



FELIX FILM

CATALOGUE

BEING CLAUDIA CARDINALE

Director: Stefano Mordini

Genre: documentary

Length: 52'

Country of origin: Italy

Year of production: 2006

Format: digital betacam, V.O. It. Sott. English, sott. Francaise

Production: Felix Film,

International distribution: Rai Trade

BeingClaudiaCardinale is surely the dream of many and, at the same time, a great effort for just one person: Claudia Cardinale. The film is about an international movie star. It is a remarkable synthesis of a journey into her private and artistic life beginning with the fusing of different roots: italian, french and tunisian.

Thanks to this the star's european identity is entirely consistent with the portrait of the documentary in which film shots, interviews and footage from different countries are interwoven.

With the participation of: C. Cardinale; G. Armani; J. Perrin; E. Lucherini; P. Squitieri; F. Maselli; M. Bellocchio; M. P. Fusco; Piero Tosi; L. Cavani; A. M. Mori, Steve Della Casa.

Clip from movies: gli indifferenti; vaghe stelle dell' orsa; bello, onesto emigrato australia...; i guappi di; fizecarraldo; blu elettrico; la ragazza di bube; il magnifico cornuto; i soliti ignoti; 8 ½; c'era una volta il west.

CESARE ZAVATTINI

Director: Carlo Lizzani

Genre: documentary

Length: 68'; 63'

Country of origin: Italy

Year of production: 2003

Format: digital betacam; V.O. It., Sott. English, sott. Francaise

A "portrait" of Zavattini will allow the international audience to cover the history of Italian cinema all-around, from the thirties to the seventies. It will also help disclose the many mysteries of neorealism, which made Italian cinema known worldwide, but that has its roots in the years preceding the war and extends its shadow and influence over many motion pictures of the following decades. Only the complex, sometimes contradictory and even provocative personality of Zavattini makes us better understand the co-existence of the imaginary and the realistic, which is one of the features of neorealism as a whole and not only of the films that were the product of the de Sica /Zavattini "partnership".

In the background of Zavattini, the writer, painter and filmmaker, the Italian and European innovating experiences in the field of literature and painting during the twenties and thirties were decisive. As is well known, the official fascist culture failed to occult the key movements of the 20th century entirely. Besides, fascism also had very deep ties with futurism and the numerous avant-garde movements, which played a leading role in Europe.

How can one combine the surreal in "Miracolo a Milano" with the realistic in "Ladri di biciclette" and "Umberto D"? The question needs to be reversed, and only by exploring the profound identity of an author, such as Zavattini, can one find the answer.

Why did motion pictures such as "Ladri di biciclette" or "Umberto D" - and this is the real question - have such a profound impact not only on the audience, but also on film-makers throughout the world? Only because they revealed an unknown reality, because they reversed the cliché - very popular across the world until then - of a picture-postcard Italy? Or perhaps because they used a new, revolutionary language to narrate crude and new realities that would not have moved anyone, if an old or purely news-reporting language had been used?

Often, Zavattini himself believed to ascribe the success of neorealism to the power of that tragic reality that Italy experienced during and after the war. Many countries, which during the fifties and the sixties had gone through other wars and revolutions, had invited him to receive suggestions and teachings on how to create a neorealist movement at home. This phenomenon never took place or was either very weak or transient.

The apparently contradictory personality of Zavattini makes us understand that neorealism was a major formal revolution and therefore not only of content. As mentioned earlier, this derived from the coexistence in Zavattini of a focus on reality ("tailing the co-tenant") and the rich culture of all the moods in 20th century painting, literature and motion pictures.

The sense of solitude and despair and the spine-chilling atmosphere in "Umberto D" are the natural product of somebody who has fed on Kafka and Mann, who loved Svevo, Montale and metaphysics and who matured with the teachings of Eisenstein, Yvens, Lang and Murnau. These experiences, and not the reverse, allowed him to reach that reality that only apparently is a news item, or something "natural".

What all neorealists experienced indirectly, Zavattini - a man of letters and a painter too - instead experienced directly, suffering directly. This is why a portrait of Zavattini can also be a portrait of Italian cinema as a whole and may help the new generations understand its identity. I luoghi: Luzzara, Roma, Milano, Bologna

Clip from movies: Sciuscià; Umberto D.; Ladri di biciclette; Miracolo a Milano; Cinegiornali; La veritàaaaa; La "follia"; speciale Cesare Zavattini; incontri con Cesare Zavattini; Ligabue; Zavattini e... Van Gogh.

