

Wettbewerb

Panorama

Kinderfilm

Dokumentation



50. Internationale
Filmfestspiele
Berlin 9. – 20. Februar 2000

L'OMBRA DEL GIGANTE

DER SCHATTEN DES RIESEN
THE SHADOW OF THE GIANT
L'OMBRE DU GEANT

Regie: Roberto Petrocchi

Italien 1999

Länge 97 Min.
Format 35 mm, 1:1.66
Farbe

Stabliste

Buch Roberto Petrocchi,
nach der Erzählung
„Il Gigante“ von
Paola Capriolo
Mitarbeit Riccardo De Luca
Kamera Camillo Bazzoni
Kameraführung Luca Bazzoni
Kameraassistent Fabrizio Papale
Schnitt Paolo Benassi
Schnittassistent Valentina Strangolagalli
Ton Fabio Venturi
Tonassistent Umberto Mezzopra
Musik Andrea Morricone
Ausstattung Andrea Bolognini
Kostüm Maria Luisa Di Giovanni
Regieassistent Riccardo De Luca
Produktionslag. Dante Cesaretti
Produzent Manolo Bolognini

Produktion
Cinema e Società
Via delle Camilluccia 79
I-00135 Roma
Tel.: 6-30 36 04 39
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Weltvertrieb
Adriana Chiesa Enterprises
Via Barnaba Orsini 24a
I-00197 Roma
Tel.: 6-807 04 00
Fax: 6-808 60 52



Margherita Buy

Foto: D. Panone

Darsteller

Adele	Margherita Buy
Eugenio	Arnaud Arbessier
Angelica	Marisa Solinas
Ottaviano	Niccolò Rapisarda
Gaspare	Fausto Biferi Olevano
Teresa	Anna Testa
Arzt	Franco Fantasia
Sergeant	Giuseppe Miele

DER SCHATTEN DES RIESEN

Seit Jahren schon lebt in einer alten, abgelegenen Festung ein einziger, geheimnisumwitterter Gefangener. Weder darf er Besucher empfangen noch das Tageslicht sehen. Niemand erinnert sich mehr an den Grund für seine Haft, aber sein Verbrechen muß furchtbar gewesen sein. Niemand kriegt diesen Gefangenen jemals zu Gesicht: Er ist ein lebender Toter, der hier keine andere Unterhaltung kennt als das Geschrei der Krähen.

Als der neue Kommandant Eugenio die Festungsleitung übernimmt, bringt er die junge Adele und ihren gemeinsamen Sohn Ottaviano in diese Einöde mit. Adele spielt liebend gern Klavier. Doch in der trostlosen Atmosphäre der Festung verändert sich ihr Wesen. Adele wird melancholisch.

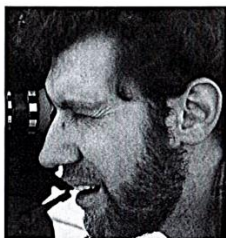
Als sie eines Tages, nur für sich und ohne jede Begeisterung, ein Stück spielt, nimmt sie aus dem Hof Geigenklänge wahr. Sie kommen aus der Zelle des Gefangenen, und er spielt mit wahrer Hingabe. Adele ist wie gefangen von seinem Spiel. Tag um Tag musizieren nun die beiden miteinander, ohne sich je zu begegnen. Immer harmonischer klingt ihr Zusammenspiel, so als würden ihre Instrumente von derselben Hand geführt.

Eugenio und der kleine Ottaviano verfolgen dies mit Sorge. Ottaviano lebt in der Furcht, der Gefangene, den er stets nur als riesenhaften Schatten am Zellenfenster wahrnimmt, könne seine Mutter entführen. Eugenio wiederum ist nicht jener eiskalte Mann, als den ihn seine Untergebenen kennengelernt haben, sondern vielleicht ebenso einsam wie der Zelleninsasse ...

THE SHADOW OF THE GIANT

For years the old, remote fortress has held but a single prisoner, a man whose life appears to be shrouded in mystery. This prisoner is neither allowed to receive visitors, nor may he see the light of day. Nobody can remember the reason for his imprisonment but his crime must indeed have been terrible. Nobody has ever seen the prisoner. He is a living corpse who knows no form of entertainment other than the screams of the crows.

One day a man arrives in this wilderness to take up his new post as commander of the fortress. He is accompanied by the young Adele and their



Roberto Petrocchi

Biografie

Geboren am 28.12.1956. Studierte Soziologie und Literaturwissenschaft, arbeitete anschließend im Kulturbereich und begann, Dokumentarfilme zu drehen. Ab 1978 Filmstudium in Rom, 1979 Gründung der Produktionsgesellschaft Cinema e Società. Hat seither zahlreiche Kultursendungen für das Fernsehen produziert, nebenher auch Gedichte veröffentlicht. L'OMBRA DEL GIGANTE ist sein zweiter Spielfilm.

