

## PRESS KIT

### Il Cinema Ritrovato on Tour *Rediscovered Cinema on Tour*

March 15-18, 2016 – 7 p.m.

Brown University

<http://cineritrovatobrown.weebly.com/>

## VENUE

Martinos Auditorium

Granoff Center for the Creative Arts

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Providence, RI 02906

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<http://cineritrovatobrown.weebly.com/press.html>

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FOR IMMEDIATE RELEASE  
February 5, 2016

**World-class film festival brings historic films, live music, and  
legendary gelato  
to the Granoff Center at Brown University**

The third edition of ["Il Cinema Ritrovato on Tour"](#) (Re-discovered Cinema on Tour) will take place on March 15-18, at the [Granoff Center for the Creative Arts](#), Brown University.

Each summer, the [Cineteca di Bologna](#), one of world's most renowned centers for film restoration—home of the Charlie Chaplin and Pier Paolo Pasolini film archives—presents an eight-day film festival featuring restored films, early silent cinema, and director portraits. Il Cinema Ritrovato has been defined as “pure heaven for cinéphiles.” Thanks to a renewed collaboration with the Cineteca di Bologna, the [Italian Studies Department](#) at Brown University will present a selection of these wonderful films on the Brown campus, on March 15-18, 2016. The festival, now in its third edition, is curated by Massimo Riva (Italian Studies, Brown University) and Guy Borlée (Coordinator of the festival for Cineteca di Bologna). The 2016 program will include 100-year-old Chaplin favorites as well as recently restored classic Italian masterpieces by Federico Fellini and Luchino Visconti. All screenings are free and open to the public and will take place in the Martinos auditorium of the Perry and Marty Granoff Center for the Creative Arts, 154 Angell Street Providence, Rhode Island, beginning at 7 p.m.

**The program this year includes a special event of live music:** on Tuesday, March 15, acclaimed film music composer [Donald Sosin](#) will accompany live the screening of three short films by Charlie Chaplin with the [Brown University Orchestra](#), directed by [Paul Phillips](#).

**Patrons attending the screenings will also enjoy free tastings of the special ice cream creations of Giovanni Figliomeni, ice cream master artist from the legendary ["Il Gelatauro"](#) ice cream parlour in Bologna, Italy.**

Full program here:  
<http://cineritrovatobrown.weebly.com/2016-movies-info.html>

Images and additional info can be downloaded here:  
<http://cineritrovatobrown.weebly.com/press.html>

# EVENT Program

## **DAY 1**

**TUESDAY March 15 – 7 p.m.**

Martinos Auditorium - Granoff Centers for the Arts

Introduction to Il Cinema Ritrovato on Tour 2016: Guy Borlée (Cineteca of Bologna) and Massimo Riva (Brown University)

Followed by "Chaplin at Mutual: 1916-2016," Philip Rosen (Brown University) in conversation with Donald Sosin and Paul Phillips.

Followed by screening

*The Count* (1916); *The Pawnshop* (1916); *The Adventurer* (1917.)

Accompanied live by Donald Sosin and the Brown University orchestra, directed by Paul Phillips (original score and orchestration by Donald Sosin.)

## **DAY 2**

**WEDNESDAY March 16 – 7 p.m.**

Martinos Auditorium - Granoff Centers for the Arts

Introduction to Il Cinema Ritrovato Festival, Bologna 2016 by the Coordinator of the Festival, Guy Borlée.

Followed by screening

*Assunta Spina* (1915) directed by Gustavo Serena.

Presentation by Antonella Sisto (Post-Doctoral Fellow, Brown University)

## **DAY 3**

**THURSDAY March 17 – 7 p.m.**

Martinos Auditorium - Granoff Centers for the Arts

Screening: *Rocco and His Brothers* (1960), directed by Luchino Visconti.

## **DAY 4**

**FRIDAY March 18 – 7 p.m.**

Martinos Auditorium - Granoff Centers for the Arts

Screening: *Roma* (1972), directed by Federico Fellini.