Conversation with witness of Zavattini's cinema and arts: Renato Barilli, Marco Bellocchio, Roberto Benigni, Giuseppe Bertolucci, Bernardo Bertolucci, Enzo Biagi, Guido Conti, Damiano Damiani, Ugo Gregoretti, Tonino Guerra, Tullio Kezich, Carlo Lizzani, Giuseppe Marchetti, Francesco Maselli, Marina Piperno, Furio Scarpelli, Ermes Soliani.

CLOUD MAN

Director: Stefano Mordini

Genre: documentary

Length: 54'

Country of origin: Italy

Year of production: 2009

Format: digital betacam, V.O. It. Sott. English

Executive production: Laura e Silvia Pettini

Co-production: Macine Film

Production: Felix Film

International distribution: Rai Trade

Scientist Guglielmo Marconi, soon before his death, developed revolutionary theories that were kept strictly confidential. The only tracks of them can be found in some statements made by Benito Mussolini. However, there is a man who was an unofficial assistant of the scientist, a co-worker with fertile ideas and creative experiments, the one and only witness of the mysterious Marconi's work.

This man is Pier Luigi Ighina. Pier Luigi Ighina, founder of Centro Internazionale Studi Magnetici, in Imola, continued the work started with Marconi and he dedicated all his life to discovering "The Magnetic Atom" the promoter of other atoms, able to make variations of physical matters. A lot of scientists were interested in his work and is considered revolutionary by some of them.

Pier Luigi Ighina lived in Imola from 1936, in a big house-laboratory near the racing track, surrounded by imposing and colourful equipment capable of extraordinary things - some which could even control the atmospheric conditions. He always said that he was responsible for the rain that often caused problems to the formula 1 races.

Local and national networks were interested in his eccentric theories for many years, because he was a strange character, the stereotypical crazy doctor. In January 2004, after having spent more than eighty years on experiments and studies, Pier Luigi Ighina died.

The authoritative science believe his theories to be absurd and not worth being taken into consideration. Appearance and reality. Madness and genius. Scientific theory and fantastic imagination. Parallel opposites, sometimes divided by the slightest thing, as it is sufficient to change the point of view and everything becomes confused.

In this free zone where everything is created and destroyed at the same time, with his boundaries being pushed and then reduced, Ighina's story takes place.

In fact when his machinery came into operation something inexplicable happened...for this reason some researchers are carrying on with Ighina's work in other parts of the world.

DIARIES OF THE 1900'S

Director: Stefano Grossi
Production: Felix Film - Vostok Film
Genre: docufiction - format
Length: 30 short movies of 4'
Country of origin: Italy
Year of production: 2008
Format: betacam sp pal / 30 x 4'; 75' / v.O. It., Sott. English
International distribution: Rai Trade

Diaries of the 1900's is a multimedial project in 30 episodes, average length 3', in digital format integrated with repertory inserts of 16 and 35 mm. Film.

The central idea is to portray some important events of the century that has just ended with a few representative sketches, through the impression that these events left on the lives of people who were witnesses and sometimes protagonists: men and women, young and old, italians and foreigners, people well-known and less well-known; people who, in any case, thought it was important to leave their reflections to the collective memory on the pages of their diaries.

Diaries, glosses, notes and comments in the margin: these private and personal writings, linked, therefore, with crucial moments, public and private triumphs and failures, can convey a powerful and sometimes unexpected view of the events and the individuals that experienced them. At the same time they may transcend the time, the place and the occasion which provoked them and even even turn out to be useful, by association or contrast, applied to problematic themes and episodes of today.

The objective of the project is, in fact, not merely to provide the texts with simple illustrations, but to convey on screen their tone, their spirit and their hidden meanings, which are still valid. For this purpose we use repertory images drawn from public and private cinematographic archives, after a careful procedure of selection and montage, and we borrow the language of music to accompany or to counterpoint them.

The modern version of the diary medium, in the world of permanent communication on the web, is the blog. Consequently, the texts from the selected diaries are read by fifteen characters (ten actors and five actresses), each capable of re-evoking their own protagonist with the maximum economy of expression; that is to say, with nothing more than their own voice and their own face, framed by a video window controlled by a high resolution webcam.