Biography

Born on 28.12.1956. Studied sociology and literature. Started his career working in cultural management and then began making documentaries. Commenced film studies in Rome in 1978, founded the production company, Cinema e Società, in 1979. Since then has made numerous television programmes about culture. Has also published poetry. L'OMBRA DEL GIGANTE is his second feature film.

Biographie

Né le 28-12-1956. Étudie la sociologie et la littérature, travaille ensuite dans le secteur culturel et tourne ses premiers films documentaires. Étudie le cinéma à Rome à partir de 1978, fonde en 1979 la société de production Cinema e Società. Producteur de nombreuses émissions culturelles pour la télévision, également auteur de poèmes. L'OMBRA DEL GIGANTE est son second long métrage de fiction.

son, Ottaviano. Adele is a passionate piano player. But Adele soon becomes melancholy.

She is seated at the piano one day mechanically playing a piece of music when suddenly she hears the strains of a violin coming from the courtyard. The music appears to be coming from the prisoner's cell and is brimming over with emotion.

Adele is enraptured by the sound of the prisoner's music. Day after day, the two musicians play together, without ever seeing each other. And with each passing day their music begins to sound more and more beautiful and harmonious – almost as if their instruments were being played by one and the same person.

Eugenio and little Ottaviano are concerned by these events. Ottaviano worries that the prisoner – of whom he has only ever seen an enormous shadow on the cell wall – will somehow take his mother away from him. As for Eugenio, he is by no means the cold-hearted man his subordinates have so far taken him to be. In fact, he might perhaps be just as lonely as the inmate of the cell ...

L'OMBRE DU GEANT

Depuis déjà des années, la vieille forteresse à l'écart n'héberge plus qu'un seul et mystérieux prisonnier. Il ne reçoit aucune visite et il ne voit jamais la lumière du jour. Personne ne se souvient plus de la cause de son incarcération mais il a sûrement dû commettre un crime terrible. Personne ne le voit jamais car on lui passe ses repas à travers une étroite lucarne. C'est un véritable mort vivant.

Eugenio est le nouveau commandant de la forteresse. A son entrée en fonction, il s'installe dans ce coin perdu en compagnie de sa jeune femme, Adele, et de leur fils Ottaviano. Adele adore jouer du piano mais l'atmosphère désolante de la forteresse ne lui réussit pas. Elle sombre dans la mélancolie.

Un jour qu'elle s'est mise à jouer un morceau pour elle toute seule et sans grand enthousiasme, elle entend dans la cour les sonorités d'un violon. Cela vient de la cellule du prisonnier et il joue avec beaucoup de passion.

Adele est littéralement fascinée par sa musique. Ils se mettent à jouer régulièrement ensemble sans jamais se rencontrer. Leur duo est de plus en plus harmonieux, comme si c'était la même main qui dirigeait les deux instruments.

Eugenio et le petit Ottaviano se font du souci au sujet d'Adele. Ottaviano craint que sa mère ne se fasse enlever par le prisonnier dont il ne discerne que l'ombre géante derrière la fenêtre de la cellule. Eugenio, quant à lui, n'a rien de l'homme froid que connaissent ses subordonnés ; il se sent peut-être même aussi seul que l'occupant de la cellule ...



Arnaud Arbessier, Margherita Buy

Foto: D. Panone



50 YEARS FOR THE FESTIVAL
5 ITALIAN FILMS
IN THE OFFICIAL PROGRAM

BERLIN 2000

WITH THE NUMBERS THAT COUNT

PANORAMA

ON THE BEACH BEYOND THE PIER

(Sulla spiaggia e al di là dal molo)

by Giovanni Fago
 production:
 C.E.P. Produzioni
 Cinematografiche
 world distribution:
 Adriana Chiesa Enterprises

THE SHADOW OF THE GIANT

(L'ombra del gigante)

by Roberto Petrocchi
 production:
 Cinema e Società
 world distribution:
 Adriana Chiesa Enterprises

FORUM

LACAPAGIRA

by Alessandro Piva
 production:
 Kubla Khan - Munbut
 world distribution:
 Adriana Chiesa
 Enterprises

20 TWENTY

(20 Venti)

by Marco Pozzi
 production:
 411 Production
 world distribution:
 411 Production

ITALIAN PAVILION

AT EUROPEAN FILM MARKET P - Q 21/24

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PANORAMA

Regia/Director

Roberto Petrocchi

Soggetto/Subject

Roberto Petrocchi

Liberamente tratto dal racconto "Il Gigante" dal libro

"La Grande Eulalia" di Paola Capriolo

Screen adaptation of "The Giant" a short story from

"The Great Eulalia" by Paola Capriolo

Sceneggiatura/Screenplay

Roberto Petrocchi, Riccardo De Luca

Fotografia/Photography

Camillo Bazzoni

Montaggio/Editing

Paolo Benassi

Musica/Music

Colonna sonora originale (Original soundtrack): Andrea Morricone.

