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1226 N Salsipuedes Unit C 1(805)704-5994 |https://hollywoodglee.com Larry@HollywoodGlee.com



â??Tutti a casaâ?? screens Pre-Opening night at the 73rd Venice International Film Festival

Description

I wasnâ??t disappointed a bit on this one. Quite the opposite. The sanctity of the cinema and the reverence of the Italian audience is a â??must experience.â?•



31/08/2016 13:41: Pre-opening screening â?? Sala Darsena â?? Tutti a casa â?? (Photo credit: Larry Gleeson/HollywoodGlee)

So after I waited in line for nearly two hours (in position number one), I found an aisle seat with an abundance of leg room. I settled in to hear Festival Director Alberto Barbera and Biennale President Paolo Baratta address the near-capacity audience at the Sala Dardene in Italian. As I am not fluent in Italian, I watched intently for cues in tone and body language. Both men seem to have had something important to say and the manner in which they delivered it made me sense there was a bit of philosophy floating through the sound waves.



Pre-opening screening â?? Sala Darsena â?? Tutti a casa, Francesca ed Eleonora Comencini Â© ASAC, la Biennale di Venezia

Homage was paid to Luigi Comenechi by a few of his relatives, including his beautiful daughter Francesca, in a highly eloquent manner.



Pre-opening screening â?? Sala Darsena â?? Tutti a casa â?? Thierry FrÃ©maux Â© ASAC, la Biennale di Venezia

The final guest speaker, Thierry Fremaux, gave the audience a quick barrage of words in French on the importance of the Lumiere Brothers work and the nedd for it to be preserved. Mr. Barbera translatedMr. Fremeauxâ??s French into Italian then followed the French gentleman to his front row seat microphone in hand. With adept timing as Barbera took his seat next to the French gentlemen, the lights dimmed and the screen was illuminated with â??Lumiere!â?•



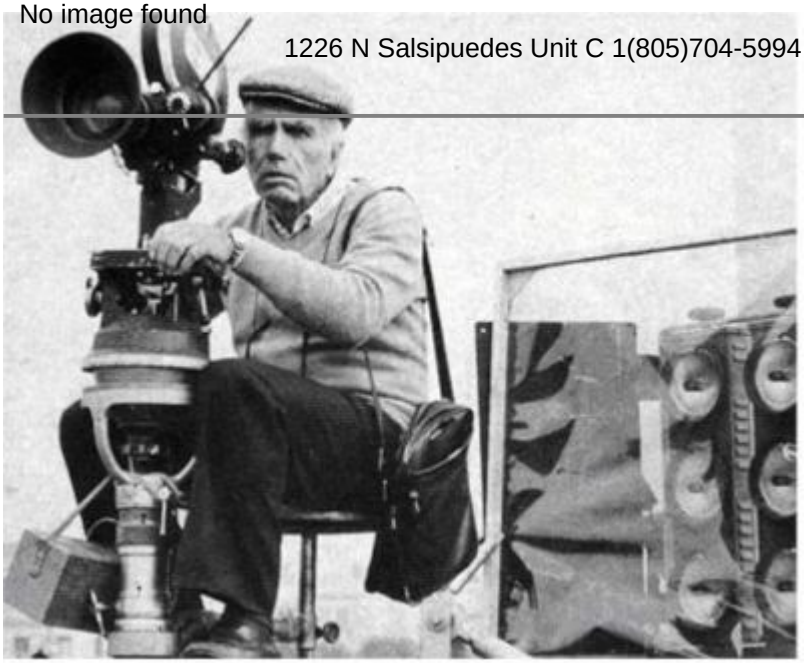
To celebrate this important anniversary, on the **Pre-opening** night of the **73rd Venice International Film Festival (Tuesday August 30th, at 8:30 pm)** in the **Sala Darsena** on the Lido, the public gathered to celebrate Comenciniâ??s one-hundredth birthday. Prior to the screening of the previously announced restored version of **Luigi Comenciniâ??s *Tutti a casa*,** the audience was invited to enjoy the program of **nine â??viewsâ?• made in Venice** by the operators of the **CinÃ©matographe LumiÃ¨re** said the Director Fremaux of the ***Institut LumiÃ¨re*** of Lyon**.**

The films, which were made over three consecutive years (1896-98), were:
ArrivÃ©e en gondole, 1896, NÂ°291
Pigeons sur la place Saint-Marc, NÂ°292
Tramway sur le Grand Canal, 1896, NÂ°293
Grand Canal avec barques, 1896, NÂ°294
Panorama du Grand Canal pris dâ??un bateau, 1896, NÂ°295
Panorama de la place Saint-Marc pris dâ??un bateau, NÂ°296
Venise, place Saint-Marc, 1897, NÂ°430
ArrivÃ©e en gondole des souveraines dâ??Allemagne et dâ??Italie au palais royal de Venise, 1898, NÂ°1058
DÃ©part en gondole, 1898, NÂ°1059
The **Biennale di Venezia** thanked **Thierry Fremaux** and the *Institut LumiÃ¨re* for their valuable collaboration, as well as the ***Alliance franÃ§aise*** and **Carlo Montanaro** of *La Fabbrica del Vedere* in Venice.
The screening of the â??viewsâ?• will be followed, for the **one hundredth anniversary** of the birth of the great director **Luigi Comencini** (1916 â?? 2007), by the previously announced screening of **Comencini**â??s masterpiece ***Tutti a casa*** (Everybody Go Home, Italy/France, 1960) starring Alberto Sordi, Serge Reggiani, Carla Gravina and Eduardo De Filippo, produced by Dino De Laurentiis, for the world premiere of the **digitally restored** copy by **Filmauro** and **CSC â?? Cineteca Nazionale di Roma**.