Diaries of the 1900's

30 Characters:

Alda Merini, Toni Maraini Manlio Brosio, Carlo Emilio Gadda, Sibilla Aleramo, Zino Zini, Clemente Rebora, Rodolfo Sonogo, Flavio Nicolini, Vittorio De Seta, Layla 9873, Fatos Lubonja, Manuela Dviri, Judith Malina, Virginia Woolf, Ernesto Che Guevara, Mira Markovic, Catherine Robbe-Grillet, Eva Braun, Graham Greene, Kurt Kobain, Theodor Morell, Mihály Samson, Eiichi Okabe, Lev Tolstoj, Arthur Schnitzler, Arnold Schoenberg, Nikolaj Romanov, Andrej Tarkovskij, Franz Kafka

Performers:

Paolo Giovannucci, Giuseppe Battiston, Rolando Ravello, Giorgio Colangeli, Giordano De Plano, Ignazio Oliva, Stefano Abbati, Oreste Baldini, Elio Germano, Gianmarco Tognazzi, Patrizia Piccinini, Giselda Volodi, Cinzia Mascoli, Tatiana Lepore, Sabrina Impaciatore.

GIUSEPPE DE SANTIS

Director: Carlo Lizzani

Genre: documentary

Length: 52'

Country of origin: Italy

Year of production: 2009

Format: digital betacam, V.O. It. Sott. English

Dcp, V.O. It sott. English

International distribution: Rai Trade

A journey across the films of Giuseppe De Santis, seen from the director's privileged perspective as a filmmaker, cinema historian and former co-worker of Giuseppe De Santis. A portrait featuring an intimate angle new to the works of Lizzani, composed of the encounters and interviews with fellow artists, friends and critics gathered on the locations of De Santis films, together with film footage and excerpts from movies, all illustrating the different periods in the director's artistic, private and political existence.

Lizzani's journey starts from Rome at the time of the film review "cinema", edited by Vittorio Mussolini - the most respected and feared film periodical of the day, precisely because Giuseppe De Santis was in charge of the critic's corner - to the farmhouse in Veneria where *Bitter Rice* was filmed, all the way to Fondi, the town where De Santis was born.

The various encounters with critics, artists and friends touch on the different locations of the great filmmaker's career. From his first contact with a set, the one of obsession by Luchino Visconti, to the sun also rises directed by Aldo Vergano. A major existential adventure as well: Milan in the postwar period, the convivial roundtables organised by Brera, the showcasing of the formal values that De Santis used to bring to the screen the topics closest to his heart.

The problems and cares of the peasant world, from *Tragic Hunt* to *Bitter Rice*, all the way to a yearlong road, plus the contradictions that persisted, from the postwar years to the 60's, in the development of Italian society, as in *A Husband for Anna Zaccheo* and *Rome 11 am*.

A journey amidst scenes from films and memories of figures who have written the history of Italian films, such as Silvana Mangano, Raf Vallone, Massimo Girotti, Lucia Bosè, Marcello Mastroianni, Silvana Pampanini and Marina Vlady, icons of the industry, some of whom were created by De Santis, thanks to his incredible ability to perceive the photogenic force of an actor and transfers all its boundless energy to the big screen.

Throughout his life, "Peppe" was known as a director whose rigid ideological and artistic outlooks made him appear uncomfortable: those who worked with him, lifelong friends and young students of cinema, describe what remained undiscovered so far regarding his work.

Clip from movies: *Riso amaro*; *Il sole sorge ancora*; *Caccia tragica*; *La strada lunga un anno*; *Roma ore 11*, *Non c'è pace tra gli ulivi*; *Giorni d'amore*; *La garconiere*; *Un apprezzato professionista di sicuro avvenire*; *Giorni di gloria*.

ITALIAN MIRACLE - TEN YEARS TO REMEMBER (1957 - 1967)

Director: Stefano Grossi

Production: Felix Film - Vostok Film

Genre: documentary (1957-1967)

Length: 4 puntate da 52'

Country of origin: Italy

Year of production: 2009

International distribution: Rai Trade

The four part television documentary Italian Miracle recounts a decade of Italian history in the twentieth century, using 16 Italian documentaries made between 1957 and 1967 from nine directors of a major period in film set between the 1950s and 1960s.

Many of these authors made brief incursions into documentary film early in their cinematic careers before going on to the fiction films which brought them later national and international fame. We are talking about:

Bernardo Bertolucci, Marco Bellocchio, Francesco Maselli, Florestano Vancini, Ennio Lorenzini, Giuseppe Ferrara, Piero Nelli, Giuseppe Taffarel E Luigi Di Gianni.