Brani dalla Sonata in "La" Maggiore di Cesar Franck

diretta da Ennio Morricone

Sonata in "La" Major by Cesar Franck

directed by Ennio Morricone

Produzione/Production

Manolo Bolognini per "Cinema e Società"

con il contributo del (under the patronage of) Dipartimento dello Spettacolo,

con la collaborazione della (in association with) A.L.B.A. Produzioni

Distribuzione/Distribution

Istituto Luce

Distribuzione internazionale/World Distribution

Adriana Chiesa Enterprises

Attori/Cast

Margherita Buy, Arnaud Arbessier, Marisa Solinas,

Nicolò Rapisarda, Fausto Biefani Olevano,

Anna Testa, Franco Fantasia, Giuseppe Miele

The Shadow of the Giant

*(L'ombra
del gigante)*

Ci troviamo alla fine del diciannovesimo secolo in un castello abbandonato dove un capitano sorveglia un prigioniero misterioso. Non si è a conoscenza delle ragioni per le quali il prigioniero è stato preso, si sa solo che il crimine commesso è talmente grande che alla sua morte l'intero castello verrà distrutto. La giovane moglie del capitano, Adele, riesce a combattere la solitudine della sua vita al castello suonando il piano. Un giorno, la donna ode il suono di un violino proveniente proprio dalla cella del prigioniero. Come per una strana ossessione, Adele è spinta magicamente a rispondere a queste note con il suono del suo pianoforte. Pallida e vestita di nero, Adele si siede continuamente di fronte al piano. Divaga quando il marito le domanda notizie del loro figlioletto.

La musica che condivide con il prigioniero la unisce passionatamente a lui quasi fino a consumarla. L'agonia del loro desiderio si riflette nella pazzia di questa stessa musica.

It is the late nineteenth century and in a remote and forbidding castle, a military captain is in charge of a mysterious prisoner. Nothing is known about the prisoner except that his crime is so great, that on his death the very castle will be destroyed. The captain's young wife Adele is terribly isolated in this outpost and can only play the piano to fight her loneliness. Then in a miraculous moment, she suddenly hears the notes of a violin piece the walls of the prisoner's cell. Slowly, obsessively, Adele is drawn into the spell of responding to the notes with her playing. Deathly pale in a black velvet gown, she sits constantly before the piano. She whispers distractedly to her officer husband when he questions her about their young son. The music she shares with the prisoner becomes a fatal all-consuming passion. The agony of their desire is reflected in the maddening, compulsive music of their longing.



MARGHERITA BUY

ARNAUD ARBESSIER

The Shadow of the Giant

a film by

ROBERTO PETROCCHI



The Shadow of the Giant

(L'ombra del Gigante)



It is the waning of the nineteenth century. In a remote and forbidding fortress castle, a military captain has been despatched to guard the prison's one mysterious inmate. Of this figure, kept in total eclipse, we know absolutely nothing except that for his suspected unspeakable atrocity, upon his death the very walls of the castle will be condemned to total destruction.

The captain's young wife, Adele, an elegant and conscientious woman in this forlorn outpost, muses aimlessly at the piano to quell the pangs of her lonely existence. Then, the miraculous moment, one day, when suddenly the celestial strains of a violin pierce the stone walls of the concealed prisoner's tomb-like cell: a flowing, pulsating call to which Adele's playing slowly becomes the supple and willing response.

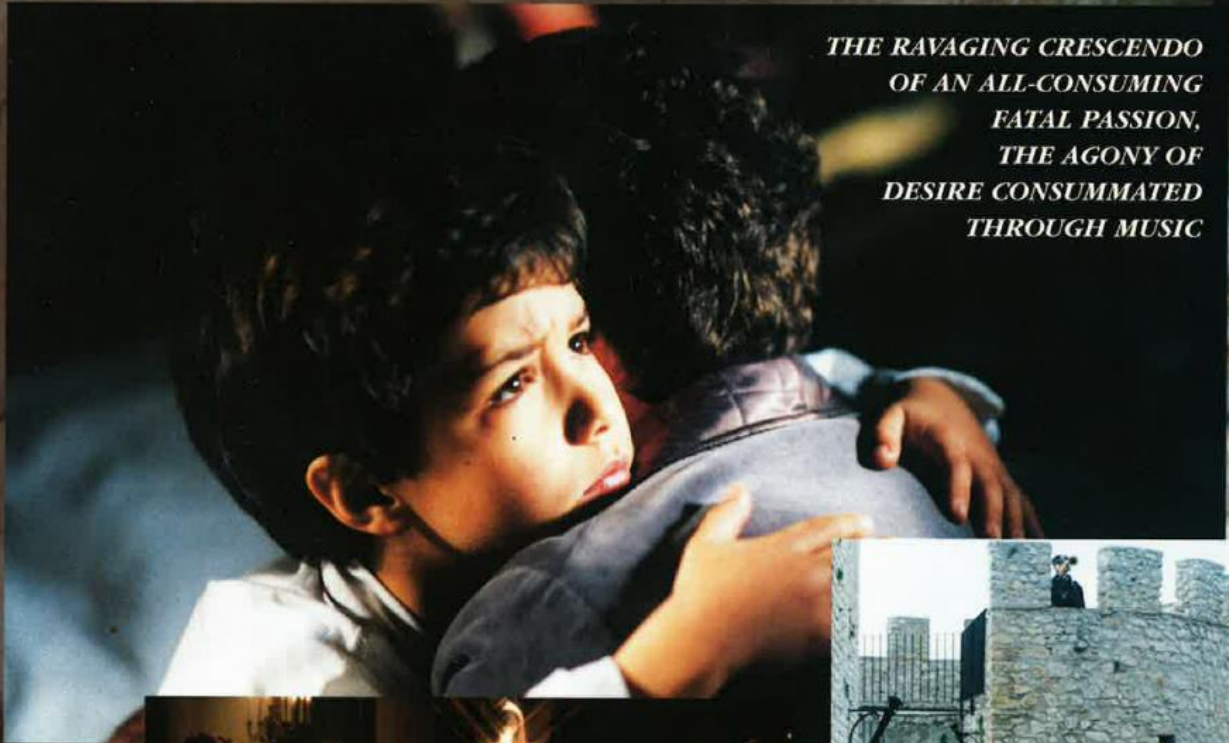
The violin is insistent, irresistible, enthralling. Adele, enraptured, is slowly taken captive by its relentless pull. Deathly pale in a black velvet gown, she now sits before the piano in a pool of flickering candlelight torn by flashes of violent lightning and the great windows thrown open to the storm. She whispers distractedly to her officer husband when he questions her about their little boy. The piano has become her only obsessive refuge from the leaden oppression of her life in the fortress prison.

