, talked about his experience in working at the Rondinella cinema of Sesto San Giovanni (Mi): «With the help of theatre and, most of all, of the cinema, we try to let people get in contact with the images. The cinema is mono-screen. There are two multiplex near the cinema but, fortunately, a few distributors discovered that our mono-screen cinema cashes with some films, and this has saved us. If over the Christmas time, we have screened a film which was not in our style, we didn't make a profit».

The association is therefore also involved in managing the movie theatres and it inevitably deals with the new spaces of fruition of the films. Coppetelli thinks it is essential returning to the original way of watching

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CANDIDO COPPETELLI

THE LAST FLY OF THEO



Giulia Zoppi

The news of the accident in which Theo Angelopoulos died (just at the time he was directing his last film, *L'altro mare*) brought to mind the phrase by Vassilis Vassilikos (writer of the

famous novel *Z, l'orgia del potere*, released in 1966 and winner of the Oscar in 1969 as a film by Constantin Costa Gravas). This is what Vassilis Vassilikos said regarding the Greek recession: «The sea is always blue», a phrase which means that life continues to explode in its endless beauty and that it requires a way of interpretation able to let us leave the sad present in order to reach the future with hope and determination. Theo Angelopoulos

and Vassilis Vassilikos had the same goal: remind the Greeks and the entire world that the health of a state is not defined on the strength of the rating agencies, but according to the capacity of its inhabitants to redeem themselves and to save what was fertile and alive in the past in order to

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THEO ANGELOPOULOS

FAR FROM ROME

►► in Cinecittà... nothing to do with the digital cinema which was even made with the cameras (or even mobile phones) and produced at home with the notebook, to end up in the cinemas as DCP... Then a disturbing thoughts comes out: «Why should I stay in Rome? The home of cinema is anywhere...». In fact, it's better far from Rome. Anyone knows the following Giulio Cesare's quotation? «It's much better to be the first in one's own village than the second in Rome». In your own village (whether it is in Sicily, Piemonte or Puglia) you all filmmakers are somebody. Your countrymen remember you since you were kids (you might think of the quote «I refuse to recognize the greatness of anyone I've met when I was little») and probably they appreciate your abilities as directors (and now you might think: ok, I agree, there's the old story of the prophet and the country). Anyway, you can work in a panorama not saturated and not overexploited.

Some time ago I attended a conference of young Sicilian directors of short films: they complained about having moved in an expensive rented flat in Rome and walking all the time in search of producers to whom give their films and scripts (maybe already winner of many awards of specialized festivals). Result: zero. No one had ever been answered for months. Some of them would have also appreciated a severe criticism such as «I don't like your films, the script is awful, change job!». Everything but the silence and the disgust for them and their job. But this seems to be a totally Italian practice. Are we sure that it's worth to



CINQUE GIORNI DI TEMPESTA

follow certain myths? Now the regions, the provinces and the cities host their own film commission: maybe you don't get money from them, but at least you'll probably get services. And that's pretty good. There's also the tax credit. Even if it's true that we that there's a big crisis and the entrepreneurs rarely want to spend money, you'll probably find someone who wants to put some money on your films (considering that films can be made also for free): that way they can get rid of some taxes and and perhaps promote their own brand through the product placement. This is the way I'm producing my film. And I discover things of which I had no idea, such as tax relieves, Ires, Irap and Irpef. Our bet was to do everything ourselves and with a little budget.

Bernardo Bertolucci (Academy Award) declares on the set of *lo e te*: «We are ready to start all over again after many years». And if such a big artist starts over again, why can we not?

Francesco Calogero is cinema professor and film festival organizer (he is also the artistic director of the Valdarno Cinema Fedic since 2006). He is also the director of five full-length films including La gentilezza del tocco (1987) and Cinque giorni di tempesta (1997) (winners of many International awards), as well as two documentaries and five operas.

THE LAST FLY OF THEO

►► use it for the present and the future. Angelopoulos was working on his latest film with his friend Petros Markaris, a germanist of great distinction as well as writer and screenwriter of great and deserved success. The two were the only ones to be able to leave the restricted geographical Greek frontiers. The film (the main part of which was given to Toni Servillo) does not just talk about the difficult relationship between a father and his daughter, but it show also a reality devastated by a shooting economic crisis from which the Greeks cannot exit. The story is about the production of *L'opera da tre soldi*, a famous Brecht's drama, made by a company of young actors who daily meet up with the persisting demonstrators who block their work (Petros Markaris studied and translated Brecht for a long time and he propose him to the Greeks for the first time). The use of a Brechtian drama is not random; not even are the beautiful and harrowing images of a collapsing humanity because of an artificial and fragile style of life. The poet Seferis wrote: «We have crossed the sea towards the other sea». Angelopoulos said he draw inspiration from this verse in order to bring his spiritual and committed films to speak to the world.



THE DUST OF TIME



THE WEEPING MEADOW

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►► films in cinemas, rather than at home. In this sense has been intended the collaboration with the project Indicinema.

Coppetelli finally expresses the desire for a greater cooperation between the several associations: «We now live in a time when the non-places and the non-belonging are the greatest features. However, it is returning the need for synergy among the different associations: this means that there is a will to re-aggregate, to come back into play all together and to lobby on a certain way of making cinema». The conference on the cultural associationism planned for the days of the SFF in Sassari will be the perfect opportunity to outline a common direction and to regain a greater political importance. «We must do political lobbying even if I don't see any politician to talk with. We must do criticism».

THE SARDINIA FILM FESTIVAL IS TWIN WITH THE VALDARNO CINEMA FEDIC



In the next issue (to be release on February 15th), among other things, an interview with **Greta Barbolini**, president of the UCCA Unione Circoli Cinematografici ARCI; **Romano Scavolini**, *la trilogia sospesa*.

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