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TFF

TORINO FILM FESTIVAL

OFFICIAL
SELECTION



LA GIUNTA

un film di **Alessandro Scippa**

UNA PRODUZIONE



IN COLLABORAZIONE CON



CON IL CONTRIBUTO DI



Film Commission



LA GIUNTA (THE RED MAYOR)

Italy, 78', 2022

documentary, DCP color

O. V. Ita (English subtitles)

directed by	Alessandro Scippa
produced by	Antonella Di Nocera
cinematography	Giancarlo Cardillo
editing	Mauro Santini
original soundtrack	Canio Loguercio and Leandro Sorrentino
sound mixer	Rosalia Cecere
sound editing and design	Valerio Baiocchi
color correction	Simona Infante
film development coordinator	Claudia Canfora
archival research	Maria Porzia De Filippis
Parallelo 41 Produzioni's office	Grazia De Micco, Claudia Canfora, Isabella Mari, Irene Pompeo
with	Lucia Valenzi and Marco Valenzi Federico Geremicca Antonio Scippa and Floriana Mazzuca Aldo Di Nocera and Antonella Di Nocera
with the friendly participation of	Renato Carpentieri
and with	Eleonora Puntillo, Emma Maida, Eugenio Donise, Aldo Cennamo, Antonio Bassolino, Mimmo Jodice, Luciano Ferrara, Gianni Fiorito, Roberto De Simone, Berardo Impegno, Alessandro Sodano, Antonio Sodano, Giulio Baffi, Marco Demarco, Nino Ferraiuolo, Francesco Iorio, Franco Cortese, Benito Visca
a production	Parallelo 41 produzioni
with	Luce Cinecittà
in collaboration with	Fondazione Valenzi Archivio Audiovisivo del Movimento Operaio e Democratico
supported by	Regione Campania Fondazione Film Commission Regione Campania

film archives

Archivio Audiovisivo del Movimento Operaio e Democratico
Archivio Luce Cinecittà
Archivio Centrale dello Stato
INA - Institut National de l'audiovisuel
BBC Motion Gallery / Getty Images
RSI - Radiotelevisione Svizzera

other repertoires

Fondazione Valenzi
Scippa's family
Riccardo Notte's family films
Mimmo Jodice's photographs
Luciano Ferrara's photographs

thanks for the collaboration for the digitization of the repertoires

Re-framing home movies
RI-PRESE memory keepers
Digitization and Restoration Laboratory of Società Umanitaria – Cineteca Sarda di Cagliari
Passo_Ridotto

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Non-contractual credits

*"Napoli is the toughest job I have ever had in my political life.
But also the most enthralling. And the most profound. And it will forever be one of
the most interesting but most painful things in my life. Being Mayor of a city like
Napoli, with the history of Napoli, is a great honour. But it is also something that
you pay very dearly for."*

Maurizio Valenzi

SYNOPSIS

1975. Maurizio Valenzi becomes the first communist mayor of Napoli, the biggest city in the South of Italy. Through interviews with the protagonists of the time and unpublished archive material, this is the story of a group of women and men who tried to realize the dream of a politics able to build proximity to people.



A charismatic mayor and a great team of councilors, planted the seeds of a new idea of a city, which at the time still bore the scars of the post war period and a recent cholera outbreak. But, with the terrible Earthquake of 1980 and the economic interests generated by the "reconstruction business" the political and criminal balance were profoundly changed, and the fate of Napoli is marked by new forms of organization of the Camorra which today, as then, continues to influence the life of the city.

That administrative experience, with its human distinctiveness, the civil values and ideals that characterized it, represents a unique historical moment. An experience that can also make us question how and why Italian communism, with strong social and cultural mass ties, could be swept away together with the ghosts of real communism in the 20th century.

With the interviews to the councilors of that dream-team and to the daughters and sons of those who are not there anymore, the film proposes, in a prismatic tale, fragments of images that in the mirrors and refractions of today are nostalgically confronted with the past.

That past, thanks to an extraordinary public and private repertoire, tells of a community that at that time tried to build a "Normalcy".

Those wounds, which could not be healed, are hidden in the fascinating and evocative extraordinariness for which Napoli has always been known.