As Adele and the enigmatic prisoner play on and on, their music slowly mingles into the ravaging crescendo of all-consuming, fatal passion. The agony of their desire is consummated through the maddening, compulsive music of their longing. And the compelling sonata by Cesar Franck (conducted by Ennio Morricone, with the film's soundtrack by Andrea Morricone) becomes the sweeping universe of their total surrender, the passionate driving force, romantic, intense, magic, of an inexorable and impossible love.

LIKENED TO THE MASTERPIECE "THE PIANO" MUSIC BECOMES THE SWEEPING UNIVERSE OF A MAGICAL, INTENSE, IMPOSSIBLE LOVE.



*THE RAVAGING CRESCENDO
OF AN ALL-CONSUMING
FATAL PASSION,
THE AGONY OF
DESIRE CONSUMMATED
THROUGH MUSIC*



BERLIN FILM FESTIVAL 2000
OFFICIAL SELECTION

CORIAL Studio - Roma

CREDITS NOT CONTRACTUAL



The Shadow of the Giant

(*L'ombra del Gigante*)

a film by
ROBERTO PETROCCHI

MARGHERITA BUY - ARNAUD ARBESSIER - MARISA SOLINAS - NICOLÒ RAPISARDA - FAUSTO BIEFENI OLEVANO
ANNA TESTA - FRANCO FANTASIA - GIUSEPPE MIELE

based on the story "The Giant" from the book "The Great Eulalia" by Paola Capriolo - screenplay Roberto Petrocchi,
with the contribution of Riccardo De Luca - director of photography Camillo Bazzoni - art director Andrea Bolognini

Sonata in "A" Major by C. Franck directed by Ennio Morricone - original soundtrack by Andrea Morricone
costumes Maria Luisa Di Giovanni - editor Paolo Benassi - produced by Manolo Bolognini for "Cinema e Società s.c.a.r.l."
under the patronage of the Ministry of Heritage and Cultural Activities



ADRIANA CHIESA ENTERPRISES

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Films

Panorama

Zuneigung, Achtung und Fürsorge sind stärker ausgeprägt als bei vielen Liebespaaren. Das Trio bildet einen unkonventionellen Haushalt, zu deren Alltag ebenso gemeinsame Mahlzeiten und Clubbesuche wie die Installation einer Dusche gehören... *Teorema* – *Geometrie der Liebe* in der Ost-berliner Szene.

Natalie Gravenor

Night Waltz

The late Paul Bowles was a gifted and prolific composer who pretty much stopped writing music when he moved from New York to Tangiers in the late 1940s. After turning to prose he wrote several accomplished books, including the critically acclaimed *The Sheltering Sky*.

A fan of his writings, director Owsley Brown later learned of Bowles' neglected musical legacy. Before Bowles' death, Brown conducted extensive interviews and, with Bowles' guidance, selected a number of compositions.

Brown set them to appropriately edited film sequences, including some vintage footage shot in the 1930s and 1940s by pioneer independent film-maker Rudy Burckhardt.

Editor/cinematographer Nathaniel Dorsky provided additional material and the result is a genuine visual and aural delight.

Brown is excited about his debut film being shown in Berlin. "Europeans are more receptive," he says, "a bit more willing to be engaged by a contemplative piece."

Owen Levy

L'Ombra Del Gigante (The Shadow Of The Giant)

Over 30 years after Ennio Morricone's haunting harmonica theme in *Once Upon A Time In The West* first sounded, Morricone here conducts another musical leitmotif forming a film's narrative crux: Cesar Frank's Sonata in A major. These notes will cement a mysterious and unearthly bond between a prisoner in a Northern Italian fortress and the wife of the captain sent to guard him.