The repertoire of documentaries is the core of the film: selected and used as abstracts, instruments and direct evidence of filmmakers in a special period of history. The documentaries are of different genres and formats: color and black and white, silent and sound, intact or damaged or poorly maintained.

LUCHINO VISCONTI

Director: Carlo Lizzani

Genre: Documentary

Length: 60'

Country Of Origin: Italy

Year Of Production: 1999

Format: Digital Betacam, V.O. It. Sott. Inglese, Sott. Francese

Production: Felix Film

Co-Production: Raiuno Cinemafiction - Arte/Ndr Con La Partecipazione Della Fondazione Luchino Visconti

The "Story of Visconti", his life, films, drama and opera, can only be narrated by looking back at this childhood, adolescence and youth. The many clips from his films and stage productions, used in the documentary "Luchino Visconti", will become all the clearer from this perspective. Palazzo Visconti in via Cervia in Milan, Villa Erba in Cernobbio, the Castle of Gozzano, the fascinating Paris of the thirties of Chanel, Cocteau and Renoir and the places of the recurrent Proustian dream are the extraordinary setting and scenic background where his natural talent gradually developed and emerged, guided always by his transgressive reign and creative genius.

The phenomenon of "ossessione", which suddenly in 1942 made Italian cinema emerge from its former provincialism, cannot be explained without the Paris experience. Behind the realistic plot of "La terra trema", we can undoubtedly see the master of Verga, but also, like a watermark, though the sophisticated composition of the frames and the rhythm of the dramatic group sequences, the musical education he received from his mother and his great familiarity with the theatrical machinery of the Visconti estates.

These dwellings were not ephemeral and empty sets for Luchino. In each of the villas, the small family theatres, where parents and children used to perform, can still be seen today.

Ceremonies which Visconti transfigured in the group frescoes of his costume films and which were the constant, fascinating frame around his many famous characters: Angelica, Ludwig, Aschenboch.

From "Il Gattopardo" to "La Caduta degli Dei", from "Death in Venice" to "Gruppo di famiglia in un interno", he has staged the real and permanent "mise-en-scène" where he matured during his years in Cernobbio, Grazzano and Paris. At the turn of the last century of this millennium, which saw the birth of a new form of art, namely cinema, the purpose of this film is to celebrate an artist who turned the various expressions of the performing arts into poetry to be used as a cultural, social and political instrument who found his stage in the 20th century.

Carlo Lizzani, a historian of Italian cinema, who witnessed many important decisions in the life of Visconti, leads us through the places of his childhood and the places where he matured - where he gained his first working experience and was active as a director - by collecting the contributions of Luchino Visconti himself and, among the others, Jean Marais, Burt Lancaster, Claudia Cardinale, Alain Delon, Massimo Girotti, Vittorio Gassman, Marcello Mastroianni, Francesco Rosi, Suso Cecchi D'Amico and Franco Zeffirelli.

LUCHINO VISCONTI, LIFE AS A NOVEL

Director: Carlo Lizzani

Genre: documentary

Length: 55'

Country of origin: Italy

Year of production: 2008

Format: digital betacam, V.O. It., Sott. English, sott. Francaise

The "Story of Visconti", his life, films, drama and opera, can only be narrated by looking back at this childhood, adolescence and youth. The many clips from his films and stage productions, used in the documentary "Luchino Visconti", will become all the clearer from this perspective.

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Clip from movies: Ossessione, Giorni di gloria, La terra trema, Bellissima, Senso, Le notti bianche, Rocco e i suoi fratelli, Il Gattopardo, La caduta degli dei, Morte a Venezia, Ludwig, Gruppo di famiglia in un interno, Tosca, Tre sorelle, Un tram che si chiama desiderio, La sonnambula, La traviata.

With the participation of: Luchino Visconti, Jean Marais, Burt Lancaster, Claudia Cardinale, Alain Delon, Massimo Girotti, Vittorio Gassman, Marcello Mastroianni, Francesco Rosi, Suso Cecchi D'Amico and Franco Zeffirelli, Carlo Lizzani.

LOOKING FOR SOPHIA - A DOCUMENTARY ABOUT SOPHIA LOREN

Direction: Roberto Olla
Genre: documentary
Length: 52'; 85'
Country of origin: Italy
Year of production: 2004
Format: digital betacam, V.O. It. Sott. English, sott. Francaise
Production: Felix Film
International distribution: Rai Trade

Sophia Loren: her maiden name is Sofia Scicolone, she was first known in romantic picture stories as Sofia Lazzaro. Sophia is three women in one. Who's Sophia? Who is she really? She is an heroine, according to what Anthony Burgess wrote about her. There's a secret about Sophia.

