



The School of Film and Television at
Loyola Marymount University presents

Il Cinema Ritrovato: Rediscovered Film

restored prints from Cineteca di Bologna

Monday, Tuesday & Wednesday
March 23.24.25 2015

MAYER THEATER, LMU CAMPUS



Seats fill quickly in Bologna's Piazza Maggiore for the nightly *Il Cinema Ritrovato* festival screenings, which sometimes include live orchestra (below).



BENVENUTI

The School of Film and Television is honored to partner with the Cineteca di Bologna and Il Cinema Ritrovato On Tour to present *Il Cinema Ritrovato: Rediscovered Film*, coordinated by Guy Borlée. With a series of six films, this “mini-festival” features restored films by five of Italy’s greatest filmmakers: Federico Fellini, Vittorio De Sica, Sergio Leone, Elio Petri and Mario Monicelli.

Cineteca di Bologna is dedicated to the restoration and preservation of great works of film art. Hollywood is obsessed with the “new,” trying to convince us that new technologies are creating the best films ever. It is a pleasure to remind students of the great works of the past and give them the opportunity to see them on the big screen in their restored glamour. The past is a vital part of the present and future.

I welcome you to the Mayer Theater and urge you to see as many of these restorations as possible. From Neorealism to Surrealism to the “spaghetti” Western, the Italian Cinema has been one of the most important and influential in the history of World Cinema. Films screening on the festival include *Investigation of a Citizen Above Suspicion*, *Marriage Italian Style*, *A Fistful of Dollars* and *Fellini’s Roma*. We will also be screening Charlie Chaplin’s first appearance as the Tramp in *Kid Auto Races at Venice*, which was filmed in our backyard in 1914.

Dr. Richard P. Hadley, Jr.
Interim Program Director/Associate Professor
Film & TV Studies

Cover: Charles Chaplin, *Kid Auto Races at Venice*;
Gian Maria Volontè, *Investigation of a Citizen Above Suspicion*



OPENING NIGHT!

INVESTIGATION OF A CITIZEN ABOVE SUSPICION (*Indagine su un cittadino al di sopra di ogni sospetto*)

MONDAY
MARCH 23
MAYER THEATER, LMU
7:30 P.M.

ELIO PETRI
Italy, 1970

Written by Ugo Pirro, Petri.

Photographed by Luigi Kuveiller. With Gian Maria Volontè, Florinda Bolkan, Gianni Santuccio, Sergio Tramonti. (112 mins, In Italian with English subtitles, Color, Restoration at Sony Pictures Colorworks in collaboration with Cineteca di Bologna and L'Immagine Ritrovata Laboratory, with funding provided by the Hollywood Foreign Press Association, the Film Foundation and Sony Pictures Entertainment.)

Director Elio Petri refashions the image of fascism from the cliché of Mussolini-era jackbooted soldiers into something far more modern (and subversive): a handsome and prosperous man in a white linen suit. Gian Maria Volontè is a successful police investigator about to become even more politically powerful; out of whimsy or spite, he commits a murder and then does everything he can not to hide the crime, but to make it as obvious as possible. And why? To prove that he, like all powerful men, is truly above suspicion, and all laws. Petri films the proceedings like a politicized Mario Bava, with bizarre camera angles and deep-focus cinematography kept abuzz by the modernist twinges of composer Ennio Morricone, who contributes a score as memorable as his work for Sergio Leone. Thanks to Volontè's performance, the fashionable fascist proves simultaneously disgusting and appealing. The film won the Special Jury Prize and the International Critics' Prize at the 1971 Cannes Film Festival.

—JASON SANDERS, PACIFIC FILM ARCHIVE

HENRY LEHRMAN
USA, 1914

Written by Lehrman, Reed Heustis. Photographed by Enrique Juan Vallejo, Frank D. Williams. With Charles Chaplin, Lehrman, Frank D. Williams. (7 mins, B&W, English intertitles, from Cineteca di Bologna and

British Film Institute–National Film and Television Archive, with permission from Flicker Alley. Recorded musical score composed by Timothy Brock and performed by Orchestra del Teatro Comunale di Bologna.)

PRECEDED BY:

KID AUTO RACES AT VENICE

A landmark in cinema history, this film is the first in which Charlie Chaplin appeared in the costume of the Tramp.





TUESDAY
MARCH 24
MAYER THEATER, LMU
12:15 P.M.

MARIO MONICELLI
Italy, 1960

Written by Monicelli, Suso Cecchi D'Amico, Age and Scarpelli, adapted by D'Amico from the novels *Risate di Gioia* and *Ladri in Chiesa* by Alberto Moravia. Photographed by Leonida Barboni. With Anna Magnani, Totò, Ben Gazzara. (106 mins, In Italian with English subtitles, B&W, From Cineteca di Bologna and Titanus in collaboration with Rai Cinema, by L'Immagine Ritrovata Laboratory.)