The Italian army has devised an elaborate surveillance system for keeping the prisoner in check without ever actually seeing his face. He is perceived merely as a large shadow on the wall, until the captain's wife starts playing the piano to relieve the monotony of fortress life.

Roberto Petrocchi's film is a subdued, yet gripping period tale of longing and suppressed desire.

Natalie Gravenor

Peppermint

Fortyish, recently divorced aircraft engineer Stefanos buries himself in work to forget his basically non-existent private life. A phone call from long-lost school chum Manolis, inviting him to a party, shakes him out of his doldrums, triggering memories of his basically happy childhood, and particularly his cousin Marina.

Inseparable from an early age, their companionship develops into something deeper in adolescence, but their parents don't approve and Marina chooses another man. Stefanos eyes other girls, but has never completely got over Marina, even to this day.

Peppermint is a slyly funny coming-of-age story with charming performances, most notably Annie Loulou as Stefanos' sharp-tongued but loving mother and Giorgos Gerontikadis-Sempetadelis as 11-year-old Stefanos – if Al Pacino ever needs a young actor to portray him as a boy, intense-yet-sweet Gerontikadis-Sempetadelis should be on the short list.

Natalie Gravenor

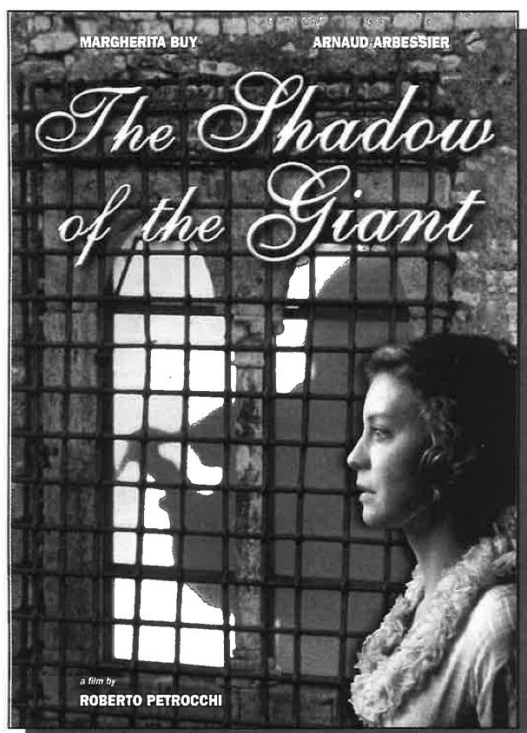
50 YEARS FOR THE FESTIVAL 5 ITALIAN FILMS IN THE OFFICIAL PROGRAM BERLIN 2000

WITH THE NUMBERS THAT COUNT



PANORAMA premiere today:

THE SHADOW OF THE GIANT



PANORAMA

THE SHADOW OF THE GIANT

(L'Ombra del Gigante)
by Roberto Petrocchi
production:
Cinema e Società
world distribution:
Adriana Chiesa Enterprises

ZOOPALAST
Today, Feb. 14th
9:30 pm

CINEMAXX7
Tuesday, Feb. 15th
3:00 pm

ON THE BEACH
BEYOND THE PIER
(Sulla spiaggia e di là dal molo)
by Giovanni Fago

In COMPETITION

FIRST LIGHT OF DAWN

(Prime luci dell'alba)
by Lucio Gaudino

Thursday, Feb. 17th

FORUM

LACAPAGIRA

by Alessandro Piva

Today, Feb. 14th

20 VENTI
by Marco Pozzi

Wednesday, Feb. 16th

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UNIDIM - Italian Film Distributors Union
UNITEC - Italian Film and Audiovisual Technical Industries Union
UNICS - Italian Film and Audiovisual Specialized Industries Union
UNEFA - Italian Film and Audiovisual Exporters Union

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E LE ATTIVITÀ CULTURALI
Dipartimento dello Spettacolo



Ministero per i Beni e le Attività Culturali
Dipartimento dello Spettacolo
CINECITTÀ HOLDING
ANAC - Associazione Nazionale Autori Cinematografici
api - autori produttori indipendenti
AGIS - ANEC
RAI - Radio Televisione Italiana
ICE - Italian Trade Commission
Ministero per gli Affari Esteri

2. Medzinárodný filmový festival
International Film Festival
Bratislava
2000



• ISTROPOLIS
1. - 9. december 2000



L'ombra del gigante

Tieň obra / The Shadow of the Giant

Už roky žije v starej, vzdialenej pevnosti osamelý, tajuplný väzeň. Nemôže prijať žiadneho návštevníka, nemôže vidieť denné svetlo. Nikto si už nespomenie na príčinu jeho uväznenia, ale jeho zločin musel byť hrozný. Nikto tohto vážňa nevidel: je žijúcou mŕtvolou, ktorá nepozná žiadne iné rozptýlenie okrem škrekotu vrán.