DIRECTOR'S NOTE

"I am proud of the dignified calm of Napoli and I am afraid of what happened. Many let off steam outdoors. Crying, vomiting, fainting, scuffing cars. The earth still shakes. Where is Lucia? Where is Marco?". This is what Maurizio Valenzi, Mayor of Napoli, writes in his diary on the evening of November 23rd, 1980. I wanted to open the film precisely with Valenzi's anguished question addressed to his children, absent in that tragic moment. Absences would have been the main theme of this story, which has had a distant genesis in time. Absences would have been the main theme of this story, which had a distant genesis in time: it had been years that I wanted to talk about my father's experience as councilor in the Valenzi juntas.



The opportunity presented itself to me together with Antonella Di Nocera, who like me was a young girl in Valenzi's time and, from another point of view, remembered and was fascinated by that same story. She still lives in Napoli, while I left years ago. Basically, we are both "orphans" of that city where the hope for change was still a living and heartfelt feeling.

The fracture that was created in Napoli in those years was basically the mirror of a national situation that would soon mark the destiny of Italian political history forever. But inside the tangled webs of that public story, I felt it would be primarily a story of parents and children. And I, Lucia Valenzi, Marco, her brother, and Federico Geremicca, Andrea's son, like Antonella herself and her father, a former Italsider worker, would all have had to get involved, because that was and remains a story that it concerns us, and still speaks to us.



A film, therefore, of interviews, conversations, as personal and intimate as possible, without the fear of making a documentary, in some ways traditional, of "talking heads". We were able to involve witnesses, such as former councilors Eugenio Donise and Emma Maida who, through their words, make nostalgia and hope coexist, memories that represent gazes on the future and above all that let us understand how much individual stories are composed and refracted within the history of the country.



I was especially interested in re-proposing the point of view of those who had already told it at that time with words or images; then journalists like Federico Geremicca, Eleonora Puntillo, Marco Demarco, or great photographers like Mimmo Jodice, Luciano Ferrara, and Gianni Fiorito.

A look, already mediated, on which to return in the light of everything that happened after.

Alongside the story of what that era was, I also wanted to tell the Napoli of today, a layered city, which I filmed with a small prism placed in front of the camera, which allowed us to create superimpositions of once crowded urban spaces by those who shared a hope, today emptied, exhausted, inert. But it is memory that helps us fill that void. And so, in the present of a city, perhaps imaginary, through a prismatic vision, someone still relives the emotions of an era that no longer exists.



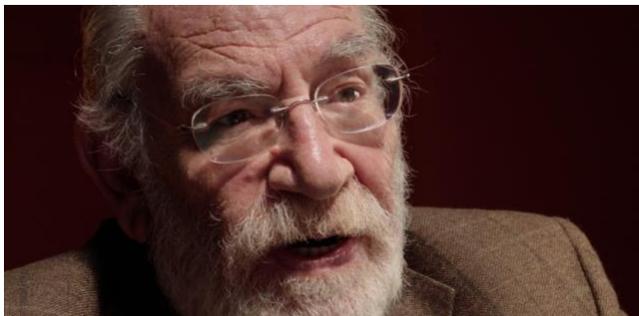
LANGUAGE AND STRUCTURE

The challenge of being able to tell a complex historical-political era of our city required a language capable of touching emotional chords, on one side, and to be also imaginative, on the other. And here is the way to resume the Napoli of today through prisms and reflections, on the bodywork of cars or public transport, on shop windows, or on the windows of buildings, in mirrors, or on any other reflective surface. A way to declare a "subjective" vision of the present.

The archive materials, related and folded to personal memories, have been treated making them almost one with the footage shot in the present, through re-framing, progressive enlargements, slow motions, and re-editing.

The filming of the witnesses was marked by simplicity, and attention to emotionally significant moments and details.

The photographic tone is prevalently warm and low-contrast; a choice that seeks to create a nostalgic atmosphere for what was, in the end, a happy time. The colours will gradually become brighter and more vivid as we reach the first Summer Festival in Napoli in 1979.



But with the 1980 earthquake, it is as if the film, as it was for the city, changed pace, and visual and sound dimension. In fact, there was a shift from film to video in the archive materials of those years: the analogue that prevails in the first part of the story will fade into the dominant electronic starting from the 1980s.

