

Pre-opening night of the 73rd Venice International Film Festival

Description

Tuesday August 30th, 8:30 pm in the Sala Darsena



uigi Comenciniâ??s *Tutti a casa* (1960)

One hundred twenty years ago â?? and precisely on the night of July 9th, 1896 â?? the **CinÃ©matographe LumiÃ¨re** made its first appearance in Venice, with the screening of a programme composed of 15 â??viewsâ?•, held just a step away from Piazza San Marco at the Teatro Minerva. It was not until the following August 21st that for the first time the screening also introduced 3 films made in Venice: *Arrival of a gondola at Santi Giovanni e Paolo, Vaporetti at Rialto* and *The Legendary Pigeons of San Marco*, which were followed by others in the days to come.
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*,** is invited to enjoy the programme of **nine â??viewsâ?• made in Venice** by the operators of the **CinÃ©matographe LumiÃ¨re**, commented in the theatre by the Director of the ***Institut LumiÃ¨re*** of Lyon, **Thierry Fremaux.**
The films, which were made over three consecutive years (1896-98), are:
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** wishes to thank **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 will be 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?•.**

To attend the screening on the tribute-night in Sala Darsena **free of charge,** interested viewers can pick up **their invitation** at **Caâ?? Giustinian (San Marco 1364/a)** or at the **Lido** (**Bar Al Leone dâ??oro,** on the corner of the **Palazzo del Cinema** on the side of **Via Candia**) starting on the afternoon of **Friday August 26th** through **Tuesday August 30th (from 10 am â?? 1 pm** and **3 pm to 7 pm)** simply by presenting the **coupon** published **from Friday 26th to Monday 29th August** on **â??Il Gazzettinoâ?•** or **â??La Nuova di Venezia e Mestreâ?•** (or, for online subscribers, by displaying the paid digital edition on their smartphones or tablets) or by following the instructions published on the **â??Corriere del Venetoâ?• from Friday August 26th through Tuesday August 30th.**

Â· **For information on available invitations call +39 041 2726505**
Â· **Each coupon is good for one invitation for the free admission of one person to the screening**
Â· **Invitations will be distributed on a first come first served basis for the number of seats reserved for each newspaper**

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The 73rd Venice International Film Festival will be held on the Lido **from August 31st to September 10th 2016** directed by **Alberto Barbera** and organized by the **Biennale** chaired by **Paolo Baratta.**

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)

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