Sophia herself holds a secret, and she knows what we mean: she is an icon, a symbol of the last century that's still able to fascinate us. In our journey through the historical events, Sophia is like a friend for us. Sophia is a lover, a wife, a mother. "Instead of an actress, she is a monument: a monument to sex", writes the New York Times. Sophia is the perfect lover. Sophia made great efforts and faced up to all difficulties to marry Carlo Ponti. His distressing divorce, the accusations of bigamy, the trip to Mexico, the French citizenship. Sophia wanted to be a wife and is still determined to be a wife, a perfect wife. Sophia wanted a real family and she got it. In the land of cinema industry, with crazy and excited stars, she got a family.

A very different family from the one she came from: her father never married her mother, he had two other relationships and many children, not an average family. During her childhood she experienced hunger and poverty the war had caused (Italian campaign against Nazis and Fascists), the same poverty that Europe had to face during and after the Second World War.

She spent her childhood and youth in Pozzuoli, Naples, beside the Vesuvius; she lived in "Via Solfatara", street of sulfuric fumes. Sophia has been in prison: she spent nineteen days in jail; a star like her in jail like a criminal, in an Italian prison as if she were a thief. We'd like to say that Sophia is a mystery to discover, is a secret we must know: Sophia is the soul of a century and the incarnation of a dream. How much is there to know about Sophia? Sophia has a special relationship with food, Sophia loves food, loves cooking, she has written a cook book, with many Mediterranean recipes.

Good food blends with lovers, wives, mothers. Denis de Rougemont wrote that last century made marriage and sex, wives and lovers, be as one. According to Denis de Rougemont, the nineteenth century achieved that love had to be a part of marriage and not as it used to be for Romeo and Juliet or Tristram and Isolde where love was a condemnation. Love and marriage, a marriage of love; love, sex and marriage together as a whole is last century's inheritance. And it's Sophia's law. Sophia is a feeling throughout history, she is indeed first of all, a feeling. Then, she is an actress, an Hollywood star, an European star. And now we'll go on a journey to look for Sophia.

Original interviews to: Ettore Scola, Omar Sharif, Robert Altman, Franco Freda, Rosa D'Isanto.

Clip From Movies: Aida - I Girasoli - Il Viaggio - La Ciociara - Boccaccio '70 - La Riffa - C'era Una Volta - Questi Fantasmi - Ieri Oggi Domani - Cassandra Crossing - Madame Sans-Gêne - Matrimonio All'italiana - Una Giornata Particolare - Misericordia e Nobiltà - Prêt-à-Porter

ONCE UPON A TIME IN ITALY - MEMORIES FROM A BYGONE COUNTRY (1957-1967)

Director: Stefano Grossi

Genre: documentary

Length: 75'

Country of origin: Italy

Year of production: 2012

Format: digital betacam, V.O. It. Sott. English

This 90' documentary consists of excerpts from 16 documentaries made by leading Italian directors between 1957, when Italy's economic boom was still in the offing, and 1967, a watershed year that sowed the seeds for the social protests and student revolts to come. Each of the film's four chapters - eyewitness narrators, deep northern Italy, deep southern Italy, Rome capital city - is introduced by readings from the prose and poetry of Pier Paolo Pasolini.

PITRÈ STORIES

Director: Alessandro D'Alessandro - Marco Leopardi

Production: Felix Film

With the support of: Regione Siciliana - Assessorato Beni Culturali Aa. E P.I. / Sicilia Film Commission, Media Sviluppo Programma Unione Europea, Cinecittà Luce.

With the participation of: Museo Etnografico Giuseppe Pitrè

With the support of: Media Plus Program

Subject and screenplay: Alessandro D'Alessandro, Marco Leopardi, Laura E Silvia Pettini

Animation: Nico Bonomolo

Format: HD, bluray, dgbeta, dvcam, V.O. It. Sott. English

Length: 75'

Nico Bonomolo is a young painter and cartoonist who lives in Bagheria, near Palermo. In his drawings there is a fantastic world of imaginary places, fictional characters, colors, dreams and childhood memories. It is just following the thread of memories that one day, Nico decides to return to visit the ethnographic museum in Palermo where he had been as a child.