Presentation by Massimo Riva (Brown University)

## 2016 Movies information

### List of movies

*The Count* (1916); *The Pawnshop* (1916); *The Adventurer* (1917) directed by Charlie Chaplin

*Assunta Spina* (1915) directed by Gustavo Serena

*Rocco and His Brothers* (1960) directed by Luchino Visconti

*Roma* (1972) directed by Federico Fellini

### Screenings and movies' details

#### DAY 1

TUESDAY March 15 – 7 p.m

Screening of *The Count*, *The Pawnshop*, and *The Adventurer* is in collaboration with **Flicker Alley**.

Flicker Alley and The Blackhawk Films® Collection are commemorating the 100th anniversary of the birth of the **Little Tramp** with the premiere of **Chaplin's Mutual Comedies**, a 5-disc Blu-ray/DVD box set, presented for a limited time in a collector's edition SteelBook case. The collection features 12 newly restored films (*The Floorwalker*, *The Fireman*, *The Vagabond*, *One A.M.*, *The Count*, *The Pawnshop*, *Behind the Screen*, *The Rink*, *Easy Street*, *The Cure*, *The Immigrant*, and *The Adventurer*), all scanned under the aegis of Association Chaplin at a resolution of 2,000 lines from original 35mm prints gathered from archives all over the world, then digitally assembled and restored, a collaborative effort of Lobster Films in Paris and L'Immagine Ritrovata in Bologna, Italy.

#### **The Count (1916)**

24'15" (dcp)

Directed by Charlie Chaplin

Screening: Tuesday, March 15, 7p.m.

The Count is one of Charlie Chaplin's Mutual Comedies made for Mutual Film Corporation. It co-starred Eric Campbell and Edna Purviance.

#### **Synopsis**

The tailor's handyman (played by Chaplin) burns the trousers of the Count while ironing them and is fired. His superior (Campbell) discovers a note explaining the Count can't attend a party and decides to dress up like him to take his place. Chaplin spots his superior posing as the Count and ends up attending the party as his secretary.

Under these fake identities the two struggle to win the fair maiden, Miss Moneybags (Purviance.) But they run into the real Count who learns of the impostors and calls the police. Chaplin makes a mad dash through the party and scampers away to safety.

*Accompanied live by Donald Sosin and the Brown University orchestra, directed by Paul Phillips (original score and orchestration by Donald Sosin.)*

### **The Pawnshop (1916)**

25'37" (dcp)

Directed by Charlie Chaplin

Screening: Tuesday, March 15, 7p.m.

The Pawnshop was Charlie Chaplin's sixth film for Mutual Film Corporation. It stars Chaplin in the role of assistant to the pawnshop owner, played by Henry Bergman. Edna Purviance plays the owner's daughter, while Albert Austin appears as an alarm clock owner who watches Chaplin in dismay as he dismantles the clock; the massive Eric Campbell's character attempts to rob the shop. This was one of Chaplin's more popular movies for Mutual, mainly for the slapstick comedy he was famous for at the time.

#### **Synopsis**

Chaplin plays an assistant in a pawnshop run by Bergman. He engages in a slapstick battles with his fellow pawnshop assistant, deals with eccentric customers, and flirts with the pawnbroker's daughter. One customer, posing as a jewelry buyer, pulls a gun and tries to rob the place. Chaplin disarms him.

### **The Adventurer (1917)**

25'51" (dcp)

Directed by Charlie Chaplin

Screening: Tuesday, March 15, 7p.m.

The Adventurer is the last of the twelve films made by Chaplin under contract for the Mutual Film Corporation. The film also stars Henry Bergman and Albert Austin, and marked the final film of his co-star Eric Campbell who died on December 20, 1917 in a drunk driving accident.

#### **Synopsis**

Chaplin plays an escaped convict on the run from prison guards. He falls into favor with a wealthy family after he saves a young lady (Edna Purviance) from drowning, but her suitor (Eric Campbell) does everything he can to have Chaplin apprehended by the officials.

## **DAY 2**

**WEDNESDAY March 16 – 7 p.m.**

### **Assunta Spina (1915)**

73' (dcp)

Directed by Gustavo Serena

Screening: Wednesday, March 16, 7p.m.

