



MASSIMO VIGLIAR
presents

a production
SURF FILM – ORME – LA7

MARCO FERRERI

The director who came from the future



a documentary film
by
MARIO CANALE

With the participation of:

Rafael Azcona, Nicoletta Braschi, Franco Brocani, Jerry Calà, Sergio Castellitto,
Pappi Corsicato, Piera Degli Esposti, Francesca Dellera, Maruschka Detmers,
Nicoletta Ercole, Sabrina Ferilli, Andréa Ferréol, Enzo Jannacci, Christopher Lambert,
Citto Maselli, Gianni Massaro, Ornella Muti, Philippe Noiret, Esteve Riambau,
Ettore Rosboch, Dado Ruspoli, Alfonso Sansone, Giancarlo Santi, Philippe Sarde,
Catherine Spaak, Lina Nerli Taviani, Ricky Tognazzi, Mario Vulpiani

narrator:
Michele Placido

Music:
Philippe Sarde

Non contractual credits

TECHNICAL DATA

Marco Ferreri, the director who came from the future
ITALIA 2007, b/w and colour, 90'

Direction: **Mario Canale**

Story and screenplay: **Mario Canale, Annarosa Morri**

Narrator: **Michele Placido**

Music: **Philippe Sarde**

Editing: **Adalberto Gianuario, Alessandro Raso**

Photography: **Maurizio Carta, Massimo Coconi, Paolo Mancini, Marcello Rapezzi, Mario Canale**

Iconography research: **Rosellina d'Errico**

Executive production: **Mario Canale, Elena Francot**

Archive images:

Orme

Istituto Luce

Aamod – Archivio Audiovisivo del Movimento Operaio e Democratico

Fondazione Mario Schifano

TVE – *A fondo* - 1978

Argento puro di Pappi Corsicato

Giancarlo Santi : facevo er Cinema di Anton Giulio Mancino

Italia Taglia di Tatti Sanguineti

Antonioni di Gianfranco Mingozzi

Period pictures :

Jacqueline Ferreri

Reporters Associati

Images of the film for kind concession of:

Jacqueline Ferreri

Surf film: *Controsesso, La donna scimmia, La Carne, Diario di un vizio, L'uomo dei 5 palloni, Casanova 70, Il fischio al naso, Cronaca di un amore.*

Myra Film : *La Grande abbuffata, Non toccare la donna bianca, Ciao Maschio, Il seme dell'uomo, El Cochecito, La casa del sorriso, Nitrato d'argento.*

Champions Film: *Break Up.*

Istituto Luce: *L'Udienza.*

Gianni Massaro: *Dillinger è Morto, La Cagna.*

Special thanks:

Monica Schifano

Luca Ronchi

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Non contractual credits

MARCO FERRERI, THE DIRECTOR WHO CAME FROM THE FUTURE

synopsis

“The method used in cinema production is anarchy: I hope that this will continue for a bit; that it will be possible to continue to do some anarchy with cinema”. With this quote by Marco Ferreri, taken from an interview with the great director, starts the film documentary by Mario Canale who, ten years from his death wants to recuperate the memory of this filmmaker who was forgotten too soon, and of his extraordinary and magnificent talent.

From that famous 9th of March many things have changed: but in his prophetic vision he would already see future sceneries and would suggest – in the only way in which an artist can- through his own opera – that of the world we are living in, and the one that we will soon be living.

Did Marco Ferreri know he was able to catch in the presents, signs of the future?

In 1988, for the release of “**Come sono buoni i bianchi**” (Oh how good are the whites), he confirmed how in Africa he caught, during the shootings, the signs of the birth of a new religious fundamentalism, that would not have delayed to manifest its dramatic consequences.

However, it is the entire filmography of Marco Ferreri that tells us our present, even with the titles furthest from our time: “**Non toccare la donna bianca**” (Don’t touch the white woman), 1974, talks to us about the Banlieux revolt; “**Dillinger è morto**” (Dillinger is dead), 1968, anticipates the ordinariness of modern times crime; “**La casa del sorriso**” (The home of a smile), 1991, reflects on withdrawal of old age. And “**Nitrato d’Argento**”, his goodbye to cinema, is the requiem for the theatre, substituted in enjoying forms which always result new.

Sulphuric, scandalous, scratching and iconic: Marco Ferreri has been this, and much more. Nevertheless his black humour, his anarchic look, the misogyny, and the tags that accompanied him, hide the real red thread of his operas; the prevision, that in anticipation to the times slightly shows between the lines of today, the sceneries of tomorrow.