In the prologue of the film, the actor / mayor, Renato Carpentieri, introduces a world that has now disappeared, but perhaps only hidden in a corner of our memory.

MAURIZIO VALENZI

Maurizio Valenzi was born in Tunis on 16th November, 1909, from a Jewish family of Leghorn origin, settled in Tunisia for several generations.

He devoted himself to painting and from 1930 to 1931 opened a studio in Roma with his friend Antonio Corpora, where he met Carlo Levi, Fausto Pirandello and Adriana Pincherle.



In June 1932 he returned to Tunisia and in 1934 he joined the Communist Party.

For Maurizio Valenzi, the encounter with politics at the beginning of the 1930s is inevitable. The ideal thrust for freedom and against injustice, even at the sacrifice of one's own well-being, and the relationship between ethics and politics, are the framework in which his and his wife Litza's activities will always take place.

Maurizio Valenzi is also the man of dialogue. The experience of parliamentary, with the election to the Senate, leads him to very intense relationships with his opponents.

As provincial councilor of Napoli first, as senator and mayor, Valenzi represented "that soul of the city that did not intend to give up and wanted to open up to the world". An administrator who did not pay attention to the search for consent at all costs, had no clientele, but wanted to build a future for Napoli, working with the best forces in the area, beyond the political

color. And that is why he is still remembered today as a statesman on loan to the role of mayor.

After his experience in the European Parliament, he intensified his meetings with friends who have been close to him over the years.

The living room in via Manzoni in Napoli became a place for political discussion, above all a point of reference for those who wanted to tackle the problems of the city.



ALESSANDRO SCIPPA – BIOGRAPHY

Alessandro Scippa is a screenwriter for film and tv series, archive expert and historian, independent and experimental filmmaker living between Roma and Napoli. He has worked as assistant director with Mario Martone, Stefano Incerti, Laura Angiulli, Daniele Gaglianone, Nicola De Rinaldo, Alessandro Di Robilant. Co-screenwriter for Daniele Gaglianone's film *Nemmeno il destino* (Arca Cinema Giovani Prize and the Lino Micciché Prize at Giornate degli Autori - Venice Film Festival, Tiger Award at the Rotterdam International Film Festival) and *Ruggine* (Venice Film festival), his debut film *Arianna* was awarded at Torino Film Festival, Raindance Film Festival and Pesaro Film Festival.

FILMOGRAPHY



Maliziusella – Un tourment d'amour, videoclip for artist Canio Loguercio
Presented at 58. Pesaro International Film Festival.

Quando vedrete il mio caro amore, videoclip for artist Canio Loguercio
Presented at 57. Mostra Internazionale del Nuovo Cinema di Pesaro.

Mia cara madre, videoclip for artist Canio Loguercio.
Presented at Teatro Mercadante di Napoli during the final ceremony of Premio Napoli 2019- 65.edition

Four lucanian tales, videoclip for Rocco De Rosa Trio.

I vagabondi del mare, documentary co-direction
Forum Universale delle Culture / Stazione Zoologica Anton Dohrn di Napoli / Mediacontents, Napoli.

Disoccupato a Natale dei Virtuosi di San Martino, videoclip

Arianna, feature film

Presented at *Torino Film Festival*, Raindance Film Festival in London and Pesaro International Film Festival in the Italian debuts section.

Micro-injection in sea urchin zygotes, short documentary

Francesco sull'isola, short documentary

Nanni e le api-piccolo ritratto di un apicoltore, short documentary
Jury mention at 27. Edition of Arcipelago Film Festival. Presented at Cinemambiente Film Festival in Torino.

1944, short film

Barricate, documentary

Selected at *Un anno di corti italiani* festival and Libero Bizzarri documentary film festival

Favole vere / Favole false, docu-fiction
Teatro del Mediterraneo, Napoli.