1914 saw the emergence of a new type of female protagonist: populist, realistic, rooted in the experience of daily life. The film that brought this important enrichment to the expressive range of early silent cinema is "Assunta Spina." "Assunta Spina" owes its success to the energy and conviction with which Francesca Bertini absorbed the story and made its expressive and strategic goals into her own: "In Assunta Spina I knew how to be completely modern and I introduced realism into the cinema... I wanted to leave the fatal, elegant, bejeweled creatures behind me, and I opted for truth instead, uniting my soul with that of Assunta."

### Synopsis

Assunta, a spirited young woman who runs a laundry, loves Michele, a simple butcher, but her flirtatious nature and sensual obstinacy inflame his jealousy. About to be married, Assunta dances with another man. Michele responds by slashing her face with a knife. In spite of his brutality, Assunta defends Michele at his trial, in vain. Desperate to keep Michele in Naples, even if he is behind bars, Assunta agrees to become the mistress of Don Frederigo, an unscrupulous politician.

Source: <https://nitratediva.wordpress.com/2013/07/04/a-reel-diva-assunta-spina-1915/>

### DAY 3

**THURSDAY March 17 – 7 p.m.**

**Rocco and His Brothers (1960)**

178' (dcp)

Directed by Luchino Visconti

Screening: Thursday, March 17, 7p.m.

The saga of a Southern Italian family transplanted in a Northern city, starring Alain Delon (Rocco), Claudia Cardinale (Ginetta), Annie Girardot (Nadia), and Renato Salvatori (Simone).

### Synopsis

Searching for a better life, Rosaria Parondi and her sons Rocco, Simone, Ciro, and Luca, arrive in Milan from their impoverished farm in southern Italy. In Milan, they are rejoined with Vincenzo, the oldest son. Although not steadily employed, Vincenzo is engaged to Ginetta, the daughter of a middle-class family, but the engagement causes a rift with Rosaria, and Vincenzo leaves Milan with his fiancée. The Parondis move into a working-class section of the city and begin to experience the difficulties of city life and the pressure of unemployment. Divided into chapters focused loosely on each brother, the movie chronicles the Parondis' struggle to get by, as the brothers take odd jobs and the family endures life in a cramped tenement. Ultimately Luca, the only one uncorrupted by city life, will return to the country where the Parondis' roots still lie.

*In Italian with English subtitles.*

### DAY 4

**FRIDAY March 18 – 7 p.m.**

**Roma (1972)**

128 mins

Directed by Federico Fellini

Screening: Friday, March 18, 7p.m.

### Synopsis

Fellini's Roma is a virtually plotless autobiographical tribute to Rome, Italy, featuring narration by Fellini himself and a mixture of real-life footage and fictional set pieces. It flows from episode to episode, beginning with the director's early years arriving in Rome in 1931 during the time of Mussolini. Played by Stefano Mayore as a child, he visits the city with classmates and becomes infatuated. Played by Peter Gonzales at age 18, the young Fellini moves into a tenement building and explores the wild characters living in neighborhood. The events that follow switch between the past and contemporary times, including a story line that involves a 1970s film crew making a movie about Rome. He also incorporates segments of Roman history and problems in the government,

including an improvised speech from Gore Vidal. Throughout this journey there are visits to an outdoor restaurant, a movie theater, a music hall, and a brothel. In one famously surreal segment, groups of clergymen gather together for a Catholic fashion show spectacle. After a visit to a street festival and some on-camera interviews, the film concludes with shots of motorcycles driving by the Colosseum.

Source: [http://www.fandango.com/fellinisroma\\_104940/plotsummary](http://www.fandango.com/fellinisroma_104940/plotsummary)

*In Italian with English subtitles.*

## DIRECTORS' BIOS

### Charlie Chaplin

Charles Spencer Chaplin was born in London, England, on April 16th 1889. His father was a versatile vocalist and actor; and his mother, known under the stage name of Lily Harley, was an attractive actress and singer, who gained a reputation for her work in the light opera field. Charlie was thrown on his own resources before he reached the age of ten as the early death of his father and the subsequent illness of his mother made it necessary for Charlie and his brother, Sydney, to fend for themselves.

Charlie made his professional debut as a member of a juvenile group called "The Eight Lancashire Lads" and rapidly won popular favour as an outstanding tap dancer.

When he was about twelve, he got his first chance to act in a legitimate stage show, and appeared as "Billy" the page boy, in support of William Gillette in "Sherlock Holmes". At the close of this engagement, Charlie started a career as a comedian in vaudeville, which eventually took him to the United States in 1910 as a featured player with the Fred Karno Repertoire Company.