The museum is now closed for restoration and the thousands of objects are almost all locked in crates and boxes. Each of them maintains a memory, tells a story, a story of the customs, beliefs and rituals. To put together all these witnesses was a physician born in 1841 in Palermo, Giuseppe Pitrè. Nico has the feeling that there is a whole world to discover around him, which perhaps he has never pay any attention.

From that moment he feels growing for the first time, the need to confront himself with the reality of his country, a difficult and elusive reality but also unique and fascinating. A need that leads him to discover and design the life of Giuseppe Pitrè which becomes for him a guide, a support, a stimulus.

This young doctor becomes for Nico the starting point from which to start travelling around the Sicily of today, an itinerary which inspires him to rediscover his roots, his identity through the encounter with different people in some way directly or ideally connected to Pitrè. In this way Nico meets Peppe, a young fisherman of swordfish, one of the last remaining who lives in the straits of Messina; the cuntatore Gaetano who brings around the world an art which belonged to his grandfather; Don Cosimo a priest who lives in one of the poorest neighborhoods of Palermo, who struggles as did Pitrè to offer to the humble, those who have a strong attachment to tradition, to redeem themselves.

And also Silvia, one of many girls who acts as Santa Rosalia in the procession of her feast; Nino Cuticchio, puppeteer, heir to the tradition of the Sicilian Puppets; Dora, a woman who believes in superstition and practices magic rites. And also the encounter with Concettina, an eighty years old Italian-American woman who had come all the way from California to donate to the Pitrè Museum the beadsreads which had belonged to her great-grandmother.

Nico's journey is enriched by many different voices, the voices of the people of Sicily. Which are also those of the new immigrants which have invaded the neighborhoods of the city centers. Various stories which come from the past and pose new questions. One in particular which comes from the words of Mario Affronti, a doctor committed to assisting immigrants: how many Sicilies are there today? In trying to give an answer to this question that Nico continues to travel.

In a Guideline in which contemporarily are welded together, as shown in this documentary, the precious documents left by Pitrè, Nico's want to draw and imagine other stories, and the need to explore and investigate the reality of his country with courage, deeply immersing himself in that mystery called Sicily.

ROBERTO ROSSELLINI

Director: Carlo Lizzani
Executive production: Laura e Silvia Pettini
Production: Felix Film
Co-production: Rai Cinema, Nuct
Genre: documentary
Length: 63'
Country of origin: Italy
Year of production: 2001
Format: digital betacam , V.O. It., Sott. English, sott. Francaise

The life of Roberto Rossellini is narrated by looking back at his early years in Rome within his family, by visiting the places where he lived or shot his films, such as Rome, the Amalfi Coast and Paris and by listening to the recollections of his collaborators, his sons and daughters and his women, and the opinions of those who chose him as their master, both in Italy and across the world. The excerpts from his works mark the various stages in his artistic career. The purpose of the film is, above all, to disprove the many commonplaces about his private life and his poetic world.

Behind the young Rossellini, there was a family that was hardly foreign to the cultural life of the early decades of the 20th century. His house was visited regularly by the rich bourgeoisie, but also by artists and intellectuals. His musician brother proved to be an important presence since his adolescence. The contacts with the group of cinema were no less decisive for him, than they were for Visconti.

Under this perspective, his thirst for culture, the time spent reading and studying in adulthood, his voracity when dealing with great literature books and great figures of the past - especially after having abandoned cinema and turned to television - seem like a compensation for the dispersion to which the film-making business compelled him during the turbulent years of the war and post-war period. The film also disproves the commonplace about the artistic relation between Rossellini and Ingrid Bergman, which seems to survive even today.

As a witness of the historical events that marked Italian cinema in those years, Lizzani recalls the exceptional nature of the work carried out by Rossellini vis-à-vis the prevailing myths of those days. Although neorealism had received its first major acknowledgements at international level, Hollywood continued to exercise its irresistible attraction on filmmakers across the world.

For decades, many European filmmakers had realised their dreams by migrating to the mecca of cinema. At the end of the forties, Rossellini came from three commercial flops. "Paisà", praised by critics, did not equal the success of "Roma città aperta" amongst viewers; "Germania anno zero" and "L'amore" had definitely weakened him on the European market and had been ignored by the American market. It would have been only natural for any European film-maker, even one with a strong personality, to seek to be adopted by Hollywood by taking advantage of Bergman's generous offer.