PARALLELO 41 PRODUZIONI

Parallelo 41 produzioni was founded in Napoli in 2002 by Antonella Di Nocera to promote young talents, developing independent contents and enhancing local opportunities towards creative collaborations and international cooperation. "Light cinema" in terms of poetic and filmic impact is a peculiar trait of the editorial line: digital technologies, reduced crews, stories of and narratives that question and recount Reality. "Reality" to write with, "reality" to write about: life in the movie we shoot, and cinema in the lives we shoot. This idea conforms our work and profile, focusing for long time on documentaries, portraying human stories, places and identities not represented mainstream, adding and discovering poetry in life and continues with the fictional projects in development, most of the authors under 35, with which the company is currently present in numerous international networking and pitching sessions. Among these: *Sette opere* by Caterina Biasiucci written by the director herself and David di Donatello Winner 2022 Bruno Oliviero (Award for development - Piano Cinema 2021 Regione Campania); *Sergio Claus. Babbo Natale a Toledo* written by Grazia De Micco and Massimiliano Virgilio winner of the contribution to writing - Piano Cinema 2020 Regione Campania and of the Ministero della Cultura's Fund for development and pre-production of cinematographic works, *To-get-her* by Sabrina Iannucci, co-produced with the French company Duno Films, selected at Alpi Film Lab's coproduction programme organized by Annecy Cinéma Italien and Torino Film Lab, winner of the Regione Campania's development fund - Slate program in 2020 and of the Agorà Networking Award - Thessaloniki at Cyprus Film Days. Dot on the map. All the company productions have a coherent attention to ethics and responsibility, sustainability and gender equality.

Many are the films and documentaries awarded in festivals: *Corde*, 2010 and *La seconda natura*, 2012 by Marcello Sannino (both awarded at Torino Film Festival); *Il segreto*, 2014 by cyop&kaf (Nomination David Donatello | Cinéma du Réel Best Debut Film - Young Jury Special Mention | Pravo Ljudski Film Festival, Sarajevo - Extra Muros Award | Doc Lisboa - Special Mention | Fronteira International Festival, Brazil - Special Prize of the Jury | Torino Film Festival - Jury Special Mention | Bellaria Film Festival - Special Mention - Casa Rossa Award); *Le cose belle*, 2013 by Agostino Ferrente and Giovanni Piperno (Giornate degli Autori - Venice Film Festival | Nastri d'Argento - Best Docufilm | Doc/it Professional Award - Best doc | Salina DocFest - Best film | MedFilm Festival - Special Mention | International Festival of Mediterranean Film in Tetouan - Azzeddine Meddour Award | Special Mention - Young Jury Prize | Annecy Cinéma Italien - Young Jury Prize); *Pagani*, 2016 by Elisa Flaminia Inno (Cinéma du Réel | Filmmaker Festival | Terre di Cinema Tremblay-en-France | Lovers Film Festival); *MalaMènti*, 2017 by Francesco Di Leva (Nastro d'Argento for innovation); *Aperti al pubblico*, 2017 by Silvia Bellotti (Jean Rouch International Film Festival - Grand Prix Nanook | Visioni italiane Bologna - Best Doc | Dok Leipzig - Honorable Mention); *Non può essere sempre estate*, 2018 by Margherita Panizon and Sabrina Iannucci (Extra Doc Festival - Prize of the young critics of the Libraries of Rome | Annecy Cinéma Italien); *Rosa pietra stella*, 2019 by Marcello Sannino (IFFR Rotterdam | Giffoni Film Festival | Pesaro Film Festival | Matera Film Festival - Awards Best Film and Best Actress Ivana Lotito | Annecy Cinéma Italien | Carbonia Film Festival | Festival du film italien de Villerupt | Braunschweig International Film Festival | Wiesbadener Kinofestival | Modena ViaEmiliaDocFest); *Ponticelli terra buona*, 2020 (Laceno d'oro - Audience Award | Visioni dal mondo | Corto Dorico Film Festival); *Agalma*, 2020 by Doriana Monaco (Giornate degli Autori - Venice Film Festival | San Diego Film Festival | PriMed - Festival de la Méditerranée en images | Festival del cinema dell'archeologia di Amiens), *L'Armée Rouge*, 2020 by Luca Ciriello (Festival dei Popoli | Laceno D'Oro | FICNC - Festival International du Cinéma Numérique de Cotonou | Festival del Cinema Africano Asia e America Latina). *Lievito*, 2021 by cyop&kaf (Torino Film Festival - TFF DOC/ITALIANA), *30 anni di cinema a Ponticelli*, 2022, by Isabella Mari (Biografilm Festival | International Celebration of Lives, ViaEmiliaDocFest).