And it is to this removed aspect of Marco Ferreri’s cinema that “**Il regista che venne dal futuro**” is dedicated: a documentary which goes together with the anti-conformist character of a man who was extreme, provocative in his ways and serious in his operas, always at vanguard, visionary and experimental. 90 minutes that derive from authentic places and people, to then be able to conduct in the spaces of a fantastic reconstruction, an inquiry where the characters they have met, worked with or have been friends of the director, work, with many archival films both Italian and foreign, some which are absolutely inedited. The structure is made clear from some chapters in which Marco Ferreri gives us, in an abrupt, irreverent, and often over the lines, his lucid and disenchanting vision of the world.

A special thanks goes to Michele Placido, who donated his voice and his face to the documentary; and to Jacqueline Ferreri, for the precious and loving support that rendered this film possible.

MARCO FERRERI, THE DIRECTOR WHO CAME FROM THE FUTURE

STORY OF A MEETING: director's notes

The first time I met Marco Ferreri I was at the motion in Sala Platina, at the time of Gaumont. I was preparing the trailer of a film the he had helped create, "Amore Tossico" (Toxic Love) by Claudio Calligari, and when he came in, discussing with the protagonists., he quickly looked at the mounted images: then mumbling he turned to me and said: "you didn't understand anything about the film". He turned and went away.

I saw him a few years later in Paris on the set of "I love you", I almost didn't have the courage to speak to him, but straight away I realized I was in front of not only a great director but most of all I was in front of a man who hid behind his rude ways an extraordinary sensibility. Actually, towards the world of cinema that I had entered through the back door, and almost accidentally, I had had until that moment an attitude of superiority: I felt more "modern", and even if I had been on set for years, even the most prestigious ones, I didn't feel so involved.

That set, instead, in an old factory in Paris' outskirts, that man with a beard and dwarf's hat who was shouting orders and was walking eating mandarins or oranges, bewitched me. It was love at first sight: I like everything, especially to hear him speak. I believe that through the years I have never felt a great pleasure and the fear to feel inadequate at the same time as on Marco Ferreri's set.

It was not easy to interview him, he often responded in mono syllables, and other times spoke of something else.

Who does TV interview, is most of the times attached to the present: he has to bring something home, he has to "extort" from the interviewed those two minutes of history, of an explanation in order to conclude the interview. With Marco was different, he did not love to tell history, maybe he did not even love the journalist who took from him judgments or aphorisms about the universe, then being satisfied with some pungent jokes.

I interviewed him about ten times overall on set or at festivals :at times I suffered a lot, other times I went around his set even when I didn't work for a TV programme anymore, and even if I had to pay the troupe i did with great pleasure. I remember when he was directing "La casa del sorriso" in Cattolica and he called me to ask me to go there, and although I was refusing to go (I didn't work in the cinema industry in that period) he abruptly instead to come.

In Cattolica, in that beautiful set adapted on the old marine colonies, he did not want to talk about the film: He had hired a publicist to do it for him, because he was convinced the journalist just wanted to hear a story from him, and wanted to talk about him without worrying about the film. It was a surreal interview: almost one hour of half spoken words, whilst he yawned, bored, and I tried in every way to make him say something. It was a great life lesson, for which I will always be grateful to him, although I realised much later and I went back to Rome almost destroyed by frustration.

For many years I have wanted to do a documentary on Marco, and three or four times I also thought of beginning to mount it: Twice I also gave it a title ,in others I put together some materials on him for festivals or TV shows. The first was supposed to be the pilot of a series with a presumptuous title: "Director's twitches", and it is still somewhere.

Sometimes I participated on the backstage of some festivals and as an example of my work I presented rolling on Ferreri's sets: in no other case has it ever happened to me to feel so close to what for me represented cinema.

The last time I met him it was by mistake in 1996, in Paris, in Saint Germain. I was filming for Rai TV and he was coming back from a visit to Marcello Mastroianni, who was sick. Both of us in a hurry: he gave me his number. Later on I lost many things on my way, and I will never forgive myself for this.

Regarding "Marco Ferreri: the director who came from the future", I first of all have to thank Jaqueline Ferreri who was Marco's wife and companion, but also his accomplice in his cinematographic adventures, and later on she was the careful observer of his moral heredity. Annarosa Morri, who helped me and collaborated with me. Nicoletta Ercole, the first collaborator, and my friend, and finally a loving guardian of Marco's memory. Luca Ronchi and his valuable advises and suggestions. Elena Francot and Massimo Vigliar from Surf Film. Furthermore, a thanks to Alfredo Moroni of La7, who believed in this project and without whom this documentary would not have been realised.

And finally to all of who participated, and those who have loved Ferreri and his cinema.