He scored an immediate hit with American audiences, particularly with his characterization in a sketch entitled "A Night in an English Music Hall". When the Fred Karno troupe returned to the United States in the fall of 1912 for a repeat tour, Chaplin was offered a motion picture contract. He finally agreed to appear before the cameras at the expiration of his vaudeville commitments in November 1913; and his entrance in the cinema world took place that month when he joined Mack Sennett and the Keystone Film Company.

At the completion of his Sennett contract, Chaplin moved on to the Essanay Company (1915) at a large increase. Sydney Chaplin had then arrived from England, and took his brother's place with Keystone as their leading comedian.

The following year Charlie was even more in demand and signed with the Mutual Film Corporation to make 12 two-reel comedies. These include "The Floorwalker", "The Fireman", "The Vagabond", "One A.M." (a production in which he was the only character for the entire two reels with the exception of the entrance of a cab driver in the opening scene), "The Count", "The Pawnshop", "Behind the Screen", "The Rink", "Easy Street" (heralded as his greatest production up to that time), "The Cure", "The Immigrant" and "The Adventurer".

When his contract with Mutual expired in 1917, Chaplin decided to become an independent producer in a desire for more freedom and greater leisure in making his movies. To that end, he busied himself with the construction of his own studios.

Early in 1918, Chaplin entered into an agreement with First National Exhibitors' Circuit, a new organization specially formed to exploit his pictures. His first film under this new deal was "A Dog's Life". After this production, he turned his attention to a national tour on behalf of the war effort, following which he made a film the US government used to popularize the Liberty Loan drive: "The Bond".

He died on Christmas day 1977, survived by eight children from his last marriage with Oona O'Neill, and one son from his short marriage to Lita Grey.

Source: <http://www.charliechaplin.com/en/biography/articles/21-Overview-of-His-Life>



## Gustavo Serena

Though his family urged him in vain towards a military career, the Marquess Gustavo Serena (October 5, 1882, Naples – April 16, 1970, Rome) became a professional actor before his 18th birthday, making his stage debut at the Teatro Manzoni in Rome in 1899. He joined Ferruccio Garavaglia and Giovanni Emanuel's acting company with the role of the young lover. His first appearance on film dates from 1909 when he performed a small part in the Cines film *Bianca Capello*. In 1909, he was recruited by *Film d'Arte Italiana*, and in his first leading role, in *La contessa di Challant*, he played opposite the young but already established actress, Francesca Bertini. It was the start of a felicitous collaboration that, for more than a decade, would see them act together in twenty-one films. Once hired by Cines in 1913, Serena performed a leading role in *Quo Vadis?*, directed by Enrico Guazzoni. In the same year, he embarked on his career behind the camera, as the artistic director of *Vita per vita*. In 1915, he was hired by *Caesar Film*, where he was first cast in *Assunta Spina*, then in *A San Francisco*, films for which he also served as artistic director. By the mid-1910s, the Neapolitan actor had become an internationally renowned movie star, idolized by his female fans. At the same time, he proved himself to be an extremely talented filmmaker, directing such major films as *La signora delle camelie*, *Diana la fascinatrice*, *Tosca*, *Mariute*, and *L'ira*. In the 1920s, Serena's luck peaked: devastated by the crisis that had crippled the Italian film industry, he left Italy; once he returned home, he was forced to accept minor roles. The advent of sound condemned to oblivion the name of Gustavo Serena, an actor who, in a 1916 survey by the Spanish magazine *El Cine*, had been named the world's "most admired male film star," outranking Valdemar Psilander by more than 10,000 votes.