Jeho bezútešný život sa však zmení príchodom nového veliteľa pevnosti Eugenia, jeho mladšej ženy Adele a syna Ottaviana...

For years the old, remote fortress has held but a single prisoner, a man whose life appears to be shrouded in mystery. This prisoner is neither allowed to receive visitors, nor may he see the light of day. Nobody can remember the reason for his imprisonment but his crime must indeed have been terrible. Nobody has ever seen the prisoner. He is a living corpse who knows no form of entertainment other than the screams of the crows. But his forlorn life changes with the arrival of new commander Eugenio, his wife Adele and son Ottaviano...



Roberto Petrocchi

Roberto Petrocchi (1956) študoval sociológiu a literatúru. Kariéru začal vo sfére kultúry - nakrúcal dokumentárne snímky. Od roku 1978 študoval film v Ríme, o rok neskôr založil produkčnú spoločnosť Cinema e Società. Bol produkčným viacerých televíznych programov, publikoval aj poéziu.

Roberto Petrocchi (1956) studied sociology and literature. He started his career working in cultural management and then began making documentaries. Petrocchi commenced film studies in Rome in 1978 and founded the production company Cinema e Società in 1979. Since then, he has made numerous television programmes about culture, and has published his poetry.

Filmy/Films:

1995: Abbandonarsi alla quiete;
1999: L'ombra del gigante.

Taliansko / Italy, 1999

35 mm, far./col., 97 min.

- **Scenár/Screenplay:** Roberto Petrocchi (podľa pov. Paoly Capriolo "Il Gigante")
- **Hudba/Music:** Andrea Morricone
- **Strih/Editor:** Paolo Benassi
- **Kamera/Dir. of photography:** Camillo Bazzoni
- **Hrajú/Cast:** Margherita Buy, Arnaud Arbessier, Marisa Solinas, Nicolo Rapisarda, Fausto Bifeni Olevano, Anna Testa, Franco Fantasia
- **Produkcia/Production:** Cinema e Società
- **Predaj/Sales:** Adriana Chiesa Enterprises, Via Barnaba Oriani 24a, I-00197 Roma Tel.: 6-807 04 00, Fax: 6-808 60 52

„Film ako klam, film ako sen“

hovorieval Federico Fellini... a k jeho slovám sa hlási aj taliansky filmár Roberto Petrocchi, ktorý včera uviedol v sekcií Európsky film svoju snímku *Tieň obra* (1999) s veľmi bizarným príbehom.

• S akým námetom ste pri svojom treťom celovečernom filme pracovali?

Film je nakrútený podľa fantastického poviedky, adaptáciu ktorej som pripravoval spolu s jej autorkou. Vždy je veľmi ťažké vystihnúť celý film pár slovami. *Tieň obra* je podľa mňa o stretnutí dvoch duší, ktoré sú v zajatí. Duše zajatca väzňa, ktorého nikto nikdy nevidel a duše ženy, manželky kapitána pevnosti. Mňa na tomto príbehu zaujalo najviac to, že medzi týmito ľuďmi, vzniká prudký a intenzívny vzťah a to aj napriek tomu, že sa nikdy osobne nestretli. Jediným spôsobom komunikácie je hudba. Zajatec je výborným

huslistom a kapitánova manželka mu odpovedá hrou na klavír. Vzťah prerastá v takú prudkú vášeň, ktorá ich napokon oboch zabije. Samozrejme, takýto príbeh môže mať rôzne interpretácie. Jednou z nich môže byť túžba po slobode, ktorú v sebe nosí každý z nás, ďalšou môže byť osamelosť, ktorou trpíme a ktorú často prekonávame práve pomocou hudby.

• Na MFF Bratislava sa predstavuje viacero talianskych filmov. Ako to podľa vás vyzerá v súčasnej talianskej kinematografii? Aké tendencie či prúdy v nej prevládajú?

V súčasnom Taliansku ani zďaleka neexistuje hnutie, ktoré by aspoň vzdialene pripomínalo taliansky neorealizmus. V súčasnosti talianskej kinematografii pôsobi veľa mladých a veľmi schopných režisérů, nezlučujú sa však do nijakého špeciálneho prúdu. Nakrúca sa pomerne veľa kvalitných filmov v rôznych

štýloch a žánroch. Starší režiséri – takí ako ja – by sa celkom potešili, keby vznikol podobný silný a intenzívny prúd ako neorealizmus. Žiaľ musím konštatovať, že mladí tvorcovia sa už tak často nestretávajú a nemajú potrebu vyjadrovať sa k spoločným témam či podobným spôsobom.

• V minulosti ste sa zaoberali spoločenskými vedami, absolvovali ste sociológiu. Otvorili tieto váš záujem nejakým zásadným spôsobom váš prístup k tvorbe alebo sledovaniu filmov?