JOYFUL LAUGHTER (*Risate di Gioia*)

For *Joyful Laughter* Totò was reunited with his revue costar of the forties, Anna Magnani, whom he revered. (The kiss on the hand wasn't good enough for her, he said, and invented the kiss on the foot.) An adaptation of two novels by Alberto Moravia, this beautiful film depicts the failed illusions of two broken-down bit players at Cinecittà. The marvelous Magnani portrays a hapless would-be actress who becomes implicated in a theft by a retired extra (Totò) and a young pickpocket (Ben Gazzara) with whom she falls in love. *Time Out New York* called this one of Monicelli's most beloved comedies, "fun and frothy . . . It's like a long night of champagne without the hangover." — PACIFIC FILM ARCHIVE

MARRIAGE ITALIAN STYLE

(*Matriomonio all’Italiano*)

TUESDAY
MARCH 24
MAYER THEATER, LMU
7:15 P.M.

VITTORIO DE SICA
Italy, 1964

Written by Renato Castellani, Tonino Guerra, Leo Benvenuto, Piero De Bernardi, based on the play *Filomena Marturano* by Eduardo De Filippo. Photographed by Roberto Gerardi. With Sophia Loren, Marcello Mastroianni, Aldo Puglisi, Tecla Scarano. (102 mins, In Italian with English subtitles, Color, From Cineteca di Bologna and Technicolor Foundation for Cinema Heritage, in collaboration with Surf Film and Memory Cinema at L’Immagine Ritrovata Laboratory.)

Sophia Loren and Marcello Mastroianni were in many ways like the screwball comedy teams of thirties Hollywood, irascibly antagonistic and inherently romantic. But Loren and Mastroianni were brilliant in a very particular way: they forced each other to be human, or, in Mastroianni’s case, to at least turn his face from the screen when he couldn’t be. That studied Mastroianni gesture is the curious “happy” end of this De Sica film that has been miscast as a comedic sequel to *Divorce Italian Style* but whose title actually rings with a chuckling irony and perennial tragedy of Italian life. It is indeed a portrait of marital relations, held in high relief in a couple who are not married. The film is Loren’s tour-de-force—in the space of two hours she goes from a wide-eyed teenage waif turned prostitute to the forty-year-old, elegantly used-up mistress of Mastroianni’s perfectly realized cad. Set in Naples, the film is fast paced, filled with conniving humanity and bitter passion and yes, romance, Italian style.

— JUDY BLOCH, PACIFIC FILM ARCHIVE





A FISTFUL OF DOLLARS (*Per un pugno di dollari*)

WEDNESDAY
MARCH 25
MAYER THEATER, LMU
12:15 P.M.

SERGIO LEONE
Italy, 1964

Written by Leone, Duccio Tessari. Photographed by Federico Larraya, Massimo Dallamano. With Clint Eastwood, Marianne Koch, Gian Maria Volontè, Wolfgang Luksch. (100 mins, Color, In English, From Cineteca di Bologna and Unidis Jolly Films, with funding from the Hollywood Foreign Press Association and The Film Foundation at L'Immagine Ritrovata Laboratory.)

This first “spaghetti” Western was a sagebrush version of Akira Kurosawa’s *Yojimbo* with lanky Clint Eastwood as The Man with No Name, an itinerant gunslinger who finds himself in a beat-up border town ruled over by two ruthless clans. Dressed in the poncho and dusty Stetson that would be his well-worn wardrobe through two sequels, the nameless one plays one clan off the other in a bit of inspired treachery. His very arch nemesis is Gian Maria Volontè as Ramón Rojo, the smarter of two felonious brothers. Unlike his brutish bro’, Volontè plays it with a harrowing hair-trigger, the coming violence seemingly pooled in his piercing eyes. Like Eastwood’s flinty character, the border town is nameless, an unruly frontier where six-gun alliances evaporate swiftly in the delirious sun. Ennio Morricone’s bravura mix of surf guitar, gongs and rustic choir only adds to the delirium of this virtuosic oater filled with tumbleweed nihilism. — STEVE SEID, PACIFIC FILM ARCHIVE



FELLINI'S ROMA (*Roma*)

WEDNESDAY
MARCH 25
MAYER THEATER, LMU
7:15 P.M.