Source: Giovanni Lasi, GUSTAVO SERENA, FILM STAR AND METTEUR EN SCÈNE, in *Assunta Spina*, DVD libretto, Cineteca di Bologna

## Luchino Visconti

Born into an aristocratic family, Visconti was well acquainted with the arts: his mother was a talented musician, and throughout his childhood his father engaged performers to appear at their private theatre. He studied cello for 10 years and spent a short time as a theatrical set designer. He also had a solid classical education. In 1935 Visconti was hired as an assistant to the French motion-picture director Jean Renoir, who developed his sensitivity to social and political issues. *Ossessione* (1942; "Obsession"), an adaptation of James M. Cain's novel *The Postman Always Rings Twice*, established his reputation as a director. A masterpiece of realism, this film foreshadowed the postwar Neorealist work of such internationally important filmmakers as Roberto Rossellini and Vittorio De Sica. Six years later *La terra trema* (1948; *The Earth Trembles*), a documentary-style study of Sicilian fishermen filmed entirely on location and without actors, won the Grand Prize at the Venice Film Festival. Visconti's other widely acclaimed films include *Bellissima* (1951; *The Most Beautiful*) and *Siamo donne* (1953; *We the Women*), both starring Anna Magnani; *Rocco e i suoi fratelli* (1960; *Rocco and His Brothers*); and *Il gattopardo* (1963; *The Leopard*), based on the novel by Giuseppe di Lampedusa about a traditional aristocrat with liberal convictions, a character with whom Visconti strongly identified; *Lo straniero* (1967; *The Stranger*); *La caduta degli dei* (1969; *The Damned*); and *Morte a Venezia* (1971; *Death in Venice*). At the time of his death he had nearly finished editing his last film, *L'innocente* (*The Innocent*), based on the novel by Gabriele D'Annunzio.

Source: <http://www.britannica.com/biography/Luchino-Visconti-Italian-director>

## Federico Fellini

Federico Fellini was born in Rimini on 20 January 1920, son of Ida Barbiani, of Roman origin, and Urbano, a travelling salesman, originally of Gambettola (a small town in the region of Emilia-Romagna). Whilst still in high school, the future director started making a name for himself as a caricaturist: to promote films, the manager of the *Fulgor* cinema, hired him to draw portraits of movie stars. In 1938, he started collaborating with *La Domenica del Corriere*, which published several of his cartoons, and with the Florence-based weekly comic publication "420". In January 1939, he moved to Rome with the excuse of studying law and joined the editorial staff of *Marc'Aurelio*, a widely-read satirical magazine. At the *Marc'Aurelio*, he became popular through hundreds of pieces signed as Federico. He moved in variety circles, writing monologues for the comedian Aldo Fabrizi and collaborated with variety programs on the radio where he met a young actress, Giulietta Masina (1921-1994) who he married on 30 October 1943. They had just one son, who died one month after he was born. He soon made a name for himself as a scriptwriter by contributing to the scripts of Fabrizi's films. He worked on *Roma città aperta* and soon afterwards on *Paisà*, striking a fruitful friendship with Roberto Rossellini. He formed a partnership with the playwright Tullio Pinelli, with whom he continued to work throughout his life. Together, they worked with directors Pietro Germi and Alberto Lattuada. The latter wanted Fellini to co-direct *Luci del varietà* (1950), a self-produced enterprise that left both of them in debts. Fellini's solo directorial debut, *Lo sceicco bianco* (1952), was also a failure, but success finally arrived with *I vitelloni* (1953), which won the Silver Lion in Venice and which also launched Alberto Sordi's career. This was followed by *La strada* (1954), with Giulietta who won an Oscar for it. *La strada* was the first of a series of films that assured Fellini's place amongst the great filmmakers. Some of his most famous movies are *Le notti di Cabiria* (1957, Academy Award winner), *La dolce vita* (1960, Palme d'Or at the Cannes Film Festival), *8½* (1963, Academy Award winner), *Fellini Satyricon* ('69), *Fellini Roma* (1972), *Amarcord* (1973, Academy Award winner), *Il Casanova* (1976), *Prova d'orchestra* (1979), *Ginger e Fred* (1985), *Intervista* (1987, 40th Anniversary Prize at the Cannes Film Festival, Grand Prize at the Moscow Film Festival), *La voce della luna* (1990). He received the Legion of Honour (1984) and the Praemium Imperiale awarded by the imperial family of Japan (1990). He won five Academy Awards, the last of which a lifetime achievement award, in 1993, a few months before his death in Rome on 31 October of the same year.