V minulosti som sa venoval sociológii asi rovnako ako filozofii a literatúre. Myslím si, že ma k ceste filmára prirodzene priťahovala predovšetkým literatúra. Ale sociológia mi pomohla pochopiť realitu, aby som neskôr mohol vo filme robiť aj veci, ktoré s ňou zdanlivo nesúvisia. Myslím si, že autor môže sám seba obmieňať, skúšať nové cesty v každom novom filme. Pre mňa vždy pri fil-



me boli, sú a ostanú dôležité: sen, tvorivosť a invencia. Dovolím si na záver odvolať veľkého režiséra Federicu Felliniho, ktorý hovorieval „kino ako klam, kino ako sen.“

Lubica Mistríková

SPACE FOR OUR GUESTS

„Film as an Illusion, Film as a Dream,“

as Federico Fellini used to say... and the Italian filmmaker Roberto Petrocchi subscribes to this. He presented his film *The Shadow of the Giant* (1999), with its bizarre story, in the European Film section yesterday.

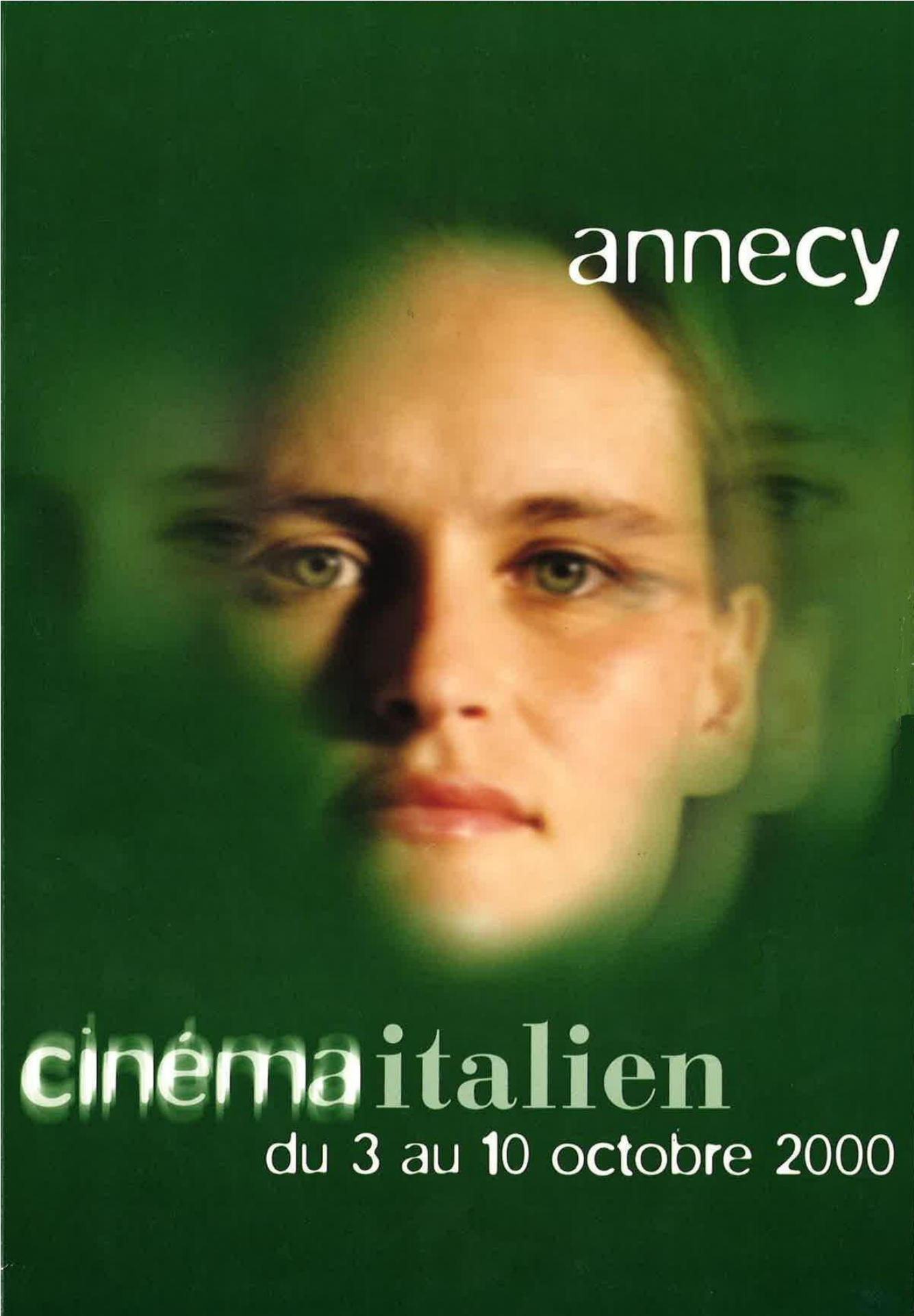
• What story did you work with in your third feature film?

The film was made according to a fantasy story, adopted in cooperation with its author. It's very difficult to describe the film's substance in a few words. I think *The Shadow of the Giant* is about the meeting of two imprisoned souls. One is the soul of a prison inmate who has never been seen by anybody, and the other is the soul of a woman, the wife of the captain of the fortress. What I found most interesting about the story was the intensive relationship which developed between them despite the fact that they have never met. Their only means of communication is music. The prisoner is an exceptional violin player, while the captain's wife responds to him by playing the piano. Their relationship grows into a burning passion, and eventually kills both of them. Of course, such a story can have different interpretations. One of them says that it's about the desire for freedom which is deeply rooted in each one of us...