Mario Canale

MARCO FERRERI, THE DIRECTOR WHO CAME FROM THE FUTURE

MARCO'S STORY: biography of Marco Ferreri

Born in Milan, the 11th May 1928, after some publicity short film he went to live in Rome, dedicating himself to production. It is the beginning of the 50s, and his first title, *Documento Mensile and Amore in città*, brought him in contact with Cesare Zavattini, and later on with Alberto Lattuada (*Il cappotto*), who will always want him in *La Spiaggia* and, later on, in *Mafioso*.

After living in Rome, where he was not particularly successful, it was his old job, a tradesman, to bring him to Spain, where he met Rafael Azcona. This meeting gave life to one of the most influential and lasting partnership in European Cinema's history. Following *El pisito* and *Los chicos*, it was the third work *El cochecito*, produced by Pere Portabella, which consecrated Ferreri, who was then prized by international critic at the Mostra di Venezia. Shortly after, after his return to Italy, films like *L'Ape Regina* and *La donna scimmia* confirmed the provocative and anti-conformist line with which Ferreri directed, and gave him many problems with censorship, and some disagreement with the producers: in 1965 *Break Up* was mutilated by Carlo Ponti, who reproduced it in episodes in *Oggi, Domani, Dopodomani*.

The sarchastic humorism and the desecrating transport mingle with the most extreme pessimism. From the dissolution of a couple in *Marcia Nunziale*, to the alienation of the daily of *Dillinger è morto*, there is no aspect of contemporary society that Ferreri has not explored, up to "*La Grande Abbuffata*", the most famous of his films, who looks intensely at the society of consume.

"Feminine" superiority will be the central theme in films like "*L'ultima Donna*" (which concludes with Gerard Depardieu's crude castration) "*Ciao Maschio, il futuro è donna*". The protagonist of the three films just mentioned is **Ornella Muti**, one of the many actors and actresses who were discovered by Ferreri: **Ugo Tognazzi**, who has experienced many dramatic aspects of films, **Enzo Jannacci**, stolen from the world of music (and medicine) for "*L'Udienza*", **Jerry Calà**, who was protagonist of "*Diario di un vizio*". The relationship he had with the actors became very clear in the rpizez won by them (Hanna Schygulla and Marina Vlady, best interpreters at Cannes Film Festival, twenty years from each other, for *L'Ape Regina* and *Storia di Piera*) and his collaborations with significant actors like **Marcello Mastroianni**, **Michael Piccoli** and **Annie Girardot**.

With his last film *Nitrato D'Argento*, in 1996, he signed his testament, reflecting on the 100th birthday of an art which contributet in rendering his beardy face immortal, in operas like *Il fischio al naso* by Ugo Tognazzi, *Casanova 70* by Mario Monicelli and *Porcile* by Pier Paolo Pasolini.

He died in Paris on the 9th May1997.

MARCO FERRERI, THE DIRECTOR WHO CAME FROM THE FUTURE

filmography

of

Marco

Ferreri

EL PISITO (1958)

LOS CHICOS (1959)

EL COCHECITO (1960)

Prize FIPRESCI at Venice Film Festival

L'INFEDELTA' CONIUGALE (episodio di **LE ITALIANE E L'AMORE**) (1962)

L'APE REGINA (1963)

Best Actress (Marina Vlady) at Festival de Cannes

Nastro d'Argento for Best Actor to Ugo Tognazzi

LA DONNA SCIMMIA (1963)

In competition at Festival de Cannes

Nastro d'Argento for Best Original Script

IL PROFESSORE (episodio di **CONTROSESSO**) (1964)

BREAK-UP - L'UOMO DEI CINQUE PALLONI (ridotto a episodio di **OGGI, DOMANI, DOPODOMANI**) (1965)

MARCIA NUZIALE (1965)

CORRIDA! (1966)

L'HAREM (1967)

DILLINGER È MORTO (1968)

In competition at Festival de Cannes

Nastro d'Argento for Best Original Script

IL SEME DELL'UOMO (1969)

L'UDIENZA (1971)

PERCHÉ PAGARE PER ESSERE FELICI (1971)

LA CAGNA (1972)

LA GRANDE ABBUFFATA (1973)

Non contractual credits

Prize FIPRESCI at Festival de Cannes

NON TOCCARE LA DONNA BIANCA (1974)

L'ULTIMA DONNA (1976)

Nastro d'Argento for Best Original Script

CIAO MASCHIO (1977)

The Grand Prix of the Jury at Festival de Cannes

YEMA (1978)

CHIEDO ASILO (1980)

Silver Bear at Berlin International Film Festival

STORIE DI ORDINARIA FOLLIA (1981)

Premio FIPRESCI at the San Sebastian Film Festival

David di Donatello for Best Director

David di Donatello for Best Screenplay

David di Donatello for Best Photography

David di Donatello for Best Editing

Nastro d'Argento for Best Director

Nastro d'Argento for Best Photography

STORIA DI PIERA (1983)