Source: <http://www.federicofellini.it/en/biography>

## FESTIVAL PARTICIPANTS' BIOS

### **GUY BORLÉE**

Native of Belgium, since 1995 Guy Borlée has been the coordinator of Il Cinema Ritrovato festival and of the summer open air festival *Sotto le Stelle del Cinema* in Bologna, Italy. He is also curator of the program at *Cinema Lumière* in Bologna and of the international circulation of the films restored by the Cineteca. In his capacity of coordinator and curator, Guy organizes meetings with international cinema artists, initiates European projects dedicated to film restoration, and manages the resources, funding, teams, and live music accompaniment of all the hundreds of movies showed in the various venues in Bologna. In 1998, he created the European Film School Festival, which he curated until 2008. He has participated in several publications on the history of cinema.

### **PAUL PHILLIPS**

Paul Phillips is the Music Director and Conductor of the Brown University Orchestra and Senior Lecturer in Music at Brown. He is also the Music Director of the Pioneer Valley Symphony and Chorus. He has conducted over sixty orchestras, opera and ballet companies worldwide, including the San Francisco Symphony, Dallas Symphony, Detroit Symphony, Rochester Philharmonic, Rhode Island Philharmonic, Boston Academy of Music, Opera Providence, Festival Ballet Providence, and the Netherlands Radio Chamber Orchestra and Chamber Choir. He has recorded two CDs with the Iceland Symphony Orchestra and, in August 2011, a compact disk of music by the American composer William Perry.

### **MASSIMO RIVA**

Massimo Riva received his Ph.D. in Italian Literature from Rutgers University in 1986. He has taught at Brown since 1990. He is a courtesy member of the Modern Culture and Media Department. He is the author of four books, including, more recently: *Pinocchio Digitale. Post-umanesimo e Iperromanzo* (Milan, 2012), and *Il futuro della letteratura. L'opera letteraria nell'epoca della sua (ri)producibilità digitale* (Naples, 2011). He is currently at work on a collection of "epistemological tales," tentatively entitled: *Italian Shadows. Casanova's Polemoscope and Other Tales of Imaginary Media*, focused on the intersection of literary texts and optical devices in 18th- and 19th-century culture. He is the organizer and promoter of Il Cinema Ritrovato on Tour at Brown.

### **PHILIP ROSEN**

Philip Rosen is Professor of Modern Culture and Media at Brown University. He works in the fields of film theory and history, with special attention to question of culture and ideology, and to historiography and temporality in the contexts of a variety of national cinemas. He has also written on television and on digital media. He is currently working on nationality, globality, and state violence in film and media, and on conceptions of materialism in the history of film theory.

### **ADRIANO SFORZI**

Adriano Sforzi is the scion of an ancient family of circus artists and impresarios. He toured Italy with his family's Carnival until he was twelve years old, when his family finally settled in Albenga, Liguria. He is a graduate of the DAMS (Department of Art, Music and Spectacle) of the University of Bologna where he studied filmmaking. In 2001, he began his apprenticeship in the "shop" of master neorealist director Ermanno Olmi, contributing to two documentary productions of RAI 3 (the Italian State Radio and Television corporation): "Autoritratto Italiano" (Italian SelfPortrait, presented at the 60° Mostra del cinema di Venezia) and "Attese" (Waitings). In 2003, he was assistant director to Guido Chiesa on the set of "Lavorare con Lentezza" (Slow Work), followed by "Solo un padre" (Only a Father), directed by Luca Lucini and "Appuntamento a ora insolita" (Appointment at an Unusual

Time), directed by Stefano Coletta. His apprentice career culminates in 2005 when he is assistant director to Ermanno Olmi for "Cento Chiodi" (One Hundred Nails.)

Sforzi has written and directed "La Delizia del Parco" (Delight in the Park, 2003) a short documentary about the reintegration of mentally challenged patients into society, through work (winner of various awards, including a recognition of the Ministry for Equal Opportunities); "Nano e Fausto" (Nano and Fausto, 2006) based on the mythic rivalry between legendary bicycle champions Gino Bartali and Fausto Coppi, winner of the best director award at the Caserta Film Festival; "Jodi delle Giostre" (Jodi of the Amusement Park, 2010), an auto-biographical short fiction about a young kid who works in his family's Carnival, winner of the David of Donatello (the Italian Oscar) for best short film in 2011. In addition to the just released documentary "Balancing the Spoon," presented here, he is completing a new documentary entitled "Freer Than Before," based on the letters written by a young Italian man wrongly convicted and detained for five years in a jail in India. He has completed the screen play for his first long feature film, "Tarzan Soraia." He teaches at the Cineteca of Bologna, Italy.