Rossellini did exactly the opposite. He invited this extraordinary Hollywood icon to work in his country, with the risk of shattering her from a commercial point of view and definitely losing all the credit he had earned with the huge success of "Roma città aperta".

He paid dearly for his consistency. He was slowly marginalised from the market. However, his was a great response to that strong need for a European and an Italian identity, that torments us even today and to which Rossellini gave an extraordinary and prophetic contribution. Thanks chiefly to French critics, his three films with Bergman are universally acknowledged as innovators of cinema and cornerstone contributions to the creation of modern cinema.

When we look back at his works (without the passion that probably divided critics and film-makers during the decades of his career) one thing is certain: Rossellini never stopped questioning himself on the conflicting, dramatic and often tragic relation between individuals and the different historical events they experience.

In this respect, his motion pictures and television works mirror and complement each other. In his films he portrays

chiefly fragments of history: soldiers and refugees in “un pilota ritorna “, the people, the religious and the partisans in “Roma città’ aperta” , “ Paisa’” and “Fratricelli di Assisi”, the boy in “germania anno zero”; the many different, often lost women portrayed by ingrid bergman.

Or the reality which rossellini comes face to face with when he questioned himself on the identity of such a remote world as india. For television, instead, he depicted important philosophers and historical figures, from socrates to pascal and from the apostles to the “sun king”.

Two different forms of human existence compared at a distance to answer the great questions that tormented him since his youth, when he began to be “committed” to portraying on the screen the features and characters of the world and events that surrounded him.

On the big and small screen, his films are like the many chapters of story narrated through pictures.

ROBERTO ROSSELLINI, FRAGMENTS AND SPEECHES

Director: Carlo Lizzani

Genre: documentary

Length: 74'

Country of origin: Italy

Year of production: 2001

Format: digital betacam , V.O. It.

International distribution: Rai Trade, Felix Film

Fragments and speeches about life, knowledge of pain, history of man, to offer a new way of knowledge of Rossellini. The story develops in 74', through new testimonies gathered together by a main editing, extended with footage materials.

TALKING ABOUT CINEMA

Director: Carlo Lizzani, Laura Pettini, Silvia Pettini

Country of origin: Italy

Year of production: 2000-2010

Production: Felix Film

With the participation of: Museo Nazionale Del Cinema Di Torino

International distribution: Rai Trade

Memories of the cinema are not merely the privilege of directors nor the property of a single profession: these conversations gathered by a historian of Italian cinema - Carlo Lizzani - comprise a series of 32 monographs using a cast of voices from writers, directors, photographers, producers, actors, actresses, costume and set designers and composers.

The "trades of the cinema" is narrated by famous Italian filmmakers from different periods spanning more than 70 years of great international cinema, who have contributed to cultural and professional changes, both in technology and the geopolitics of the world.

The first 32 titles:

Claudia Cardinale - attrice - 24'

Giuseppe Rotunno - direttore della fotografia - 22'

Mario Garbuglia - scenografo - 49'

Suso Cecchi D'Amico - sceneggiatrice - 78'

Massimo Girotti - attore - 80'

Carlo Lizzani - regista - 118'

Piero Tosi - costumista - 54'

Florestano Vancini - regista - 76'

Turi Vasile - Produttore - 32'

Francesco Rosi - regista - 75'

Citto Maselli - regista - 1h 35'

Vera Marzot - costumista - 48' 20"

Rinaldo Ricci - aiuto regista - 40' 31"

Giuliano Montaldo - regista - 1h 29' 16"

Gillo Pontecorvo - regista - 52' 36"

Mario Monicelli - regista - 49'

Luciano Vincenzoni - sceneggiatore - 44'

Ugo Pirro - sceneggiatore - 1h 16'

Tullio Kezich - critico cinematografico - 1h 17'

Alfredo Bini - produttore - 48'

Tonino Delli Colli - direttore della fotografia - 54' 33"

Rodolfo Sonogo - sceneggiatore - 1h 48' 57"

Enrico Job - scenografo - 60' 28"

Lina Wertmüller - regista - 1h 17' 37"

Liliana Cavani - regista - 59' 55"

Milena Vukotic - attrice - 58' 46"

Giuliana De Sio - attrice - 1h 11' 16"

Giancarlo Giannini - attore - 1h 20' 07"

Paolo Taviani e Vittorio Taviani - registi - 1h 23' 49"

Roberto Perpignani - montatore - 1h 22' 10"

Nicola Piovani - compositore - 1h

THE OFF-SCREEN DIRECTOR

Director: Fedele Aula

Genre: documentary

Length: 52

Country of origin: Italy

Year of production: 2002

Format: digital betacam, V.O. It.

