**Il Cinema Ritrovato *on Tour***

***Rediscovered Cinema on Tour***

March 11-14, 2020

Brown University

http://cineritrovatobrown.weebly.com/

**VENUE**

Martinos Auditorium

Granoff Center for the Creative Arts

154 Angell St.

Providence, RI 02906

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For Immediate Release

 (...)

**World-class film festival brings historic films and live music** **to the**

**Granoff Center at Brown University**

**Free and open to the public**

The seventh edition of "Il Cinema Ritrovato on Tour" (Rediscovered Cinema on Tour) will take place from March 11-14, 2020 at the Granoff Center for the Creative Arts, Brown University. The festival is curated by Massimo Riva (Italian Studies, Brown University) and Guy Borlée (Festival Coordinator for the Cineteca di Bologna).

Each summer, the Cineteca of Bologna—one of the world’s premier centers for film restoration, home of the Charlie Chaplin and Pier Paolo Pasolini archives—presents an acclaimed nine-day film festival dedicated to restored masterpieces and early silent cinema. Thanks to an ongoing collaboration with the Cineteca, the Italian Studies Department at Brown University will present a selection of these wonderful films on the Brown campus, March 11-14, 2020.

The 2020 program is headlined by a recent restoration of **Federico Fellini**’s AMARCORD, to celebrate the famed Italian director’s 100th birthday. It also includes Italian comedies by directors **Marco Ferreri** and **Franco Brusati** and an Egyptian drama by director **Youssef Chahine. Special feature:** a restored Italian silent film from 1919, with live musical accompaniment by Donald Sosin and Joanna Keaton.

**All screenings are free and open to the public.**

**Full program here:**

[http://cineritrovatobrown.weebly.com/2020-program.html](about:blank)

**Images and additional info can be downloaded here:**

[http://cineritrovatobrown.weebly.com/press.html](about:blank)

Program

**WEDNESDAY, MARCH 11 at 7:00 p.m.**

**LA MASCHERA E IL VOLTO** (The Mask and the Face)

Directed by Augusto Genina

Italy, 1919, 85’

**THURSDAY, MARCH 12 at 7:00 p.m.**

**L’UOMO DEI CINQUE PALLONI** (Break Up)

Directed by Marco Ferreri

Italy, 1965, 85’

**FRIDAY, MARCH 13 at 7:00 p.m. (in collaboration with the Brown University Film Forum)**

**AMARCORD**

Directed by Federico Fellini

Italy, 1973, 124’

**SATURDAY, MARCH 14 at 4:30 p.m.**

**ISKANDERIJA... LIH?** (Alexandria... Why?)

Directed by Youssef Chahine

Egypt, 1979, 133’

**SATURDAY, MARCH 14 at 7:30 p.m.**

**PANE E CIOCCOLATA** (Bread and Chocolate)

Directed by Franco Brusati

Italy, 1974, 111’

2020 Films: Information and Synopses

**LA MASCHERA E IL VOLTO** (The Mask and the Face) (Italy), 1919, Director: Augusto Genina. DCP. D.: 85’. English intertitles. Restored in 2019 by Cineteca di Bologna and Fimoteca UNAM at L’Immagine Ritrovata laboratory. Synopsis: Based on a successful stage play from 1916 by Luigi Chiarelli that helped popularize the comedy of the grotesque, this first of many film adaptations begins with an affair between Savina, wife of the jealous Paolo, and Luciano, a lawyer and close friend of Paolo’s. After boasting in public that he wouldn’t hesitate to kill his wife were she ever unfaithful, Paolo learns of her betrayal and chases her away, forced to construct an elaborate lie to save face with the public.

**L’UOMO DEI CINQUE PALLONI** (Break Up) (Italy), 1965, Director: Marco Ferreri. DCP. D.: 85’. Italian version with English subtitles. Restored in 4K in 2016 by Cineteca di Bologna and Museo Nazionale del Cinema di Torino, in collaboration with Warner Bros., with the support of Massimo Sordella and Nuovo Imaie at L’Immagine Ritrovata laboratory. Synopsis: Despite the reputations of Ferreri and the star, Marcello Mastroianni, *Break Up* is one of post-war European cinema’s least known films, thanks to a host of distribution troubles. In it, Mastroianni plays Mario, a Milanese industrialist obsessed with the bursting point of balloons, an absurd figure that Ferreri uses to take down the economic boom culture of 1960s Italy. This restoration premiered at the 2016 Venice Film Festoval and won the Leone d’Oro for best restoration, returning an underseen gem to the public.

**AMARCORD** (Italy), 1973, Director: Federico Fellini. DCP. D.: 125’. Italian version with English subtitles. Restored by Cineteca di Bologna with the support of yoox.com and Comune di Rimini, in collaboration with Cristaldifilm and Warner Bros.. Distributed in the US by Janus Films. Synopsis: Fellini’s final film to win the Oscar for Best Foreign Film sees him revisit his childhood, exploring his hometown of Rimini during the reign of Mussolini through the lens of an adolescent boy named Titta. Structured as a series of episodic vignettes, the film’s dive into nostalgia taps into genuine affection without descending into the saccharine, and with top-notch work from designer Danilo Donati and composer Nino Rota, AMARCORD ranks among cinema’s greatest achievements.