### **ANTONELLA SISTO**

Antonella Sisto is a Post Doctoral Fellow in Italian Studies at Brown. She works on cinema, culture and critical theory blending teaching, research and film festival programming and consulting. She received her PhD in Italian Studies from Brown in 2010 and comes back to Brown after being the recipient of a Mellon Post Doctoral fellowship in Cinema for the Five Colleges. While at Smith College and UMass Amherst she worked as a member of the annual Massachusetts Multicultural Film Festival and the Italian Film Festival. Her first book *Sound Film in Italy* focuses on the political ontology and function of sound for film.

### **DONALD SOSIN**

Donald Sosin (1951- ) grew up in Rye, NY and Munich. He is making his third appearance at Brown this year. Donald studied piano from age four, and composition at the University of Michigan and Columbia University. He has composed everything from chamber, symphonic and choral pieces to theater, dance and TV music. Donald is one of the foremost silent film composers in the world, with over 40 years of performing—often with his wife, soprano Joanna Seaton—at major film festivals and prominent venues in New York, Telluride, San Francisco, Seattle, Berlin, Bologna, Pordenone, Moscow, Shanghai and Jecheon, South Korea. They lead workshops in film music and songwriting around the US. Commissions include the Chicago Symphony Chorus, Jerusalem Symphony Orchestra, Orchestra of St. Luke's, Turner Classic Movies, MoMA, and the Metropolitan Museum of Art. Donald's score for *THE PAWNSHOP* was commissioned by Brown University for this performance, the world premiere. It is based on his recorded improvisation for the film for the DVD/BluRay set issued in 2013 by Flicker Alley. Website: [oldmoviemusic.com](http://oldmoviemusic.com)

## FESTIVAL'S RELATED EVENTS

### **Il Gelato Ritrovato**

*Gelato Rediscovered*

March 15-18, 2016, 6:30 p.m.

Outside Martinos Auditorium

6:30pm

In conjunction with Il Cinema Ritrovato on Tour, Il Gelatauro --one of the best and most famous gelato shops in Bologna, Italy-- brings his gelato to Brown University!

*The London Observer* named Il Gelatauro's gelato "Best in Europe." Major figures of the food world have visited and written about Il Gelatauro, including Alice Waters, David Lebovitz and Mario Batali's right hand man Zach Allen (an alum of Johnson & Wales).

Now, Il Gelatauro is back to the United States. As part of *Il Cinema Ritrovato on Tour at Brown*, Il Gelatauro will be delighting our audience for the second consecutive year! Courtesy of Il Gelatauro's owner and chef, Gianni Figliomeni, you will have the opportunity to taste one of the best gelato in the world!

The relationship between Il Gelatauro and Il Cinema Ritrovato started in Bologna where, for the past 5 years, Gianni Figliomeni has been creating delicious and meticulously researched recipes responding to the theme of the summer film festival. During Il Gelato Ritrovato, an event created for Il Cinema Ritrovato, Gianni rediscovers recipes based on the gelato textbook by Giuseppe Grifone, published in 1912.

### **Special screening: *Balancing the Spoon***

Directed by Adriano Sforzi

WEDNESDAY March 9 - 6p.m.

Brown University

Smith-Buonanno Hall 106

"Balancing the Spoon" - directed by Adriano Sforzi, introduced by Massimo Riva and followed by a conversation with the director and a screening of "Jody delle Giostre," winner of the 2011 David of Donatello for best short feature film.

The story of the greatest (and most unlucky) juggler of all times. Thirty years on the rope: this sums up the life of Alberto (aka: "Bertino") Sforzi, one of the most gifted jugglers and equilibrists in the history of the circus. In his most legendary number, he flipped from the tip of his toe to his forehead seven cups, seven plates and a spoon, always balancing on one foot on the rope. His international career flourished until... The film is an elegy to a waning art form and to everlasting love: the love of Bertino for Ghisi, his fifty-year companion and the owner of a one of a kind circus, the Medrano.