

Pre-opening event (Tuesday August 30th 2016) of the 73rd Venice International Film Festival

Description

Dedicated to the great director **Luigi Comencini** (1916 â?? 2007) on the **centennial** of his birth, **the d Venice International Film Festival** will be held on **Tuesday August** azzo del Cinema) on the Lido.



Featured will be the screening of **Comenciniâ??s** masterpiece ***Tutti a casa*** (Everybody Go Home, Italy/France, 1960) in the copy **digitally restored** by **Filmauro** and **CSC â?? Cineteca Nazionale di Roma,** starring Alberto Sordi, Serge Reggiani, Carla Gravina and Eduardo De Filippo, produced by Dino De Laurentiis, with screenplay by Age and Scarpelli, winner at the time of two David di Donatello awards and one Nastro dâ??argento.
The restored version will be presented in its world premiere screening, remastered in 4K on the basis of the original negatives provided by **Filmauro.** The digital processing was performed in the laboratories of **CinecittÃ Digital Factory** in Rome. The transfer to 35mm film was done in the laboratories of **Augustus Color** in Rome.
The **73rd Venice International Film Festival** will take place 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 film â??on the roadâ?• 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 friend, the Neapolitan military engineer Ceccarelli (Serge Reggiani). He runs into German soldiers eager for retaliation who shoot at them, witnesses the odyssey of an 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 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 di Milano, Comencini directed a total of forty feature-length films, without counting 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?•.
Category

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