**ISKANDERIJA… LIH?**(Alexandria… Why?) (Egypt), 1979, Director: Youssef Chahine. DCP. D.: 133’. Arabic version with English subtitles. Restored by Association Youssef Chahine in collaboration with MISR International Films at Aura laboratory. Distributed in the US by Arab Film Distribution. Synopsis: Set in Alexandria, Egypt during the Second World War, Chahine’s semi-autobiographical film follows Yahia, a teenage boy enamored with Hollywood and intent on pursuing an acting career, as he wakes up to the horrors enveloping much of the world. Considered the first autobiographical film to emerge from the Arab world, ISKANDERIJA… LIH? combines multiple genres to tell its story, capable of shifts in scale from the intimate to the epic. It won the Silver Bear – Special Jury Prize at the Berlin International Film Festival in 1979, and remains one of Chahine’s most beloved works.

**PANE E CIOCCOLATA** (Bread and Chocolate) (Italy), 1974, Director: Franco Brusati. DCP. D.: 111’. Italian version with English subtitles. Restored by Cineteca di Bologna, CSC – Cineteca Nazionale, and Lucky Red, in collaboration with Paramount Pictures Corporation, Vivendi S.A. and the Manfredi family at L’Immagine Ritrovata laboratory. Synopsis: A late example of the unique “commedia all’italiana” (comedy Italian style) that stars one of its most famous actors, Nino Manfredi, and explores the absurdity of immigrant life. Nino Garofalo is an Italian waiter in Switzerland hoping to make enough money to bring his family, only to lose his work permit after being caught urinating in public. His subsequent efforts to avoid being deported put him in situations that straddle the line between darkly comic and bitingly tragic, even as he struggles with the constant question of whether he should want to stay at all.

Participants

**GUY BORLÈE**

A native of Belgium, 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 since 1995. He has curated many programs at Cinema Lumière in Bologna and around the world with the films restored by the Cineteca. In his capacity as coordinator and curator, Guy organizes meetings with international cinema artists, participates in European projects dedicated to film restoration, and manages the resources, funding, teams, and live music accompaniment of all the hundreds of movies shown in the various venues in Bologna. In 1998, he created the European Film School Festival, which he curated until 2008. He has participated in publications on the history of cinema.

**MASSIMO RIVA**

Massimo Riva has taught film, literature and media courses in the Italian Studies department at Brown since 1990. He is the organizer and promoter of Il Cinema Ritrovato on Tour at Brown and directs the World Cinema in Italy summer program, hosted by the Cineteca of Bologna.

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**DONALD SOSIN and JOANNA SEATON**

For over two decades Donald Sosin and Joanna Seaton have brought their unique blend of keyboards, vocals and percussion to major film festivals—New York, Telluride, San Francisco, Seattle, Houston, TriBeCa, Denver, Virginia, and Newport—and to MoMA, BAM, the Wadsworth Atheneum, Boston's Museum of Fine Arts, the Berlin Filmmuseum, and Moscow's prestigious Lumière Gallery. They are favorite guest artists at the National Gallery and at Italy's annual silent film retrospectives in Bologna and Pordenone. They have created scores for over three dozen silent film DVDs, and received commissions from the Chicago Symphony Chorus, the Colorado Children's Chorus, and the Orchestra of St. Luke's. Together they teach songwriting and film music workshops at schools and colleges all over the USA.

Donald began his silent film career while a composition student at the University of Michigan and Columbia University. He often plays at MoMA, the Film Society of Lincoln Center, the Museum of the Moving Image, and film seminars at Harvard and Yale, and performed at Brown in the inaugural season of ***Cinema Ritrovato on Tour*** in 2014.

Joanna, called a “silvery soprano” by the *New York Times*, has a Theatre Arts degree from Cornell University. She has appeared in over 80 Off-Broadway, regional, and stock theatre productions, and sang with jazz great Dick Hyman at the 92nd St. Y. They have two children, Nicholas and Mollie.

Website: oldmoviemusic.com

**EMILY DRUMSTA**

Emily Drumsta is Assistant Professor of Comparative Literature at Brown University. She studies modern Arabic and Francophone literatures and is currently working on a book about Arab detective fiction, titled *Ways of Seeking:* *The Arabic Novel and the Poetics of Investigation.* Her translation *Revolt Against the Sun* will be published with Saqi Books later this year.

**ANTONELLA SISTO**

Antonella Sisto teaches at Rhode Island College, her research and pedagogy rooted in transformative learning. Her work on film, media and sound stems from a holistic and engaged approach that sees emancipation as the main task of knowledge. Following up on her first book, *Film Sound in Italy: Listening to the Screen*, her current project links film and audio-visual media to eco-criticism and acoustic ecology.

**MARCO NATOLI**

Marco Natoli is the Associate Director of Cinema Studies and a Lecturer in Cinema Studies and Italian at the University of Massachusetts Boston, where he has been teaching since 2009. His areas of expertise include Italian language and culture, history of cinema, twentieth-century Italian literature, and film theory.