FEDERICO FELLINI
Italy, 1972

Written by Fellini, Bernardino Zapponi. Photographed by Giuseppe Rotunno. With Peter Gonzales, Fiona Florence, Anna Magnani, Gore Vidal. (128 mins, In Italian with English Subtitles, Color, From Cineteca di Bologna, Cineteca Nazionale-CSC, Museo Nazionale del Cinema di Torino, Titonus at L'Immagine Ritrovata Laboratory.)

Fellini frees himself of every restraint of narrative linearity, preferring the mysterious and allusive charm of fragmentary evocation. The result is a fluid yet chaotic procession of scenes detailing Roman life from the 1920s to the 1970s. *Roma* in fact starts with ten short scenes set in a Romagna town in the twenties and thirties. Here the name and image of the Eternal City conjures up a distant and mythological entity, summoned into that small world by roadside memorial stones, the radio and the sounds and images passed on down by the school and especially by the theatre and cinema. The fragments then become longer, showing the arrival in Rome of a young man (a Fellini self-portrait) who, in 1939, discovers the crowded labyrinths of the Roman homes and the gargantuan open-air suppers. Then the present – 1970s Rome – suddenly breaks in, with Fellini's crew intent on making the film we are watching. This is Fellini's love letter to Rome, his adopted city.

— ROBERTO CHIESI, CINETECA DI BOLOGNA



ABOUT IL CINEMA RITROVATO

Each summer, the Cineteca di Bologna, one of Europe's most renowned archives for film restoration and preservation, organizes the festival Il Cinema Ritrovato (rediscovered cinema). Festival-goers have eight memorable days to dive into the pleasure of unique screenings, to discover the best restorations of the year (film prints or digital), to meet renowned experts on film history as well as protagonists of the current cinema. More than 360 titles are presented in five cinemas and on a giant screen at a free outdoor screening in Bologna's Piazza Maggiore, which turns into a 3,000 seat open air movie theater. In the words of artistic director Peter von Bagh, "Il Cinema Ritrovato is pure heaven for cinéphiles: for twenty-nine years, the festival has taken film buffs on a journey through film history." The next edition of the festival is June 27 to July 4, 2015. For more information, please visit: www.cinetecadibologna.it/cinemaritrovato2015.

LMU SFTV's Il Cinema Ritrovato program has been curated by **GUY BORLÉE** and **RICHARD P. HADLEY, JR.**

Il Cinema Ritrovato on Tour would like to thank the following for making this presentation at LMU possible:

GIAN LUCA FARINELLI, ANNA FIACCARINI, ANDREA MENEGHELLI,

CARMEN ACCAPUTO (Cineteca di Bologna)

GROVER CRISP (Sony Columbia)

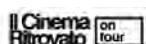
MONICA GIANNOTTI, PIETRO RECCHIONI (Surf Films)

JOSH MORRISON (Flicker Alley)

DAN BOECKMAN, ADAM SCHWAGER (Swank Pictures)

ERIC DE BERNARDO, DAVE FRANKLIN (Rialto)

Il Cinema Ritrovato On Tour has travelled to various European Film Archives since September, including Helsinki, Oslo, Copenhagen, Brussels, Madrid and Lisbon. Just before arriving in Los Angeles for the LMU presentation, Il Cinema Ritrovato On Tour programs were presented at Brown University and the University of Wisconsin, Madison.



ABOUT SFTV

Founded in 1911, Loyola Marymount University is a premier Catholic university rooted in the Jesuit and Marymount traditions. Movie industry moguls helped establish Loyola Marymount University's current campus on the bluffs above west Los Angeles in the twenties. By 1964, LMU was formally teaching film and television curriculum, and in 2001, the School of Film and Television was established as its own entity. The film school offers aspiring filmmakers a strong liberal arts education with a focus on developing craft, storytelling and technical expertise. Recognized as one of the top ten U.S. film schools (*The Hollywood Reporter* and *USA Today*), the school offers undergraduate degrees in animation, production, screenwriting and recording arts, minors in film and television studies, animation and screenwriting; and graduate degrees in production, screenwriting, and writing and producing for television.

Selected LMU alumni include writer-producer-director [BRIAN HELGELAND](#) (*42, Mystic River*), director [FRANCIS LAWRENCE](#) (*The Hunger Games: Catching Fire* and *Mockingjay, Parts 1 & 2*), writer-producer [MELISSA BLAKE](#) (*Sleepy Hollow, Ghost Whisperer*), producer [EFFIE BROWN](#) (*Dear White People, Real Women Have Curves*), animator-writer-producer [VAN PARTIBLE](#) (*Johnny Bravo*), writer-producer [EMILY SPIVEY](#) (*Modern Family, Up All Night*) and writer-producer-director [JAMES WONG](#) (*American Horror Story*).

A free outdoor screening at Bologna's Piazzetta Pier Paolo Pasolini.