• In the past, you worked in the social sciences and graduated in sociology. Has this inte-

rest of yours affected your view of filmmaking or film watching in any significant way?

In the past, I paid just as much attention to sociology as to philosophy or literature. I believe it was literature which naturally drew me to filmmaking. But sociology allowed me to understand the reality so I could later try things in the film which were seemingly unrelated to it. I believe a filmmaker can change and try new paths in every new film. To me, three things have always been, and will always remain, important to me: a dream, creativity, and invention. To conclude, I'd like to quote the famous director, Federico Fellini, who used to say, „Cinema as an illusion, cinema as a dream“. (Im)



annecy

cinémaitalien

du 3 au 10 octobre 2000

Italiani a Annecy

Al prossimo Festival del Cinema Italiano di Annecy sono stati selezionati, secondo quanto riportato sulla newsletter n.5 curata dalla stessa organizzazione, i seguenti film in Concorso dei complessivi 10 previsti dal regolamento:

- *Metronotte*
di Francesco Calogero
- *Tra due mondi*
di Fabio Conversi
- *Prime luci dell'alba*
di Lucio Gaudino
- *Venti*
di Marco Pozzi
- *Animali che attraversano la strada*
di Isabella Sandri
- *Rosa e Cornelia*
di Giorgio Treves
- *Sangue vivo*
di Edoardo Winspeare

e nella sezione Panorama:

- *Il manoscritto del principe*
di Roberto Andò
- *Il temporale* di Gian Vittorio Baldi
- *Gostanza da Libbiano*
di Paolo Benvenuti

- *Il partigiano Johnny*
di Guido Chiesa
- *Un altro anno e poi cresco*
di Federico di Cicilia
- *Il Cielo cade*
di Andrea e Antonio Frazzi
- *Guarda il cielo* di Piergiorgio Gay
- *Nella terra di nessuno*
di Gianfranco Giagni
- *Chi ha paura?* Di Guido Manuli
- *Malemare* di Pasquale Marazzo
- *La guerra degli Antò*
di Riccardo Milani
- *L'ombra del gigante*
di Roberto Petrocchi
- *Il corpo dell'anima*
di Salvatore Piscicelli
- *La capagira* di Alessandro Piva
- *Fondali notturni* di Nino Russo
- *Occidente* di Corso Salani
- *Placido Rizzotto*
di Pasquale Scimeca
- *Il prezzo* di Rolando Stefanelli
- *Qui non è il paradiso*
di Gianluca Maria Tavarelli
- *Un Amore*
di Gianluca Maria Tavarelli
- *Canone inverso (Making love)*
di Ricky Tognazzi

L'ombre du géant

1999 - 93 mn - vost anglais

sujet

Roberto Petrocchi

scénario

Roberto Petrocchi et

Riccardo De Luca

d'après le récit "Il gigante"

extrait du livre "La Grande Eulalia" de **Paola Capriolo**

photo

Camillo Bazzoni

décors

Andrea Bolognini

montage

Paolo Benassi

musique

Andrea Morricone

interprétation

Margherita Buy,

Arnaud Arbessler,

Marisa Solinas,

Nicolò Rapisarda,

Fausto Biefani Olevano,

Anna Testa,

Franco Fatàsia,

Giuseppe Miele

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L'ombra del gigante

Roberto Petrocchi

Peut-être vers la fin du 19^e siècle au nord de l'Europe... Dans une forteresse abandonnée sur une hauteur désolée, un capitaine surveille le seul prisonnier qui s'y trouve pour de mystérieuses raisons. Le crime dont il est coupable est si grand qu'à la mort du prisonnier le château devra être rasé. La jeune femme du capitaine, Adele, essaie de combattre sa vie d'isolement dans ce château en jouant du piano. Un jour la femme entend le son d'un violon en provenance de la cellule du prisonnier. Entraînée par une force irrésistible, Adele en vient à répondre, dans une atmosphère magique, au son du violon par le son de son piano. Pâle et vêtue de noir, elle est constamment assise à son piano. Elle divague lorsque son mari lui demande des nouvelles de leur enfant. La musique qu'elle partage avec le prisonnier l'unit à lui et leur passion la consume. L'agonie de leur désir se reflète dans la folie de cette musique.

Roberto Petrocchi Roberto Petrocchi. Né à Rome en 1956, il y fait ses études de littérature et sociologie. Il a commencé à s'occuper de cinéma en développant des activités de documentariste et d'animateur culturel. En 1978 il fréquente le Centre Expérimental de Cinéma de Rome, section réalisation. Au cours de sa carrière, il a été en charge de nombreux services culturels de la Télévision.

1983 *Abbandonarsi alla quiete*

1987 *Illuminazioni*

1999 *L'ombra del gigante*

longs métrages en panorama