Carlo Lizzani director, screenwriter, film critic, writer, professor at the csc - centro sperimentale di cinematografia (experimental cinematography centre) foundation of Rome, director of the venice film festival, told through the words of his friends and collaborators, directors, screenwriters, actors and producers in a portrait that alternates clips from his films with unpublished stories and anecdotes, revealing a brilliant and versatile artistic personality.

THE PERFECT FIT

Director: Piergiorgio Gay

Production: Felix Film

Co-production: Haibun, Rai Tre, Yle Fst

Genre: documentary

Length: 52'

Country of origin: Italy

Year of production: 2005

Format: digital betacam, V.O. It. Sott. English

International distribution: Rai Trade

A documentary film that approaches the world of advertisement on the web sites in search of love, friendship, or just a simple male mate, which becomes a mirror of our everyday lives.

A true story of our every day habits, a feeling that involves all of us the story starts from classified adds for lonely heart found in internet; the director Piergiorgio Gay tells us the increasing difficulty in finding and trying to communicate with people, "The dream" of the ideal meeting, using a cinematographic technique that creates suggestive and sophisticated images.

The location of the documentary is an italian metropolis. The characters exist in their normal daily lives in relationship with the surroundings lives.

THE UNIONIST (GIUSEPPE DI VITTORIO, VOCI DI IERI E DI OGGI)

Director: Carlo Lizzani E Francesca Del Sette

Genre: documentario

Length: 52'

Origin: Italy

Year of production: 2009

Format: digital betacam, V.O. It.- Sott. En./Fr. /Es. /Port. /Non udenti

Production: Felix Film - Fondazione Giuseppe Di Vittorio

Executive production: Laura e Silvia Pettini

International distribution: Rai Trade

This is the life of Giuseppe Di Vittorio (1892/1957), secretary general of the Italian workers' union from the fascist era until 1957. He was a farm laborer from the age of 7 and a revolutionary unionist willing to pay the price of exile and imprisonment for defending workers' rights.

Di Vittorio's words, both written and heard, are the heart of the film. They contain wealth, charisma and intensity and thus, better than any other form, render the idea of the man and the manager who spoke them and the reasons why Peppino Di Vittorio has truly become a legend in the hearts of the people.

It is a story told with extraordinary, previously unseen documentary footage, through the voices of family members, historical eyewitnesses, comrades in the labor struggle and young people living in Cerignola, his hometown in southern Italy.

Places: Rome, Cerignola, Ortanova, Lucera.

Testimonies: Baldina Di Vittorio, Guglielmo Epifani, Vittorio Foa, Emanuele Macaluso, Giuseppe Papa, Adolfo Pepe, Michele Pistillo, Michele Sacco, Oscar Luigi Scalfaro And The Cerignola's Boys And Girls.

The archives: Luce, Rai, Workers' Union Archive, CGIL Archive.

Original music composed by the master Nicola Piovani.

VALLE D'AOSTA (LES MONTAGNARDS SONT LÀ!)

Director: Piergiorgio Gay

Genre: historical documentary

Length: 60'

Country of origin: Italy

Year of production: 2008

Format: digital betacam, V.O. Francaise/it.

Production: Presidenza Della Regione Autonoma Valle D'aosta - Felix Film

Executive production: Felix Film

Valle D'Aosta in sixty years of history.

The identity of Valle d'Aosta, the autonomy question, the political way from 1948 to nowadays through a no-chronological narration, changing from one theme to another with analogy, emotions and images.

The documentary offers a sixty years long journey through four typical environments of Valle d'Aosta:

the power station of champagne has an internal dimension like that of the sistine chapel (it is called the cathedral of light), and recalls us the importance of water in the economy of the valley.

The Mont Blanc cableway takes us back to the beauties of the landscape and confirms the alpine dimension of the region.

The Castle Of Fenis is a symbol of the medieval and renaissance history of the region.

The fort of bard, The Museum Of The Alps Office, where, in 2007, was entered the protocol for the alps-mediterranean euroregion, testifies the modern dimension of Valle d'Aosta, which has exceeded its isolation alpine system.

The conclusion of the documentary is left to the inhabitants of Valle d'Aosta.

A sequence of faces that reveals the evolution of the identity of a region.