Venetian audiences were invited to the **special Pre-opening tribute-night** at the Sala Darsena on the Lido, **beginning at 8:30 pm,** thanks to the collaboration with the daily newspapers **â??Il Gazzettinoâ?• , â??La Nuova di Venezia e Mestreâ?•** and **â??Il Corriere del Venetoâ?•.**

Tutti a casa by **Luigi Comencini** is one of the most famous and successful examples of what made the â??*commedia allâ??italiana*â?• immortal: the blend of comedy and drama, of real and grotesque, of courage and determination to survive. Comencini, with the autobiographical complicity of the two great screenwriters Age and Scarpelli and the bitter laughs provoked by the remarkable performance of **Alberto Sordi,** tells the story of the chaos that ensued on September 8th 1943, when Badoglio signed the armistice and the soldiers loyal to the King and Mussolini were abandoned to their own destinies, to face many dangers alone. In the film, Alberto Sordi, on the phone under German gunfire, asks his superiors: â??Colonel, Sir, this is Lieutenant Innocenzi, something amazing just happened, the Germans have become allies of the Americans. What are we supposed to do?â?•
Tutti a casa is a â??road movieâ?• across the ruins and confusion reigning in Italy at that time, when the soldiers had no one to give them orders and one after another they decided to head back home: *tutti a casa,* everybody go home. In the story, Second Lieutenant Alberto Innocenzi (Sordi), who is used to obeying and not answering back, is abandoned by his soldiers and flees from north to south with his sick friend, the Neapolitan military engineer Ceccarelli (Serge Reggiani). He runs into German soldiers eager for retaliation who shoot at them, witnesses the odyssey of a Jewish girl attempting to escape (for whom a young Venetian soldier gives his life), meets an American prisoner hiding in an attic, is united with his father (Eduardo De Filippo) who wants to send him back to the Fascist army, until the final redemption during the 4 days of Naples. At the time Comencini stated: â??On the 8th of September, people were abandoned to themselves, and that is what I wanted to describeâ?•. The film was a box office hit, bringing in over a billion lire in ticket sales.



Luigi Comencini (1916-2007) who was awarded a **Golden Lion for Lifetime Achievement** in 1987 by the Biennale di Venezia, is considered **one of the greatest masters of Italian-style comedy**, as well as â??**the childrenâ??s director**â??. Among his comedies, his first masterpiece was ***Pane, amore e fantasia*** (Bread, Love and Dreams, 1953), with Gina Lollobrigida and Vittorio De Sica, winner of the Silver Bear in Berlin, the prototype for what is known as â??neorealismo rosaâ?• and one of the highest-grossing films in the history of Italian cinema, followed over the years by other hit comedies such as *Pane, amore e gelosia* (Bread, Love and Jealousy, 1954), *Mariti in cittÃ * (Husbands in the City, 1957), *Lo scopone scientifico* (The Scientific Cardplayer, 1957) and *Mio Dio, come sono caduta in basso!* (Till Marriage Do Us Part, 1974).
Comencini addressed the theme of childhood early on in 1946 with ***Bambini in cittÃ* ,** his first short documentary (which won an award in Venice and a Nastro dâ??argento), while *Proibito rubare* (Hey Boy, 1948), set among the street children in Naples, was his first feature-length film. His significant production of films on the theme of â??childhoodâ?• continued with *La finestra sul Luna Park* (The Window to Luna Park, 1956), *Incompreso* (Misunderstood, 1966, in competition at Cannes and winner of a David di Donatello), *Voltati Eugenio* (1980, presented at the Venice Film Festival), *Un ragazzo di Calabria* (A Boy from Calabria, 1987, in competition in Venice) and *Marcellino pane e vino* (1991) his last film directed with his daughter Francesca. Also worthy of note are his versions of two classics of childrenâ??s literature, such as *Le avventure di Pinocchio* (The Adventures of Pinocchio, 1972) and *Cuore* (1984).
A co-founder in 1935 with Alberto Lattuada and Mario Ferrari of the Cineteca italiana in Milan, Comencini directed a total of forty feature-length films, excluding his documentaries, screenplays, and investigative reports for Rai television. He experimented with many genres other than comedy, such as murder mysteries *(La donna della domenica,* The Sunday Woman, 1975), melodrama (*Incompreso,* 1966), literary films (*La ragazza di Bube,* 1963), period films (*Infanzia, vocazione e prime esperienze di Giacomo Casanova veneziano*, 1974), film-operas (*La BohÃ¨me,* 1987), but also experimented with more particular films (*Cercasi GesÃ¹*, 1982, winner of a Nastro dâ??argento). In an interview he granted in the early 1980s, Comencini declared that he was willing to defend ten of his films, that â??would never have seen the light of day if I had not made other flawed films, wholly or in part. But I have never made a film in bad faithâ?•.



(Source:www.labiennale.org)

Category

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Date Created
August 31, 2016
Author
hollywoodglee