Best Actress (Hanna Schygulla) at Festival de Cannes

IL FUTURO È DONNA (1984)

I LOVE YOU (1986)

In competition at Festival de Cannes

COME SONO BUONI I BIANCHI (1988)

IL BANCHETTO DI PLATONE (1989)

LA CASA DEL SORRISO (1991)

Golden Bear at Berlin International Film Festival

LA CARNE (1991)

In competition at Festival de Cannes

DIARIO DI UN VIZIO (1993)

In competition at Berlin International Film Festival

FAITES-CE QUE VOULDRAS (1994)

NITRATO D'ARGENTO (1996)

MARCO FERRERI, THE DIRECTOR WHO CAME FROM THE FUTURE

citations and premonitions

DILLINGER DIED

“...Dillinger died, in 1968, was a film in anticipation. Today, if it came out again, its prevision would seem too clear. Marco Ferreri is a mutant of whom we will never know the origin...”

(declaration by Michael Piccoli, in “Dialogues égoïstes”, Marabout, Paris 1976)

LA GRANDE BOUFFE

“In my film, eating becomes the last hope and desperation present in front of men. More than the particular metaphoric significances I wanted to represent, as if in front of a mirror, characters of our society: I am tired of films about feelings, and it is for this reason that I wanted to make a physiologic opera. (...) It is now the time to go back to the man as a physiologic being. Not to the body as an hedonistic reality, but like the only, tragic reality of this life”.

CIAO MASCHIO

“Contemporary society offers a false view of security, whilst in reality it is degrading, if not completely destroyed; and this goes for man too, who is himself modelled by it: no we can only say man is vanishing, he is surviving his historical disintegration, and will become something which we cannot know and maybe not even imagine”

“New York is our future and it is also our past. Maybe it is the only city which materialises in its buildings, and in its aspect, the moment that we are living is at the same time the destruction of this moment”

IL FUTURO E' DONNA

“The woman is actively projected towards future, not man. Man has a passive future, unless he decided to be reborn. His rationality represents the past, whilst the physique of woman is the only means by which we can fight the future, and beat it”

COME SONO BUONI I BIANCHI

“What Africa is conquering, without us realising, is Islam. It is a deeply alive religion, they find each other much more. I think Islam, which is expanding in Africa, will soon invade South America as well. This is why I put, at the end of the film, a South American song which says that the Pope is an agent to United State's money. This is because the missionary, interpreted by Michel Piccoli, says that Woityla understood too late that we were going to go back to Crusades. We are at the eve of a war between these two civilizations”

LA7 and the cinema

LA7 together with **Surf Film** and **Orme** has produced the documentary **“Marco Ferreri, il regista che venne dal futuro”**, directed by Mario Canale. The film, which narrates about the great author – deceased ten years ago the 9th of May in Paris – who directed **“Dillinger è morto”**, **“La grande abbuffata”** and **“Ciao Maschio”**, will be broadcast for the first time the **27th of October at 11.30 p.m. on LA7**.

Marco Ferreri, director, actor and screenwriter, has been for forty years one of the most representative authors of a paradoxical and scratching cinema through which he has expressed a radical critic towards the social conventions and towards the modern man bounded with sex, religious and family taboo's.

LA7 confirms its commitment towards the seventh art, strongly believing in the fact that little and big screen can stand close, thanks indeed to the support that the tv can give to the cinematographic world.

Following this line LA7 has always tried to contribute in different ways to the diffusion of cinema through **previews, events, specials dedicated to directors and authors**, programs such as **“LA25a Ora, il cinema espanso”**, **“Anni Luce”** and **“La Valigia dei sogni”**, but also through the co-production of films and documentary tributes for the big names of the Italian and international cinema, such as **“Marcello, una vita dolce”**, presented at the **Cannes Film Festival** last year, in memory the unforgettable Marcello. Marcello himself was the unforgettable protagonist of some of Ferreri's masterpieces, from the episode **“L'uomo dei cinque palloni”** in *Oggi, domani e dopodomani* in 1965, to *La grande abbuffata* (1973) and *Ciao maschio* (1978).

This year at the **64th edition of the Venice International Film Festival**, the **Telecom Italia Media** network has presented **“Viaggio in corso nel cinema di Carlo Lizzani”** and co-produced for the first time, next to ITC movie and Pupkin Production, an out of competition film, **“Non pensarci”** directed by Gianni Zanasi.

LA7 thus, besides reserving a particular interest for cinema, its characters and its story, decides to invest in new projects, sensibilities and suggestions. To contribute to this idea means keeping in mind the past, capitalizing on the future, and making it accessible to the present.